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4 JULY 1960
40¢ a copy · $8 a year

# SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

JUL 5 1960
NBC GENERAL


# WKBW IS FIRST IN BUFFALO

HOOPER *RADIO* AUDIENCE INDEX

CITY: BUFFALO, N. Y. DATES: APRIL—MAY, 1960

SHARE OF RADIO AUDIENCE

| TIME | RADIO SETS-IN-USE | WKBW | STA. "B" | STA. "C" | STA. "D" | STA. "E" | STA. "F" | STA. "G" | STA. "H" | OTHER AM & FM | SAMPLE SIZE |
|---|---|---|---|---|---|---|---|---|---|---|---|
| MONDAY THRU FRIDAY 7:00 A.M.-12:00 NOON | 14.8 | 30.4 | 28.6 | 10.8 | 10.1 | 6.8 | 5.9 | 5.0 | 0.9 | 1.4 | 6,289 |
| MONDAY THRU FRIDAY 12:00 NOON-6:00 P.M. | 16.5 | 39.9 | 16.9 | 9.8 | 8.5 | 7.9 | 7.0 | 4.2 | 1.7 | 4.2 | 6,613 |
| SUNDAY DAYTIME 10:00 A.M.-6:00 P.M. | 16.7 | 33.6 | 8.1 | 8.5 | 14.2 | 10.1 | 8.5 | 0.8 | 9.3 | 6.9 | 1,788 |
| SATURDAY DAYTIME 8:00 A.M.-6:00 P.M. | 18.1 | 31.5 | 10.9 | 12.4 | 6.4 | 12.7 | 10.0 | 6.7 | 4.8 | 4.5 | 2,282 |
| MONDAY THRU FRIDAY 6:00 P.M.-10:00 P.M. | 12.3 | 41.4 | 11.2 | 9.4 | 8.5 | 8.8 | | 10.1 | | 10.7 | 4,719 |

## and PULSE AGREES

# WKBW *is No.* 1

**29%** AVERAGE SHARE OF THE AUDIENCE

April 1960 PULSE (Buffalo) Mon-Sun 6:00 A.M.–12:00 MIDNIGHT

WKBW — BUFFALO — 1520
50,000 WATTS • Clear Channel

*Represented by*
AVERY-KNODEL


## WILL NEW LOW COSTS SPUR DAY NET TV?

'Rock bottom' program prices and new shows provide stable sales base for the networks

Page 29

## A second look at those tv 'spot carriers'

Page 32

## How Sacramento sells taste with sound

Page 34

## Howard Abrahams: Tv's retail missionary man

Page 42

DIGEST ON PAGE 4




*Transistor made by TEXAS INSTRUMENTS INC., D*

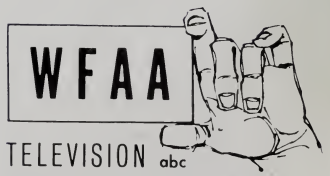
The amazing transistor ... no larger than a match head, yet opening up electronic miracles never before dreamed possible. So minute, so exacting, it truly takes a quality touch to devise such an engineering masterpiece.

The quality measure of today's better radio and television stations requires no microscopic examination ... it can be felt, not only through audience reaction, but in advertiser product association.

*Represented by*

Edward Petry & Co., Inc.

*The Original Station Representative*




TELEVISION abc
RADIO abc/nbc • DALLAS

Serving the greater DALLAS-FORT WORTH market

BROADCAST SERVICES OF THE DALLAS MORNING NEWS



Cleopatra made things happen on the Nile . . . and



# WPEN RADIO MAKES THINGS HAPPEN IN PHILADELPHIA

WPEN is the only station in Philadelphia broadcasting Signal 95—exciting on-the-spot tape recordings of traffic violators by police officers who are wired for sound. The actual conversations . . . the actual excuses . . . the actual arguments! In Public Interest . . In Sales . . And In Exciting Listening WPEN Makes Things Happen In Philadelphia.

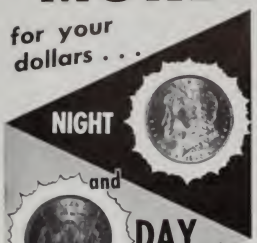
**WPEN**

Represented nationally by **GILL-PERNA**
New York • San Francisco • Los Angeles
Chicago • Boston • Detroit • Atlanta

**CONSOLIDATED SUN RAY STATIONS**
WPEN, *Philadelphia* . . . WSAI, *Cincinnati* . . . WALT, *Tampa*

# MORE

for your dollars . . .




on Nashville's

# WSIX·TV

***Your BEST BUY On Cost Per 1,000***

WSIX-TV gives you . . .

- **MAXIMUM TOWER HEIGHT**
  1049 ft above sea level . . none taller permitted in this area by CAA.
- **MAXIMUM POWER**
  316,000 powerful watts maximum—permitted by FCC
- **MAXIMUM EFFICIENCY**
  Maximum coverage and low cost per thousand make WSIX-TV your most efficient buy in the rich Middle Tennessee, Southern Kentucky, Northern Alabama TVA area

CHECK THESE **FACTS:**

- ✓ TV HOMES – 370,700
- ✓ Population – 1,965,500
- ✓ Effective Buying Income – $2,155,868,000
- ✓ Retail Sales – $1,585,308,000

Source Television Magazine






© *Vol. 14, No. 27* • **4 JULY 1960**

# SPONSOR

**THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE**


## DIGEST OF ARTICLES


**Will new low costs trigger day tv interest?**
**29** For first time in day television net history, there's a slow move from a buyer's to a seller's market as pricing, programing are revamped

**A second look at those net 'spot carriers'**
**32** Now that next fall's night tv line-ups are about firmed, many of the industry people are wondering about the 18 participation-type shows

**How to sell taste with sound**
**34** Sacramento tomato juice stays on top in New York with all-radio campaign based on sound when poured; 1st quarter 21% above last year

**New York buyers take over the town**
**36** More than 300 agency media executives take part in Crown Stations' Treasure Hunt, scout New York for hidden clues leading to 25 top prizes

**New *Air Media Basics:* watch for it**
**38** SPONSOR's 14th annual fact book on radio/tv, scheduled for publication late in July, will feature, among other things, list of U.S. timebuyers

**Howard Abrahams: TvB's retail man**
**42** Tv wasn't even on the scene when he entered retailing over 30 years ago. Today he sells the medium which bills $280 million from Main St.

**Nighttime nears sellout on Columbia radio**
**44** South Carolina station WMSC is fast approaching 100% mark in time sold during 7 p.m. to midnight hours, seven days a week. Here's how it's done

**Network tv's 'qualitative' picture**
**45** Trendex audience figures summarize program selectivity, frequency of viewing, sponsor identification. Also, Convention schedule, comparagraph


## FEATURES


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# EVERLASTINGLY AT IT!

Serve or sink! Things are just that simple in *any* competitive television market. At WHO-TV we stay everlastingly at the job of *serving*.

There are more than 270,000 television homes in the area served by WHO-TV (see chart below). WHO-TV spares no *effort* or *money* to bring this big audience the very finest programming and talent. Our studios are equipped with the finest production and transmission equipment available. Our film library* is stocked to the "teeth" with award-winning properties.

And WHO-TV has a steadily *growing* audience. For example, NSI shows WHO-TV's "Early Show" (4 p.m.-6:05 p.m.) delivered 12,680 more viewers per quarter hour in February, 1960 than in November, 1959.

Ask PGW for the details on WHO-TV and the growing Central Iowa television market.

• • • • • • • • • • • • • • • •

**MGM Package ★ WARNER BROTHERS "Vanguard" ★ "Showcase Package" ★ NTA "Dream," "Champagne," "Lion" ★ SCREEN GEMS "Sweet 65" ★ HOLLYWOOD TELEVISION SERVICE "Constellation" ★ M and A ALEXANDER "Imperial Prestige" ★ PARAMOUNT LIBRARY and others.*

• • • • • • • • • • • • • • • •

| | †Population | Net Income ($000) | Retail Sales ($000) | Food ($000) | Automotive ($000) | Drugs ($000) |
|---|---|---|---|---|---|---|
| WHO-TV COVERAGE AREA | 1,227,400 | $2,094,294 | $1,540,375 | $325,412 | $269,757 | $43,823 |
| IOWA | 2,747,300 | 4,696,007 | 3,464,099 | 717,261 | 596,958 | 99,774 |
| WHO-TV PERCENT OF TOTAL | 44% | 44% | 45% | 45% | 47% | 43% |

†Source: SRDS

WHO-TV is part of Central Broadcasting Company, which also owns and operates WHO Radio, Des Moines WOC-TV, Davenport




# WHO-TV

## Channel 13 • Des Moines

**NBC Affiliate**

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
Robert H. Harter, Sales Manager

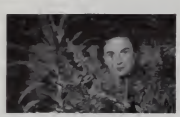


Peters, Griffin, Woodward, Inc., *National Representatives*

# wmca
## PRO FILE !



Ruth Meyer



■ It was summer in Kansas City, Kansas, and the year was 1949. Ruth Meyer, ace sports reporter for the home town weekly was in love with an outfielder on the K. C. Blues and everything looked just fine until Floyd got fired. Disenchanted with a guy who couldn't get to first base, Ruth gave back the ring, turned in her press pass and joined local KCKN as script writer, music picker and copy chief. The outfield's loss was radio's gain for in 1954, Ruth Meyer was appointed continuity and promotional director for Storz Station WHB in Kansas City, Missouri. And in 1958, not quite as wide-eyed as fiction would have it, Ruth arrived in New York and set up shop at WMGM. It only took three months for WMCA and RM to meet and fall head over heels and the marriage has lasted. Still able to define the infield fly rule in twenty-five words, Ruth Meyer is possibly the most athletic Production Director in town, switch hitting on music-programming and on-air promotion.

AM Radio Sales
Jack Masla & Co., Inc.
Radio Press International

wmca NEW YORK
wbny BUFFALO
rpi


# NEWSMAKER of the week

***The J. Walter Thompson tradition of daring in new media combined with a quiet conservatism of tone will be carried on by Norman H. Strouse, the agency's new chief executive officer. Strouse succeeds Stanley Resor, who relinquishes active leadership of the agency after some 44 years as its head.***

**The newsmaker:** Norman H. Strouse joined J. Walter Thompson in the late 1920's, became president of the agency in 1955 when Stanley Resor relinquished that post, and now becomes J. Walter Thompson's chief executive officer.

Resor chose Strouse as his successor, and the descent of agency headship from one man to the other reflects a continuity of ideas about and attitudes toward advertising.

Those who recall Resor's willingness to go fully into new media—television, before that radio, and even earlier, women's magazines—will realize that courage was never lacking in J. Walter Thompson's leadership no matter how conservative its voice and manner have been.



*Norman H. Strouse*

Strouse, as a claimant to the JWT throne in recent years, was not identified with any New York dynasty. To the contrary, he rose in the agency in the Pacific and in Detroit. After joining the agency in the later 1920's in San Francisco, he rose to become assistant Pacific Coast manager when the war intervened in 1942.

After the war, Strouse became account executive for Ford, was elected a v.p. in 1947, and became a director of the agency and Detroit office manager in 1949. Six years later the presidency of the agency was his too, when Resor decided to give it up.

The durability of Resor's leadership of the agency is, of course, remarkable. In 1908, some 52 years ago, he joined the agency in Cincinnati. Then in 1916, James Walter Thompson, the founder, sold the agency to Resor and Charles Raymond, who retired shortly afterwards. Resor, who is now 81, was connected with the agency for two decades before Strouse, now 53, joined the agency in 1929.

The stock held by Resor will now be acquired by the J. Walter Thompson profit-sharing trust. The agency's long-standing policy is that only active personnel in the company should hold its stock. Resor will continue on as chairman of the agency, and first vice-chairmen Henry C. Flower, Jr., and Samuel W. Meek, will also retain their posts.

# NEWSMAKER STATION of the WEEK

## WTIX appoints EASTMAN

In 1803 Thomas Jefferson made history with the "LOUISIANA PURCHASE"...

Now YOU can make sales history with the modern "LOUISIANA PURCHASE"

# WTIX

## NEW ORLEANS, LA.

**POWER:** 5000 WATTS ON 690 KC

**PULSE:** #1 IN 39 OF 48—¼ HOURS [M-F, 6 AM-6 PM APRIL '60]

**PROVEN SALES RESULTS**

See your EAST/man for details



WTIX—THE STORZ STATION

robert e. eastman & co., inc.
representing major radio stations

**NEW YORK:** 527 Madison Avenue New York 22, N. Y. PLaza 9-7760

**CHICAGO:** 333 N. Michigan Ave. Chicago, Illinois FInancial 6-7640

**SAN FRANCISCO:** Russ Bldg. San Francisco, Cal. YUkon 2-9760

**DALLAS:** 211 North Ervay Bldg. Dallas, Texas Riverside 7-2417

**ST. LOUIS:** Syndicate Trust Bldg. 915 Olive St. St. Louis, Missouri CEntral 1-6055

**LOS ANGELES:** Taft Building 1680 N. Vine St. Hollywood, Cal. HOllywood 4-7276

**DETROIT:** Book Building Detroit, Mich. WOodward 5-5457

## In Roanoke in '60 the Selling Signal is SEVEN...

Wig-wagging will get you nowhere, but your selling message on WDBJ-TV will go into aver 400,000 homes in Virginia, N. Carolina and W. Va. . . . a rich and growing Television Market of nearly 2,000,000 people.

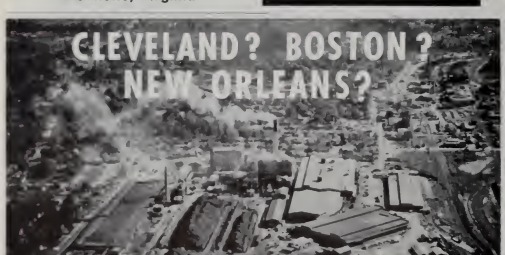
You can sell like sixty on seven. In Roanoke, seven is *WDBJ-TV* . . . best in sight, day or night, for higher ratings at lower cost. Your only station in this area offering CBS network shows — *plus* superior local programming, *plus* hard-hitting merchandising assistance.

*ASK YOUR PGW COLONEL FOR CURRENT AVAILABILITIES*

# WDBJ-TV

**Roanoke, Virginia**




## *NO, THIS IS "KNOE-LAND"*

**(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)**

**JUST LOOK AT THIS MARKET DATA**

| | | | |
|---|---|---|---|
| Population | 1,520,100 | Drug Sales | $ 40,355,000 |
| Households | 423,600 | Automotive Sales | $ 299,539,000 |
| Consumer Spendable Income | $1,761,169,000 | General Merchandise | $ 148,789,000 |
| Food Sales | $ 300,486,000 | Total Retail Sales | $1,286,255,000 |

KNOE-TV AVERAGES 79.1% SHARE OF AUDIENCE

**According to March 1960 ARB we average 79.1% share of audience from 9 a.m. to midnight, 7 days a week.**

# KNOE-TV

Channel 8
Monroe, Louisiana

CBS • ABC
**A James A. Noe Station**
**Represented by**
**H-R Television, Inc.**

*Photo: International Paper Company installations in Bastrop, Louisiana, including two of its ten Southern Kraft Division paper mills, producing quality bleached papers and container board; the Single Service Division, producing milk cartons; and the Bag Pak Division, producing multiwall bags.*





# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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Bernard Platt

**Secretary-Treasurer**
Elaine Couper Glenn

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**Southern Manager**
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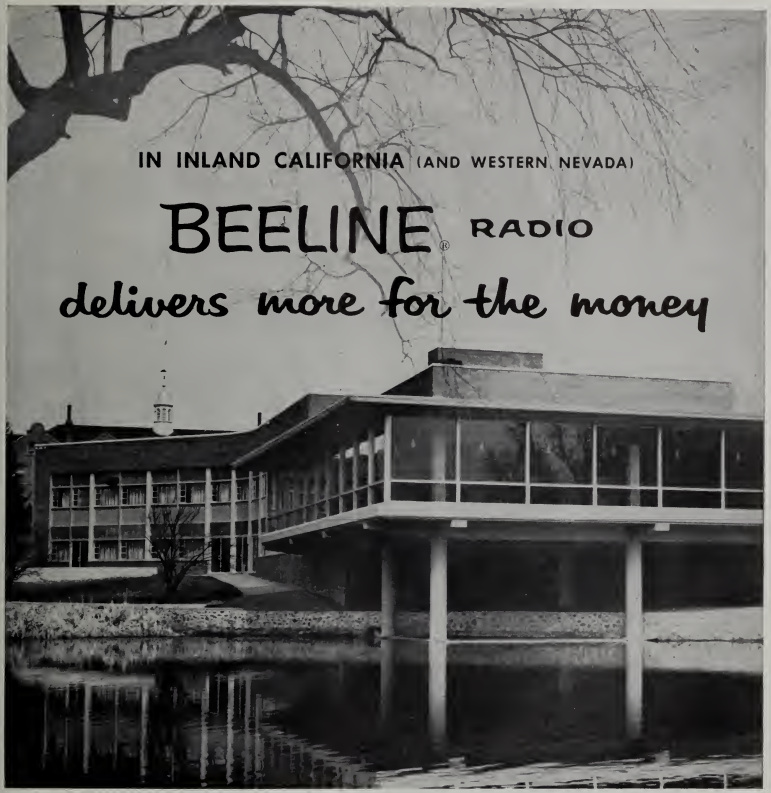
**Midwest Manager**
Paul Blair

**Western Manager**
George Dietrich

**Production**
Phyllis Waldbrand

**CIRCULATION DEPARTMENT**
Benjamin Waldeck, Manager

**ADMINISTRATIVE DEPT.**
S. T. Massimino, Assistant to Publisher
Laura Oken, Accounting Manager
George Becker; Anne Marie Cooper; Michael Crocco; Syd Guttman; Wilke Rich; Irene Sulzbach; Dorothy Tinker; Flora Tomadelli




*New dining hall, University of Nevada, Reno, Nevada*

YOU'RE REALLY in the money when you talk to Nevadans and Californians via Beeline radio. For example, around the metropolitan Reno area — home base of KOH — total retail sales exceed those in the metropolitan Galveston (Texas) area and the metropolitan Altoona (Pa.) area, both with larger populations.*

Reno is the educational, financial, manufacturing, distribution, medical and transportation center of most of Northern and Central Nevada, Northeastern California and Southern Oregon.

The most effective way to beam your radio message into the thriving Reno market is on KOH, The Beeline station in Reno.

As a group, Beeline stations give you more radio homes than any combination of competitive stations . . . at by far the lowest cost per thousand. (Nielsen & SR&D)




**Sales Management's 1959 Survey of Buying Power*

**McClatchy Broadcasting Company**

SACRAMENTO, CALIFORNIA

PAUL H. RAYMER CO., NATIONAL REPRESENTATIVE




Statistics are like icebergs. The numbers you see may be impressive, but it is often the footnote hidden below that carries the most weight.

Consider the next network trade ad you see. Examine closely the figures that support the headline's claim.

Are they based on less than half of all the nation's television families, or do they represent a true measure of nationwide audiences? *(We count the whole country—see footnote.)*

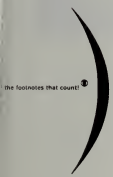
Do the statistics simply reflect an isolated week or two, or do they span a longer, more meaningful period? *(We embrace the whole season—see footnote.)*

Do the numbers in big type report "total audience" ratings, which include all viewers who dip in and out of any program? Or are they "average-minute audiences," which more accurately measure how many television homes were tuned to your commercials? *(Our viewers stay put—see footnote.)*

Do the boundaries of "nighttime and daytime" include the full schedule of sponsored programs, or are



# NATIONWIDE NTI AA REPO
# NIGHT: MON-SUN 6-11 PM




some time periods left out, foreshortening either night or day? *(We work the longest hours—see footnote.)*

When you do look into our footnotes, you will find that by all the measures that really count the CBS Television Network again this season broadcast the most popular program schedule in all television, with

...the greatest nighttime audiences: *16% larger than the second network and 17% larger than the third*

...the largest daytime audiences: *20% larger than the second network and 65% larger than the third*

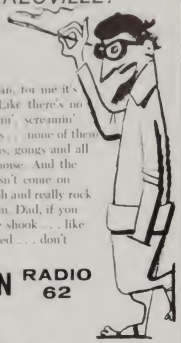
...more of the most popular nighttime programs than the other two networks combined: *4 of the top 5, 6 of the top 10, and 11 of the top 20*

...more of the most popular daytime programs than the other two networks combined: *3 of the top 5, 7 of the top 10, and 12 of the top 20*

Which explains why advertisers, who can be counted on to read the fine print, continued to commit more of their budgets to the CBS Television Network than to any other single advertising medium.

# RTS OCT I,'59-MAY II,'60
# DAY: MON-FRI 7 AM-6 PM

man, that **WSUN RADIO** is strictly from SQUARESVILLE!



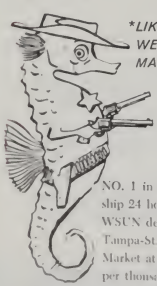
Lately, man, to me it's nowhere. Like there's no real swingin' screamin' announcers . . . none of them crazy circus, goings and all that cool noise. And the music doesn't come on with a crash and really rock you. I mean, Dad, if you want to be shook . . . like really rattled . . . don't listen to

**WSUN RADIO 62**

**BUT . . .**

**If you want to reach the solid, I mean the really solid, like buyers . . .**

"SUNNY" is the #1 ADULT WESTERN STATION*



*LIKE WEST FLORIDA, MAN!

NO. 1 in adult listenership 24 hours a day! And WSUN delivers you the Tampa-St. Petersburg Market at the lowest cost per thousand *adult listeners!*

WSUN 620 KC

TAMPA-ST. PETERSBURG

Natl. Rep: VENARD, RINTOUL & McCONNELL
S.E. Rep: JAMES S. AYERS

*by John E. McMillin*

# Commercial commentary

## The $22 Billion Challenge



Last week, at the Yacht Lounge of the Barbizon-Plaza—a New York rooftop with a fine "on-a-clear-day-you-can-see-the-Catskills" vista — the Television Bureau of Advertising threw a small but, to me, highly thought-provoking luncheon.

The meeting itself was a kind of view-from-the-mountaintop affair and centered on TvB's plans for expanding retail tv advertising.

Howard Abrahams, the Bureau's savvy retailing chief, outlined the TvB programs that are being built to capture more department and specialty store dollars. (See page 42.)

President Norman (Pete) Cash explained the business and economic forecasts (mainly McCann-Erickson Marplan projections) on which TvB is basing its grand strategy for the '60's.

According to Pete, the total volume of American advertising is expected to rise from the $11 billion level of 1959 to $22 billion by 1970.

Of this, national advertising will account for $12 billion and retail, which the experts expect to increase at an even faster rate, will hit $10 billion.

TvB has set its total national and local target at $5 billion of tv advertising by 1970 ($3 billion by 1965) or better than a 300% increase over 1959 in the next 10 years. The Abrahams' plans for retail and TvB's other plans for national are focused on these goals.

All in all it was an impressive explanation and left me more than ever convinced that, in the TvB and RAB, broadcasting has two of the hottest, most aggressive sales development organizations which any industry has ever known.

But—and this is what bothers me—I wonder if other sections of our business aren't dragging their duffs behind these two hard-hitting sales teams?

### Our real dreamers and visionaries

Specifically, I wonder why no one in the industry has dared to set radio and tv *programing* goals for 1970 which are comparable with these exalted sales objectives?

Think about it for a minute.

Can you remember, in the past 12 months, a single industry leader who has suggested that radio/tv programs should be at least 300% better by 1970?

Can you recall any constructive plan designed to make programing three times as interesting, three times as entertaining, three times as important and valuable in the next 10 years?

I can't. And yet, since programing is the heart of our business, why shouldn't we have this? Why should we expect to triple our share of a $22 billion kitty without tripling our contributions?

(*Please turn to page* 14)

*Memo to Advertisers:*

# 15,000,000

According to preliminary 1960 Census Bureau figures, just released, the combined populations of 18 states and the District of Columbia

| | | |
|---|---|---|
| Alaska | Maine | North Dakota |
| Arizona | Montana | Rhode Island |
| Colorado | Nebraska | South Dakota |
| Delaware | Nevada | Utah |
| Hawaii | New Hampshire | Vermont |
| Idaho | New Mexico | Wyoming |

total 15,000,000 persons—

equal to the total number of persons in Metropolitan New York's 17 counties, prime coverage area of WABC-TV, Channel 7.

**FACT:** Since 1950, the total population of these 18 states and the District of Columbia has increased 19%.

**FACT:** Since 1950, the Metropolitan New York television market has increased 300%.

**FACT:** Since 1950, WABC-TV's average audience has increased 822%.

**FACT:** And, according to a special analysis, prepared by A. C. Nielsen (Feb. 1960), one WABC-TV advertiser's campaign of nine spots a week, nighttime only, reached 98.9% of the television families in this area within a four-week period and reached them an average of 7.1 times.

WABC-TV matches this booming market by growing faster every day... not only during the past ten years... but right at this moment. And now watch what happens this fall when Channel 7 continues the powerful programming of "The Untouchables," "77 Sunset Strip," "Hawaiian Eye," "Alcoa Presents," "The Rifleman," "The Detectives" and "The Real McCoys"—with the addition of such exciting shows as "Hong Kong," NCAA Football and American Football League, "The Naked City," "Winston Churchill's Memoirs," "Surfside 6," "Saturday Night Fights" and "The Flintstones," among others.

***So, if you want your products among those counted—and counting—the issue is clear.***

CHANNEL 7

## WABC-TV CHANNEL 7

Flagship Station ◻ ABC Television Network

## THE MOST ENJOYABLE SIGHT IN TOWN






Sometimes I think that the only real visionaries in our business are the scientists, and salesmen, and financial experts.

Our scientists dream dreams, as General Sarnoff disclosed in his RTES speech last spring. His talk about the future of color, panel-thin receivers, 'round the world tv, and an increase in broadcast channels was an expression of pure scientific idealism.

Our salesmen and marketing experts set seemingly impossible goals and fight their hearts out to achieve them.

But what the heck has happened to our programing people and to the concern of broadcast management with programing? At the NAB Convention in Chicago last April, not a single important session was devoted to the all-important subject of programing. And I wonder if this is right.

### Let's not sit on our status quo

I certainly don't agree with the doom and gloom prophecies of such critics as John Crosby and, more recently George Rosen of *Variety*.

I don't believe the industry is going to hell in a handbasket or that pay tv will eventually steamroller us into oblivion.

But I do think that the events of the past year have tended to throw all of us on the defensive about radio/tv programing.

Faced with a stabbing need to justify what we're now doing, we've fallen into some stodgy status quo thinking, about programs, which we wouldn't tolerate in any other phase of our industry.

All of us are proud of tv's explosion into a $1½ billion business in just 13 years. But we'd cut the throat of any pessimist who suggested that $1½ billion represents the limit of our sales potential.

All of us can be proud of the industry's many great programing accomplishments. But none of us, in our right minds, think that radio and tv have yet reached more than a fraction of our program potentials. And I'm speaking here not of public service or highbrow fare, but of the standard elements—drama, music, comedy, personality, news, controversy, and panel shows.

How can we get better programs by 1970?

The job is not one for outsiders—for eggheads or soreheads or do-gooders or long hairs or solemn committees of earnest public-spirited citizens. It belongs to us.

Most of the men who will be ruling the destinies of radio and tv in 1970 are in the industry today.

Most of them, I suspect, are now in their middle or late 30's. Most are working right now at networks or stations around the country.

Those who have real leadership potentials are already mature and experienced enough to understand the complexities and realities of operating a mass medium.

None are yet too old, too tired, too jaded or too cynical to feel the excitement and the challenge which our industry provides.

I think it's about time we began hearing from some of these young lions about their programing ideas.

As I understand the TvB and McCann economic predictions, there'll be a lot of money available for advertising in the next decade. But radio and tv will be fighting, with programs, for the attention of a far better educated, far more sophisticated population than we have today. And we'll be facing far tougher competition.

How about it kids? What'll you do for us tomorrow?



WNAX FARM SERVICE PERSONNEL



Rex Messersmith
Farm Service Director



George B. German
Inquiring Farm Reporter



Lyle Hansen
Associate Farm Service Director

# WNAX-570 TO SPONSOR 1960 NATIONAL PLOWING CONTEST

WNAX, in co-operation with the Sioux Falls Chamber of Commerce and the South Dakota Association of Soil Conservation Districts, will sponsor the 1960 Soil Conservation Field Days and National Plowing Contest beginning September 21st.

Over 100,000 people are expected to visit the contest site during the three days of this big national event.

Already farm machinery and farm-related product manufacturers have contracted for the major portion of the available commercial exhibit area. In addition to these commercial exhibits, visitors will see soil conservation developments and demonstrations, and the National Plowing Contest with top plow men from all over the United States competing.

Invitations have been extended to the Republican and Democratic presidential candidates to attend. In 1952 and 1956 both presidential candidates made major campaign speeches at the National Plowing Contests.

Active in the planning of the event are the members of the WNAX three-man Farm Service Department: Rex Messersmith, George B. German and Lyle Hansen. This trio of farm experts travel the length and breadth of Big Aggie Land for first hand information of interest and benefit to the Midwest Farmer.

WNAX-570's sponsorship of this national farm event is one more indication of the station's leadership in farm broadcasting and service in Big Aggie Land —the nation's 40th Radio Market.

To reach and sell this important five-state area—you need only WNAX-570.


# WNAX-570 CBS RADIO

PROGRAMMING FOR ADULTS OF ALL AGES

PEOPLES BROADCASTING CORPORATION

Sioux City, Iowa Yankton, South Dakota

Represented by Kotz




PEOPLES BROADCASTING CORPORATION

WNAX, Yankton, S.D.
KVTV, Sioux City
WGAR, Cleveland, Ohio
WRFD, Columbus, Ohio
WTTM, Trenton, N.J.
WMMN, Fairmont, W.Va.

YOU
KCAN'T
KCOVER
TEXAS
without
KCEN-TV



WATTS UP, DOC?

We're the only maximum power 100,000 watter in in the Waco-Temple market! (And our antenna is 833 feet up!)

NBC
CHANNEL
KCEN-TV
TEMPLE · WACO
BLAIR TELEVISION ASSOCIATES

# Reps at work

**Chuck Standard,** v.p., The Meeker Co., New York, feels the SPONSOR Standard Spot Practices Committee proposal for a new standardized billing form for radio/tv spot deserves rapid approval from all stations. "No alert, progressive radio or tv station manager should overlook the importance of this form because what is good for the industry will be, at least in a small way, good for him. I would like to thank SPONSOR magazine for its leadership in attacking one of broadcasting's greatest problems—paper work. This standardized billing form will save countless hours of needless paper work, uncalled for arguments, unnecessary correspondence, and delay of payment to the stations." But Standard cautions that the battle of the billing form is not yet won.



"Even though it was recommended and endorsed by the Station Representatives Assn., Television Bureau of Advertising, Radio Bureau of Advertising, Assn. of National Advertisers, American Assn. of Advertising Agencies, etc., it cannot do the job until the stations adopt it. More efficient buying and selling awaits their o.k."

**Jack King,** radio manager, Peters, Griffin, Woodward (Boston), finds his greatest challenge in selling ideas. "The fullest realization of spot radio's productivity for the advertiser comes through the combined ingenuities of creative selling and creative buying. The rep who is ready and able to work directly with creative agency people finds them receptive. He's frequently asked to give advice on how best to use spot radio. Through his station knowledge and experience with a broad range of successful radio campaigns he can demonstrate what's been done well. He can suggest how best to harness a campaign to programing and talent. Special time-signal packages, weather and other seasonal tie-ins, boating and fishing reports, can all be designed to match the advertiser's goals. The music on a commercial e.t. can even be designed to mesh with a particular segment of programing." As King sees it, "All of this is possible when the rep's inside knowledge of his stations and markets is matched with a firm grounding in advertiser goals. The 'big idea' never has been more in demand."



HOW TO PLAY

# 'Take TAE and See'

It's simple. It's fun. Ask your Katz man for your free "Blindfold Kit," complete with blindfold, pen, comparative "homes reached" and rates of the three Pittsburgh TV stations. Then follow simple instructions and let your secretary prove to you—blindfolded—that in Pittsburgh, you'll reach more homes per dollar during peak viewing hours when you take TAE.

WTAE
BIG TELEVISION IN PITTSBURGH
CHANNEL 4




ABC TELEVISION
REPRESENTED BY



# THE BLUE ANGELS

California National Productions proudly announces its new adventure series, "The Blue Angels." Here, close-up, are human-interest stories of the U. S. Navy's famous precision-flying team. The series' sharpest focus is on the men themselves, their pleasures and problems — the kind that are within everyone's experience. The Blue Angels are the men who man the Navy's Tiger Jets, the men who work in the clouds at 600-miles-an-hour and up . . . then come down to earth to face situations just as dramatic as those in the air.

Matching courage, skill and team-spirit against incredible aerial duties, the Navy's Blue Angels have thrilled 35,000,000 Americans with their breathtaking feats. And millions more in every part of the country will see them fly in the next 12 months in 75 scheduled demonstrations that are promotion "naturals."

Hard-hitting realism characterizes this entire series. The Blue Angels' former skipper, Commander "Zeke" Cormier, USN, as technical advisor for all shooting, ensures program authenticity. Sam Gallu, creator-producer of the successful "Navy Log," is in charge of capturing all the excitement on film. The Navy Department has pledged "full cooperation."

Continental Oil Company (CONOCO) has already purchased "The Blue Angels" for its marketing area. Now is the time to put this powerful series of warm, inspiring, human dramas to work for you.

NBC TELEVISION FILMS, A DIVISION OF CALIFORNIA NATIONAL PRODUCTIONS

**CNP**

*Most significant tv and radio news of the week with interpretation in depth for busy readers*

# SPONSOR-SCOPE

4 July 1960
Copyright 1960
SPONSOR
PUBLICATIONS INC.

**Scan the first six months of 1960 for events** (outside the Washington probes) which made a particular dent on the commercial side of tv and radio and **you'll probably single out these three:**

1) **The tv network's introduction of a discount plan to induce advertisers to come in for the summer.** (Agency reaction: a better plan would have been to make it more conductive for advertisers already on to stay through the summer.)

2) **The galloping extension of the spot carriers,** which the largest agencies saw as the handwriting on the wall as far as network program control is concerned—the time being not far off when the sponsor will have been pushed virtually altogether out of the control tent.

3) **The explosion from buying sources over dual rate practices** prevailing among radio stations for national advertisers. (See page 35, 13 June issue for detailed report.)

**National spot radio has lots of pre-Fourth excitement all its own:** order, renewals and calls for avails came shooting at reps from many agency directions.

**Included in the activity:** Lincoln-Mercury's Comet (K&E); Ford institutional (K&E); Instant Jell-O pudding (Y&R), for 16 weeks, starting 11 July; Mrs. Filbert's margarine (Y&R); Maxwell House Coffee's Western Blend (Ogilvy, B&M); Eskimo Pie (Richard E. Byrd); Ford Dealers (JWT).

**Renewals included:** Florists Telegraph Delivery (KM&J); Mr. Clean (Tatham-Laird); Northwest Airlines (Campbell-Mithun).

**Alberto-Culver (Wade),** which has become an important NBC TV customer, **is staying with spot tv for the summer, after all.**

The product: Treseme, its new hair coloring. The move could trigger Clairol and Helena Rubenstein **also moving quickly into spot tv.**

**Both New York and Chicago are steadily losing out on their vast margins as sources of national spot billings.** The shaving process started a couple years ago.

The main reason for the dwingling edges: **reps keep adding more and more branch offices,** especially in the midwest, instead of travel-servicing the accounts.

Note in the following comparative percentage breakdown of billing shares, as compiled by the Station Representatives Association, **what's happened particularly to St. Louis:**

| | TV | | Radio | |
|---|---|---|---|---|
| **SOURCE** | **1960** | **1959** | **1960** | **1959** |
| New York | 62.5 | 63.3 | 59.0 | 57.2 |
| Chicago | 18.5 | 19.8 | 18.0 | 20.7 |
| Los Angeles | 3.5 | 3.6 | 3.4 | 6.5 |
| San Francisco | 4.8 | 3.4 | 3.4 | 6.1 |
| Detroit | 1.6 | 1.2 | 5.8 | 2.8 |
| St. Louis | 2.8 | 1.7 | 3.5 | 1.7 |
| Atlanta | 1.7 | 2.5 | 3.0 | 1.4 |
| Dallas-Ft. W. | 1.2 | 0.3 | 1.3 | 0.5 |
| Boston | 1.3 | 1.0 | 0.4 | 0.3 |
| Philadelphia | 1.0 | 1.3 | 1.0 | 1.4 |
| Others | 2.1 | 1.8 | 1.2 | 1.4 |
| TOTAL | 100.0% | 100.0% | 100.0% | 100.0% |

In a week that is supposed to be the doldrums for that medium, **new spot tv business crackled with action.**

The buying and calls for availablities were **heavy in both New York and Chicago.**

**NEW YORK: P&G's** Crisco, Duncan Hines, Gleem and Ivory bar (Compton); **Breck** shampoo (Reach, McClinton); **American Home's** Primitine remedy for hay fever, etc. (Bates); **Little Ladies** toiletries (Gumbinner); a new fizz product out of Charles W. Hoyt; a splurge of minutes by **Carter's** Arrid (SSC&B), whose starting date had been postponed.

**CHICAGO: Kellogg** (Burnett) in about 100 markets for All Stars (new cereal) introduction; **Pillsbury** cake mixes (Burnett), 10 markets, 39 weeks; **Mr. Clean** (Tatham-Laird), northeastern states; **Wheaties** (Campbell-Mithun), 25 weeks, northwest areas.

You may have forgotten, but American Airlines (Y&R) has been sponsoring **music till dawn on radio in nine cities** the past seven years.

Well, **Texaco (C&W) is considering the same thing but on a much bigger scale.**

Meantime, C&W's canvassing stations via their reps on the availability of open time and cost of such an operation.

Could be the key target is the all-night diners patronized by **long-haul truck drivers and traveling salesmen** who drive after dark to avoid heavy traffic.

**Tv network gross time billings this May totaled $55,469,790, a plus of 6.8%.**

The TvB reported billings by network: ABC TV, $12,876,050, up 29.5%; CBS TV, $23,197,036, up 4%; NBC TV, $19,396,704, down 1.4%.

**Lehn & Fink proposes to reduce the list of 46 agencies bidding for the $1.75-million account (from McCann-Erickson) to six semi-finalists before making a choice.**

**Included in L&F's products is Stri-Dex,** the center of that local spot radio buying hassle which was climaxed by this move from McCann-Erickson: advising those who took the L&F deal that **they'd have to make the same rates available for Esso,** which had done its contracting at the national rate. L&F became wroth over the notice.

One report was that the emissary L&F sent out on the road to buy at local rates was **pre-armed with availabilities collected by the agency.**

**The blitz technique—concentrating the week's spot load in two days—seems to be taking hold in spot tv, especially when it's tied in with a run-of schedule plan.**

Two accounts that were shopping around last week for stations to carry such campaigns: **Norelco (LaRoche) and Warner-Lambert (Lambert & Feasley).** The W-L product: Moon Glow, a mint-type face cream, with over $1 million due to be spent for its national introduction.

Contemplated spans: Norelco, from around 15 September through New Year's; Moon Glow, 15 July to 15 September. **The shaver would use 110 stations, concentrate on the weekend,** and base its buy on rating points.

Note: **Warner-Lambert is testing a new mouthwash,** Nicrin, in a batch of tv markets.

Sellers of spot radio can take this tip from exceptionally hep agency mediamen: **direct more of your efforts at the smaller brand managers in large firms.**

The nub of the advice: show the managers of two or three of these smaller brands **how they can get the maximum efficiency out of investing as a combination in spot radio** instead of linking themselves up with their company's major brands in network tv.

Tell them how such an amalgamation works for their own brands' best welfare and how the frequency they get outmatches in impact the minor end of the piggyback commercial.

The station relations people at NBC TV and CBS TV can anticipate some added nudging from their affiliates as a **result of ABC TV's making it possible for its stations to sell an extra 20-second chainbreak seven nights a week.**

ABC's grant: **extension of the break to 40 seconds** between the next to the last and last program on the nighttime schedule.

The understanding is that the period will be sold in the form two 20's. ABC says it will bring pressure to bear if any affiliates elect to use the break for **triple spotting.**

Some reps estimate that the additional seven 20's **could mean as much as $100,000** annually for, say, a station that gets about $300 for a 20-second spot.

For ABC the stratagem could serve these two ends: (1) **mitigate the irritation over the spread of spot carriers;** (2) **as a tool in bidding for primary affiliates in the two-station markets.**

**The battle between ABC TV and NBC TV for the fall daytime dollar took on added heat this week as NBC unveiled its new program pricing.**

**Inducements to come in and try the new shows are plenty:** like offering a quarter-hour of **Danny Thomas for $1,000 net** for the first 13 weeks (the price thereafter will be $2,500) and the Jan Murray game show at the same figure. Incidentally, Loretta Young is now down to $2,500—a cut of $500 per quarter-hour.

**Others on the latest program price sheet: Dough Re Mi, $200; Play Your Hunch, $2,800;** Price Is Right, now obtainable for $3,000 and up to $3,900 in September; Concentration, $3,000; Truth or Consequences, $2,825; It Could be You, $3,000; Dr. Malone, $1,000; Here's Hollywood, $1,000 now and $2,500 in September.

The 10-11 a.m. period—with Dough and Hollywood—**becomes class D time.**

(See article, page 29, for an analysis of what's happening to daytime network tv. Also NEWS WRAP-UP under Networks for new NBC TV policy on contiguity rates.)

**Phillips Petroleum (Lambert & Feasley) has picked up the open quarter package** of the 13 National Football League games on NBC TV this fall.

The package price: **around $550,000.**

**This money is coming from another medium and not spot tv.** The account will continue its spot campaign in its present 79 markets.

CBS TV is guarding its counsel on the subject, **but a number of agencies expect the network to modify those new commercial ground rules which are supposed to go into effect 15 September.**

Two of the rules in particular which agencies are bitterly opposed to are these:

1) **Limiting the billboards to product identification;** in other words, banning even a suggestion of product characterization or promotion.

2) **Discouraging the inclusion of two products via piggyback in a commercial on a sponsor's minor week.**

Note the agencies: they recognize that Frank Stanton has made certain commitments to Washington re commercial restraints but it is also incumbent on the network to realize that the **money used for network is collected from a multiplicity of brands and that in many cases they can participate in network tv only under techniques that have grown up with the business.**

Incidentally, **NBC TV has also notified its nighttime customers** that come the fall their commercials on minor weeks will have to be restricted to a single product.

P.S.: Sellers of spot see the implementation of these commercial restraints as probably **resulting in a windfall for their medium.** In other words, the small brands with small budgets will be coming back to spot instead of riding on their big brother brand's shoulder in network tv.

**Morse International is doing something immediate about lining up spot tv schedules for the Vick cold remedies.**

As happened last year, Morse's media director Orrin Christy, Jr., head timebuyer Roy McArdle and assistant timebuyer Mary Ellen Clark **are going on the road to settle schedules with individual stations.**

It doesn't look as though Bates will do anything spot-wise about Anahist until it has dotted the "i's" and crossed the "t's" on the spot carrier buys it made from ABC TV and NBC TV a couple weeks back. **There's about $2.5 million left in the kitty for spot tv.**

**Why Studebaker (D'Arcy) isn't using spot radio this summer:** it's put the money into 15 broadcasts of the World Jazz series on CBS Radio .

The car's introduction plans for the fall, reports D'Arcy, are still in a fluid state. **One thing looks fairly certain: the line will be in tv.**

**Look for Miles Laboratories (Wade) to introduce on spot tv this fall its new vitamin for children**—Chocks—which was tested last spring in two midwest markets.

The buying of heavy schedules in top markets will include the West Coast, making **the first time this has happened out of Wade, Chicago,** instead of the agency L. A. office.

**According to SRA estimate via Price Waterhouse, national spot radio billings for the first 1960 quarter came out about even with the first 1959 quarter.**

The estimated dollar volume for **this year's quarter: $40,008,000.** The estimated volume for the 1959 quarter: $39,990,000. (First 1958 quarter: $43,368,000.)

**U. S. Tobacco is probably the first one in its field to diversify in the direction of packaged candies and nuts.**

The acquisitions from **Citrus Foods,** whose distribution has been limited to Pacific states: Red Cap, Love Nest, Full of Almonds and Best Pal brands.

**If you're looking for any material changes in tv set use by hours of the day, about the only place you're going to find them is in the afternoon.**

Here's the latest Nielsen for number of homes tuned per average minute.

| PERIOD | APRIL 1960 | APRIL 1959 |
|---|---|---|
| 9-10 a.m. | 6,600,000 | 6,300,000 |
| 10-11 a.m. | 7,200,000 | 7,500,000 |
| 11 a.m.-noon | 9,200,000 | 9,700,000 |
| Noon-1 p.m. | 11,100,000 | 10,700,000 |
| 1-2 p.m. | 10,200,000 | 9,200,000 |
| 2-3 p.m. | 9,500,000 | 8,500,000 |
| 3-4 p.m. | 9,500,000 | 9,000,000 |
| 4-5 p.m. | 11,400,000 | 11,200,000 |
| 5-6 p.m. | 14,100,000 | 14,100,000 |
| 6-7 p.m. | 18,700,000 | 18,000,000 |
| 7-8 p.m. | 25,200,000 | 24,600,000 |
| 8-9 p.m. | 29,000,000 | 29,300,000 |
| 9-10 p.m. | 29,300,000 | 29,000,000 |
| 10-11 p.m. | 23,700,000 | 23,400,000 |

**For other news coverage in this issue,** see Newsmaker of the Week, page 6; Spot Buys, page 26; News and Idea Wrap-Up, page 60; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 66; and Film-Scope, page 56.

# NO WONDER THEY CALL BEAUMONT-PORT ARTHUR-ORANGE THE

# TEXAS HOT SPOT

And only KFDM-TV

Delivers all of

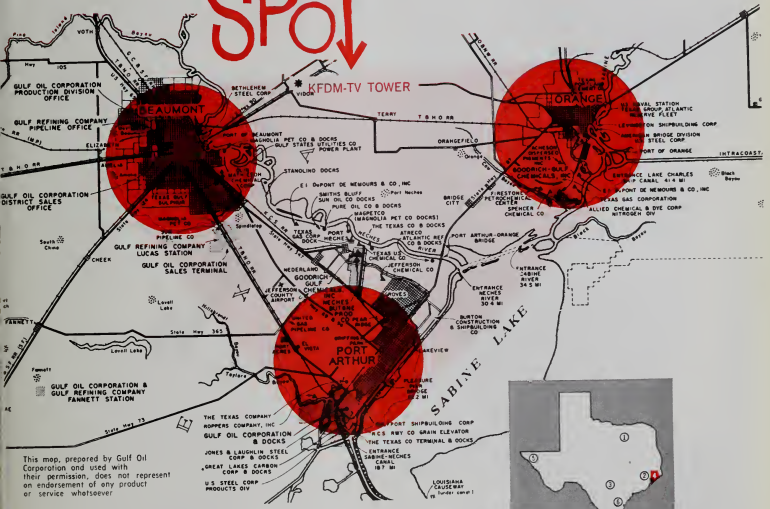
Texas' 4th market

Metropolitan Area—304,194

Total KFDM-TV

Coverage Area—753,597

Preliminary 1960 Census Figures




This map, prepared by Gulf Oil Corporation and used with their permission, does not represent an endorsement of any product or service whatsoever



1 Dallas-Fort Worth
2 Houston
3 San Antonio
**4 BEAUMONT-PORT ARTHUR-ORANGE**
5 El Paso
6 Corpus Christi

CBS
ABC

## KFDM-TV

## CHANNEL 6

**Beaumont Port Arthur Orange**

**D. A. Cannan,** President

**C. B. Locke,** Executive Vice President & General Manager

**Mott Johnson,** Sales & Operations Manager

**Peters-Griffin-Woodward, Inc.**

WTHI-TV

the Number One single station market in America!

WTHI-TV is a single station market of 217,400 TV homes.

An advertising dollar on WTHI-TV delivers more TV homes than many dollars in a multiple station market.

CBS TELEVISION

WTHI-TV

CHANNEL 10

TERRE HAUTE, INDIANA

Represented by THE BOLLING CO.

# 49th and Madison

**Year round boom**

I enjoyed your article on "Summer Radio, A Boom at the Local Level." (SPONSOR, 20 June.) Actually, I believe that radio as a whole is undergoing a tremendous boom regardless of the weather. I know certainly that at WLIB we have been enjoying a new appreciation of radio that began long before summer was officially upon us.

With the changing tone of today's radio, featuring better music, news, special events, and public service, I think radio's boom may become a permanent thing. Believe me when you try to watch today's television you realize that today radio *is* better than ever!

Harry Novik
*gen. mgr.*
*WLIB*
*N.Y.C.*

**Buffaloed, yes—stymied, no!**

I would like to call to your attention a fluff in your column "Ten-Second Spots" in the 20 June issue of SPONSOR.

In the item "Potabilities," you asked the question "Anyone ever hear of a Polish buffalo?" The answer is distinctly and loudly yes.

The Auroch (Bison Bonasus) of Europe is a member of the Bovidae family. A native of Poland and many other Central European areas, it closely resembles the slightly smaller, larger-headed American Bison or buffalo.

They have been hunted for years by the noblemen of the Central European region and protected by them for their sport.

William J. Miller
*assistant director*
*radio, tv, film section*
*American Cancer Society, Inc.*
*N.Y.C.*

**Set count comment**

These are times that try men's souls. Your story "ARB's Set Count shows reversals from Nielsen," (SPONSOR, 20 June) was enough to give a station operator the heebie-jeebies. The fact that the two major research outfits in the country count noses and come up with different figures for the same areas is a frightening one.

It is even more frightening when we realize that despite such differences of research opinion, the agencies in the country base their market buys on information supplied by these organizations. Perhaps soon in this world of electronic wonders some genius may find a way to add sets of figures together so they make sense to everyone.

William L. Putnam
*pres. & gen. mgr.*
*WWLP*
*Springfield, Mass.*

* * *

This letter is primarily an expression of gratitude to you people for making available not one, but two national set counts.

While some figures don't agree, I think that on the whole the ARB and Nielsen counts check out against each other uncommonly well. The SPONSOR format made the two studies easy to compare.

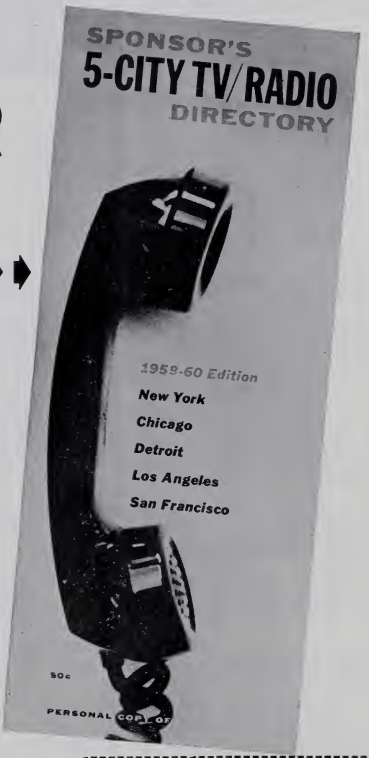
I suppose that there's bound to be someone who'll pick the one country where figures show the largest discrepancy and thereby seek to discredit both studies and all similar work.

However, SPONSOR has reaffirmed the importance of these research tools to the industry by giving them ample space and reporting all the pertinent details.

Marie Coleman
*Donahue & Coe, Inc.*
*N.Y.C.*

# YOURS FREE

## AS A SPONSOR SUBSCRIBER




**Our apologies to**
**Atlanta, St. Louis, Boston,**
**Dallas and some other cities!**

The new 5-City Directory, just off the press, contains more than 1900 listings, and 36 pages.

It's the recognized tv/radio guide to 5 cities where 93% of all national spot business is bought.

The 1960 directory is substantially bigger than any of its predecessors. You will find it more useful, and we hope you will forgive us if your city is not included.

If you're a SPONSOR subscriber drop us a note and we'll send you a 5-City Directory with our compliments.

If not, the price is 50¢ each . . . 40¢ in quantities of 5 to 10 . . . 30¢ for 10 or more.

If you're not a subscriber, enter your subscription now by using the form shown on this page. We'll send you, as a bonus, not only the 5-City Directory but also the 220 page 1959-60 Air Media Basics including Radio Basics, Tv Basics, Timebuying Basics, and much more.

**Sponsor Publications Inc.**
**40 East 49th St., New York 17, N. Y.**

☐ Send me——copies of Sponsor's 5-city directory.
☐ Enter my subscription to Sponsor for one year at $8.00 and send me FREE the 5-CITY DIRECTORY & AIR MEDIA BASICS.

NAME _____
TITLE _____
COMPANY _____
ADDRESS _____
CITY _____ ZONE ___ STATE _____

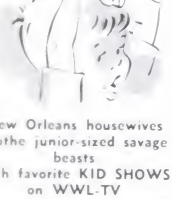
RADIO EIREANN

invites applications
for the position of

DIRECTOR GENERAL

Applications to:

Administration Officer
Radio Eireann
General Post Office
DUBLIN, IRELAND



New Orleans housewives soothe junior-sized savage beasts with favorite KID SHOWS on WWL-TV

WWL-TV
NEW ORLEANS

*National and regional buys in work now or recently completed*

# SPOT BUYS

## TV BUYS

**American Home Foods,** Div. of American Home Products Corp., New York: Campaign for Chef-Boy-Ar-Dee products starts 7 July in about 60 markets. Day and night minutes are being used for 24 weeks. Buyer: Tom Viscardi. Agency: Young & Rubicam, New York.

**Anheuser-Busch, Inc.,** St. Louis: Placing NTA's *Third Man* adventure film series in about 95 markets. Schedules start in October and November for 52 weeks. Agency: D'Arcy Co., St. Louis.

**North American Philips Co., Inc.,** New York: Buying three-week schedules in about 80 markets to start this month for Norelco electric shavers. Schedules are for prime and late night minutes and 20's. Buyer: Lionel Schaen. Agency: C. J. LaRoche, New York.

**Reader's Digest Association, Inc.,** Pleasantville, N. Y.: The one-week promotion for the August *RD* will be in about 60 markets. Schedules begin 21 July using primarily nighttime I.D.'s. Buyers: Mario Kircher and Carrie Senatore. Agency: J. Walter Thompson Co., New York.

## RADIO BUYS

**Colgate-Palmolive Co.,** New York: Previous use of tv this year did not meet expectations, so a test radio campaign is now planned in California markets. Day minutes have been requested; start and length are indefinite at this time. Buyer: Russ Barry. Agency: Ted Bates & Co., New York.

**Fiat Motor Co., Inc.,** New York: Scheduling traffic and weekend minutes, 20-25 per week per market, in about 28 markets for its Fiat car. Run is in two flights, 30 June through 24 July, 11 through 28 August. Buyer: Tom Ellis. Agency: Grant Advertising, Inc., New York.

**Northwest Airlines, Inc.,** St. Paul: Campaign for its new travel promotion begins this month for 26 weeks. Schedules of minutes are being run in Dallas, Madison, Milwaukee, Washington, D. C., Niagara Falls, Rochester and St. Louis. Agency: Campbell-Mithun, Inc., Chicago.

**American Tobacco Co.,** New York: About 50 markets are getting summer and fall schedules for Lucky Strike. Two-flight campaign starts the first week in July for eight-nine weeks, picks up again early October for four weeks. Buyer: Hope Martinez. Agency: BBDO, New York.

**Mennen Co.,** Morristown, N. J.: New activity on the Mennen line starts late June and early July. Day minutes and chainbreaks of fairly heavy frequencies are being scheduled in the top markets for 21 weeks. Buyer: Joe Hudack. Agency: Warwick & Legler, New York.

"The Sound of Music over the City of Angels"

ON THE ALL NEW

KGBS Los Angeles

50,000 WATTS



THE NEW KGBS: now covers all the Southern California market with ten times the power... delivers more buying families per dollar invested than any other station in Los Angeles! New call letters to match KGBStyle programming: smooth, familiar music balanced by news reports, weather and traffic briefs ...every spoken word creatively scripted, tastefully delivered! Still holds the same "action" spot at the center of the dial —1020—now attracting more attention than ever with one of the largest audience promotion campaigns Los Angeles has ever seen. National Sales Representative: Peters, Griffin, Woodward, Inc., in Los Angeles: Dale Peterson, DUnkirk 8-2345—KGBS, 338 S. Western Avenue, Los Angeles 5, California. Another Great Storer Station...in Los Angeles.

# WCTV-land



Florida State News Bureau photo.

## LAND OF *Year-Round Family Fun*

### *AND YEAR-ROUND SPENDING, TOO!*

**There's no feast-or-famine business climate in WCTV-LAND such as is sometimes experienced a little farther South where tourism is a major industry. Here stable business conditions and a wonderful climate let folks enjoy year-round good living and spend money year-round, too. Tallahassee actually stands fifth in the nation in retail sales per household.* To get their share of this rich market more and more leading brands are placing strong, long-term spot schedules on WCTV. Get the full story from Blair Television Associates.**

******Annual Survey of Buying Power, 1959.*




**WCTV**

TALLAHASSEE 6 THOMASVILLE

*a John H. Phipps Broadcasting Station*

**BLAIR TELEVISION ASSOCIATES**

*National Representatives*

# WILL 'ROCK BOTTOM' COSTS SPUR DAYTIME NETWORK TV?



**NEW PRICING** and packaging for daytime at NBC TV was launched a fortnight ago in session conducted for sales staff by Robert McFadyen (standing, r), mgr., daytime sales, and James Hergen (standing, l), sls. dir.

**For the first time in day tv history, there are portents of a swing away from the long-time buyer's market. Pricing and programing have leveled off to a new stability, and the three nets are lining up evenly for the fall season's starting positions.**

Within the last two weeks, NBC TV made two moves which may well mark the end of daytime network tv's downward pitch and the start of an upward thrust.

The network revised its costing—with, for example, a quarter hour of the *Loretta Young* series marked down $500 for a total of $2,500 for 13 weeks—and it permitted advertisers with multiple buys to scatter commercials in checkerboard fashion throughout the broadcast schedule as well as in standard vertical fashion.

Daytime observers think the long series of price slashing and show shuffling is nearing an end, with the networks emerging as near-equals in their fight for next season's sales.

They say three years of action and reaction have placed the nets at an irreducible cost minimum yet at a maximum of value.

But daytime's new position of upward movement is nudging buyers out of their long-held catbird seats. The direction is toward a more favorable balance of negotiation between the buyer and seller, now that the sellers have reached a financial

## NETWORK RATE COMPARISONS—AT A GLANCE*

| | ABC TV[1] | CBS TV[2] | NBC TV[3] |
|---|---|---|---|
| *Class A hour rate* | **$85,000** | **$130,330** | **$129,045** |
| *Network daytime telecast hours[4]* | 10 a.m.-1:30 p.m. (Class D) | 8:15-11 a.m. (D); | 10-11 a.m. (D); |
| | 2-5 p.m. (Class D); | 11 a.m.-1:05 p.m. (C); | 11 a.m.-1 p.m. (C); |
| | 5-6 p.m. (Class C) | 1:30-5 p.m. (C) | 2-5 p.m. (C) |
| *Station affiliates* | **123** | **200** | **161** |

*[illegible] compared the rates in the network referred to
1. Source: ABC TV, for basic 109-station pre-up. 2. Source: CBS TV, for basic 109-station network, based on combination rates. 3. Source: NBC TV, for 181-station network, subject to discounts. 4. Based on current network rate cards. ABC TV, 3:15:60; CBS TV, 4/1/60; NBC TV, 3:17/60. All class C time is [illegible] Class A; Class D is ABC TV and CBS TV, 33 1/3% of Class A; on NBC TV, 40% of Class A, for Monday-through-Friday schedules.

point from which they cannot retreat.

This bottom-of-the-barrel position, alarming as it may seem at first appraisal, actually places the networks in a better daytime stance than ever before.

They're all starting off in about the same post position in the race for daytime dollars. And they're racing under the same rules and limitations.

Network men think these low bargain prices will force new business into the medium, and that these new daytime clients will be willing to pay a higher cost when the merits of the medium have been proven.

But there are other reasons why advertisers are showing new interest in daytime hours.

Warren Bahr, vice president and associate director of planning and strategy at Young & Rubicam, puts it this way: "Daytime has finally found its way. Its always been able to deliver audiences at a reasonable price, but now it's delivering an appeal product — reruns of nighttime shows."

Programing concepts of all three networks have leveled off, too. This means the "numbers"—costs and efficiencies—are playing an ever more important part in the selection of program vehicle and network. The nets have slowed down their raids of each other's programs and are stabilizing their schedules by retaining old properties and developing new ones.

The long period of "adjustment" and "transition"—the words most frequently used to describe the state of network daytime tv—is ending. It's being replaced with a temporary but primary emphasis on costs, reach and frequency. However, trade sources think the longer view will stress some of the broader features more identified with nighttime tv: audience characteristics, impact, merchandisability, prestige—the qualitative factors.

What are national advertisers and their agencies looking for in daytime? Reach as well as frequency, buyers agree. Frequency has been the traditional strong point of daytime, which is tuned to by a hard core of women day in and day out. And reach has been the prerogative of nighttime, with its large unduplicated audiences.

But the "scatter" plans—the checkerboard splitting of daytime sales messages vertically and horizontally throughout the networks' daytime schedules—have added to the reach of the daytime hours.

Daytime selling has cut across and down all viewing segments so that "scattered" commercials reach the maximum audience.

The reach is formidable. Half of all women in the U.S. —28 million of them— tune to daytime tv in the course of a week, Television Bureau of Advertising reports.

The average woman viewer watches 11.2 quarter hours of programing on the average weekday. But, TvB adds, significant hours of viewing during the daytime are attributable also to men, who tune an average of 7.1 quarter hours each day.

The broader audience achieved through

**GENERAL FOODS** is major daytime net and spot buyer through Y&R. New plans are discussed by Warren Bahr (r), v.p. and assoc. director, planning and strategy, Y&R, with Larry Israel (l), v.p. and general manager TvAR.



cattering and the lowered costs of hese audiences — both innovations nade by ABC TV since it entered the laytime arena less than two years go—are credited with the over-all ales gain of the medium last year.

In 1959, network daytime sales vere up some 17% from the previous ear for a total of $203 million, with laytime spot rising 22% to a total of 223 million. All told, daytime inestors spent $426 million for time eriods. This year, network showed decline in the first quarter, with pot losing out in minor markets.

Industry people think that the loss f network daytime billings in the irst quarters was picked up by nighttime tv rather than by spot. And netvork sales executives tend to think, n line with this fact of sales life, that heir prime prospects are from the lue-chip clients buying nighttime etwork, not daytime spot.

The nighttime advertiser using netvork has a distribution and marketng pattern which can match daytime elivery as well as nighttime. But the laytime spot advertiser's marketing roblem is such that in many cases urchase of a network would involve vaste in two ways: (a) by the addiion of markets in which he isn't eally interested and (b) by getting nore or fewer impressions than he eeds in certain cities.

James Hirgen, director of sales for NBC TV daytime, sees the daytime-ighttime rivalry drawn along these ines: "Personal identification is tronger with daytime personalities, vho are companions more than they re entertainers. And a combination f day and night sponsorship gives he reach and frequency a national dvertiser needs with very favorable liscounts."

Edward Bleir, ABC TV daytime ales director, comments further on he difficulty in attracting nighttime ponsors to daytime hours. "Nighttime buys are emotion-laden. Daytime has no story conferences, West coast trips, dancing girls and David Susskinds—no glamour. But it does have strong personalities selling, and this has gone by the boards pretty much at night. Admittedly, daytime can't sell to the trade—but we can find do sell women and a great number of men."

He lists what agency media executives want to know about ABC's, as

# TWO CHICAGO MEDIA MEN SPEAK OUT ON SEVERAL FACETS OF DAYTIME TV



N. T. Garrabrant, med. dir., North Adver.



Harold G. Tillson, med. mgr., Leo Burnett

**ADVERTISERS** *interested in reaching housewives find net and spot day tv very useful. Day is usually more economical than night to reach these people, but day tv spot schedules—particularly those calling for 60 seconds or more—are difficult to obtain in quantity in markets with less than four stations. However, if products have national distribution, very efficient daytime net buys are possible.*

*Via network, any given number of commercials per week may be obtained. The more purchased, the greater efficiency. Many commercials may be integrated by star performers.*

*Nets offer a variety of program types. Through research, you can select program type, audience profile best suited for show-casing.*

*Considerable flexibility is available in daytime. It is certainly easier to merchandise a net program than spot. . . There's also a psychological value to an advertiser being in the "big time," on network. There is no question but that national television advertising connotes product reliability.*

**DAY TV**—*one of the most versatile of media—is many things to many different people. . . It can be and is used by a host of advertisers, from the very large—using it heavily on a continuing basis, to the very small—investing the entire appropriation in a timely, short-term effort.*

*Its primary advantage: ability to put tv's power and effectiveness to work against reasonably large groups of women—most important factor in purchase of many products — at economical and affordable cost.*

*Perhaps there are some cases where spots can be purchased with greater statistical efficiency (than network), but few advertisers can afford the dollar cost of reasonable spot activity in* 150 *or* 175 *markets.*

*Programing also offers full minute commercials within program content, varying degrees of program identification, inherent prestige and importance of program sponsorship.*

*Daytime offers known values at an economical cost with relatively little risk, with short-term commitments. That's probably why so many use it.*

well as other nets, daytime plans?

"What's my cost per commercial? What's the home delivery per commercial? The cost per 1,000 homes? and of women? Total home impressions for the dollar? Number of different home impressions (the net cume audience) for the dollar? The frequency with which you reach each of these different homes? Where are these homes (by county size)?"

He supplements these quantitative questions with a few encompassing less tangible factors in a buying decision.

"What's the program climate and does its reflect favor on my product? Do I want a live sell with an emcee or star? What opportunity is there for merchandising and exploitation?"

All of the networks strive to answer these questions, and to conduct as much sales developmental research as their slim income will allow. But they have—again—a stumbling block in cost. Research is expensive, and to be effective it must be original. Yet a tremendous amount of original research is conducted by major advertisers and their agencies in areas which relate directly to the housewife, her habit and emotional patterns, her buying and tune-in preferences.

Networks in order to learn something new with national significance for a prospect or a client, would have to spend a disproportionate amount on market and audience research.

They also, commented one sales executive wryly, "don't have the benefit of knowing what the client has already learned. Agencies keep these surveys and studies under close wraps, even though they bear directly on our mutual problem."

Admen expect the upward trend to evolve along these general lines. With costs competitive and low, advertisers will move in to test daytime. As they get results, they'll be willing to pay higher costs even though the circulation will never increase as it did in the nighttime hours.

This additional network revenue will enable the networks to further explore two areas in which they've been bottlenecked: programing and research. The networks are in the po-

(Please turn to page 60)

# A SECOND LOOK AT

**Next season's prime time net tv programing will find 18 hour shows a week selling as participations**

**Some admen are beginning to wonder, however, if these new buys are all that they're cracked up to be**

Now that nighttime scheduling at the networks has just about been nailed down for the fall, a lot of tv industry people are doing a "double take" over the high incidence of spot carriers. Next season will find about 18 prime time hours sold as participating shows with two more that might be classed as "semi spot carriers" (ABC TV's *Maverick* and *Hong Kong*). Question: How will this new type of selling affect the tv scene?

Several agency media people have expressed some disillusion over their buys on spot carrier programs. What they say is this: The network sells the participations to the client and perhaps to the agency tv producer as a low cost way of getting into net tv, and the client okays a budget based on the estimated time cost supplied by the network. But when the media department gets the list of cleared stations, it discovers some uhf stations have been included—stations it would not have ordered.

When a protest is lodged, say these admen, the net salesman comes back with a list of good "additional" stations which the client might like to order—at, of course, additional cost.

As one adman put it: "It seems

## VIEWS ON THE PARTICIPATIONS

**PRO** *Spot carriers on network tv are easy to buy . . . They enable many advertisers with limited budgets to capitalize on at least a degree of show prestige and identity . . . In many cases they are a way to get full minute announcements in prime tv time (with spot, they might have to settle for 20 seconds or chainbreaks). Hence many copywriters like the idea . . . By taking several participations on different nights in different shows, reach can be good . . . Program decisions are left to nets*

**CON** *Spot carrier buys may be easier to handle than market-by-market buys in national spot, but do they deliver the frequency needed in certain markets? . . . They are national in concept, say reps, but sales are local . . . For a certain type of product, a housewife in Baltimore may be worth five times more than one in Deadwood, Kansas . . . Some admen claim some participations were sold on basis of low cost; later budget had to be upped to add stations . . . Product protection may suffer*

# THOSE NET 'SPOT CARRIERS'

net salesmen have invented a technique for adjusting a client's budget while collecting their commissions." Said another, "They start with the smallest possible sale, then build it up."

So it not only is the agency tv producers who are a little concerned over the loss of control on shows. As buyers of participations, they have little to say on show content. But the media people are wondering about their lack of control on station line-ups and product protection.

With network spot carriers turning up so frequently across the board, product protection all but goes out the window. Since individual stations often don't know the scheduling or rotation of network minute announcements, they must face the risk of throwing in a chainbreak spot commercial that may be in direct competition with the network commercials in front or in back of it.

This is one of the things that worries station reps; the other worry is the way that nets seem to be going after the accounts they once regarded as spot advertisers. But they and the stations say they plan no counter-attacks save harder selling. Rates, they say, will not be cut for national spot, although it is possible that many stations may work a little harder to iron out the complexities that have developed in their rate cards. In checking a number of rep firms, SPONSOR learned that they have pretty much decided — since they can't do much about it any way—to live with the networks' new selling tactics.

"In a way, what the networks are doing," says Halsey Barrett, director of tv sales development for The Katz Agency, "is a compliment and tribute to national spot." This seems to sum up most rep thinking on the situation. Network, they feel, is helping to sell the spot concept, and it admittedly is easier to buy network than to buy spot. The only thing they hope is that clients will see the need for more market-by-market flexibility, the need for greater frequency of announcements in some areas than in others. This they feel is tremendously important especially where launching new products is concerned.

The fact remains that networks do have something solid to offer advertisers—and with control of shows passing into network hands (with the blessings of Washington) whatever they are selling becomes more valuable. Networks proved during the past few years they know programing basics.

Meanwhile, the networks will go on selling participations because they are offering the prestige of shows to many advertisers with limited budgets, and they are delivering coverage in the national sense. And they are offering considerable flexibility inasmuch as buys into these shows can often be for short terms.

But spot salesmen are counting on advertisers to bolster such buys with spot schedules to take advantage of the differences that exist in markets across the country. Said Barrett, "*Chile con carne* is mostly beans—but do you sell it the same way in Boston as in San Antonio?"

## THESE HOUR PRIME TIME SHOWS ALL WILL BE PARTICIPATIONS

### ABC TV

| PROGRAM | NIGHT |
|---|---|
| *The Islanders* | SUNDAY |
| *Cheyenne* | MONDAY |
| *Surfside 6* | MONDAY |
| *Adventures in Paradise* | MONDAY |
| *Stagecoach West* | TUESDAY |
| *Hawaiian Eye* | WEDNESDAY |
| *Naked City* | WEDNESDAY |
| *The Untouchables* | THURSDAY |
| *77 Sunset Strip* | FRIDAY |
| *The Roaring '20's* | SATURDAY |

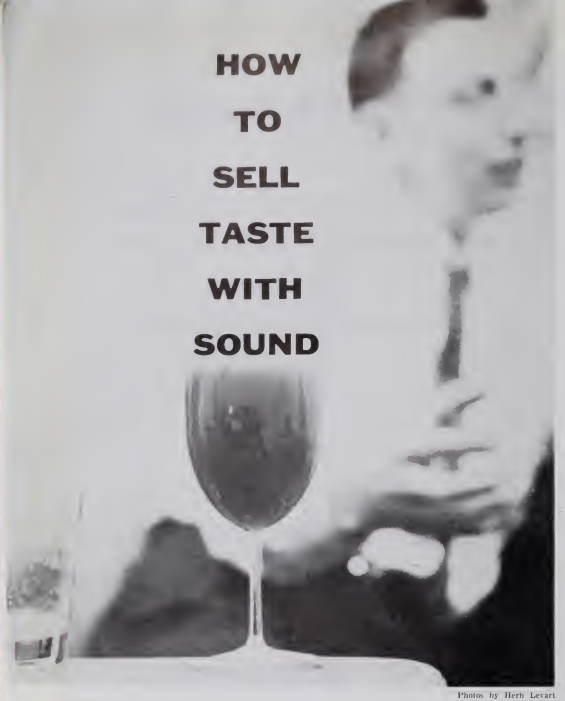
### CBS TV

| | |
|---|---|
| *The Aquanaut* | WEDNESDAY |
| *Rawhide* | FRIDAY |
| *Perry Mason* | SATURDAY |

### NBC TV

| | |
|---|---|
| *Riverboat* | MONDAY |
| *Laramie* | TUESDAY |
| *Thriller (Anthology)* | TUESDAY |
| *The Outlaw* | THURSDAY |
| *Raven* | FRIDAY |

# HOW TO SELL TASTE WITH SOUND



Photos by Herb Levart

CREATOR at work. Gumbinner writer Lisker mulls problem of distinguishing juice from rivals

**Sacramento Tomato Juice stays on top in New York with radio campaign based on sound made when poured**

**Maintains two-station lineup with heavy emphasis on merchandising; scores best first quarter in history**

A New Jersey restaurant's menu reads, Sacramento Tomato Juice: two plops, $.15; four plops, $.25.

That's a result of the juice's latest radio campaign in metropolitan New York, where the bulk of its business is concentrated. Another result is Sacramento's record-breaking first quarter there, 21% ahead of the same period last year, and the upswing continues. It's another indication of how creative use of sound can move merchandise.

As of last February, Sacramento's advertising, totally in radio since 1956, has revolved around the sound it makes when poured from the can—namely, "It's so rich it plops." Backed by a deadly serious announcer's "March of Time" delivery, the e.t.'s demonstrate variation in Sacramento plops when poured into all descriptions of drinking vessels from different heights.

The manufacturer, Bercut-Richards Packing Co. of Sacramento, Calif., its New York broker, J. Houck & Co., and the Lawrence C. Gumbinner advertising agency are having a lot of fun with this whimsical approach to the product's distinguishing characteristics—profitable fun at that. Says agency v.p.radio/tv director Paul Gumbinner, "It has proved a wonderful way to express the superiority of Sacramento and hold the radio audience's attention."

The media strategy involves a one-two punch found effective by Gumbinner for a number of its radio accounts. Two stations are in action most of the year, one selected primarily for its merchandising prowess, the other because of quantity and/or quality of audience delivered.

During the first 13 weeks of its new campaign, Sacramento was on WNBC (formerly WRCA) for 37 spots a week, and aired 14 weekly announcements over WNEW. The following 13-week foray, currently underway, is in the hands of WOR, which carries 14 spots a week, and WQXR with a total of 18.

The merchandising portion of the job has been handled primarily by WNBC in the first flight, then by WOR. They work closely with the chain stores to obtain for Sacramento special displays, advantageous shelf position, window streamers, and other point-of-purchase aids, plus inclusion in the chains' newspaper ads. Sacramento's broker, Houck, keeps posted on the timing of this activity and contacts the chains in regard to stocking up on the product for a coming push. Houck arranges to have cooperating chains mentioned in the radio commercials.

Sacramento buys all minutes. They run Monday through Saturday more or less evenly distributed over the morning, early afternoon, and early evening hours, to reach a broad audience. Housewives constitute the prime target, but the advertiser also goes after male support. "We're delighted to have the man specify Sacramento to his wife or order it in restaurants, plain or as part of a Bloody Mary cocktail," states Paul Gumbinner.

Thus Sacramento buys early a.m. traffic time spots and 6-7 p.m. news strip adjacencies as well as the more housewife-oriented late a.m. and early afternoon slots. And, further to insure a broad audience the advertiser changes stations after every 13-week cycle.

The Sacramento radio commercials lead off with 20 seconds of transcribed plop sound effects, described with journalistic urgency by the announcer. Here's the script for one of the three variations now in circulation:

Announcer: Listen—to Sacramento Tomato Juice plopping into a glass from a height of *two* inches.

Sound: PLOPPING OF JUICE IN GLASS

Announcer: A louder plop as Sacramento Tomato Juice plops into a glass at *12* inches.

Sound: SAME—LOUDER

Announcer: Two feet!

Sound: LOUDER

Announcer: Three feet!

Sound: EVEN LOUDER—GLASS CRASHES

Announcer: This message has been brought to you as a public service by people who love Sacramento Tomato Juice.

The other e.t.'s find Sacramento being plopped into a mug, an earthenware jug, and the *piece de resistance*, a champagne glass sitting on a bass drum. It gets poured with the left hand, plopping with the same sound as with the right, but when poured with both hands gives off greater volume, while the announcer exclaims, "Notice — when you double the amount of Sacramento Tomato Juice pouring into a glass—it plops twice as loud!"

Tom Lisker, copywriter behind the Sacramento campaign, says, "We've added a visual dimension to radio commercials. All of this pouring, with the left hand, or both hands, into different kinds of containers, gives the listener a visual image. This should make much more of an impression than a purely audio effect."

The remaining 40 seconds of the Sacramento commercials are presided over by the station personality on the air at the time. He is provided with fact sheets and sample scripts, but is urged to get the message across in his own way. Gumbinner believes in fully using the talents which have put these personalities over with the public.

"Those d.j.'s who go in for humor have had a ball with this campaign," Gumbinner relates, "and it isn't unusual for them to enjoy themselves so much they run overtime on our commercials. While the newscasters for the most part play it straight, even some of them such as WNBC's Ken Banghart can't resist having a little fun with the copy."

Can after can of the product was used in putting together the e.t.'s. The sounds were built around use of the actual juice, but eventually some "sound mixing" was needed to bring them out more vividly. For instance, pouring with both hands into the same glass tended to produce a greater number of plops but not necessarily plops that were twice as loud as with one hand. So the Sacramento crew made separate recordings of one can being poured into a glass and mixed them for heightened sound.

Under wraps at the agency is a new series of plops to mystify and delight the radio audience on behalf of Sacramento come next fall.

**SOUNDS** at work for Sacramento Tomato Juice. Agency radio/tv director Paul Gumbinner (l) records plops emitted when tomato juice is poured into glass by copywriter Tom Lisker. This is crux of whimsical new radio campeign for juice that's "so rich it plops when you pour it"





**SOAPSUDS** in Lawrence tv studios concealed fourth clue among the 10 which led to hidden treasure: a Volkswagen car for top winner, color tv sets, mink stoles, cameras, air conditioners, projectors for 25 top winners. More than 500 guests attended

# N. Y. buyers take over the town

**Crown Stations Treasure Hunt pits 65 five-buyer agency teams seeking clues leading to 25 prizes. They scoured 10 sites, from flea circus to Empire State Bldg.**

What may well be New York's biggest buying spree took place a fortnight ago in the midst of Central Park as more than 300 buyers and media executives from ad agencies scrambled around midtown Manhattan in an effort to win top prizes in the Crown Stations' treasure hunt.

All told, the guests numbered about 500 but only agency media executives were invited to participate in the hustle for treasure—ranging from a Volkswagen car through mink stoles to cameras, air conditioners and movie projectors. Guests met in the roof-top garden area of the Tavern on the Green for a cocktail reception, when they were given their first clues to the hidden treasure, and then sent on their way in 65 cabs. The sprinting was spirited and the search competitive, with prizes for the five teams returning the soonest to claim their reward.

All in all, 65 teams of five persons each participated, with five of the 65 coming in for prizes. Everyone left a winner, though, as Washington jellies, jams, cheeses were distributed.

The first of five team winners won a Volkswagen car and four color tv sets, with each of the five team members on the second squad receiving a mink stole (see picture captions).

Team winners for the three other teams not mentioned in the picture captions follow. Air conditioners: Jack Mitchum, B&B; Frank McCue, D-F-S; Marcia Roberts, Y&R; Al Randal, BBDO; Thom Leidner, JWT. Movie projectors: Greg Sullivan, Bates; Len Soglio, Hicks & Greist; Hal Simpson, Esty; Roy Terzi, D-F-S; Ethel Weidner, Compton. Cameras: Stuart Hinkle, B&B; Frank Howlett, L&N; Stu Eckert, DCS&S; John Eckstein, Wexton; Ann Janowicz, Ogilvy, Benson & Mather.



**iAZERS** focused telescope on sign atop mpire State Bldg. for another clue. (L to ): Roy Terzi, D-F-S; John White, Blair-V, and Al Mansini, Edward Petry Co.



**FEEDING** of buyers finds Joe Levy sharing ocktail plate with Betty Nasse, both of Grey Advertising, at reception before the wo-hour search around Manhattan was begun

**MINK TREE** was one of donations of the Crown Stations group, president of which is Mrs. A. Scott Bullitt, who welcomed guests at Central Park's outdoor Tavern on Green





**BEFORE THE CHASE**, this buyer and seller group converged on one of four bars (l to r): Herb Gruber, Parkson agency; Harold Veltman, JWT; Ruth Bayer, Parkson; John Meskil, McCann-Marshalk; Mary Ellen Clark, Morse; Fred Wallin, Blair. Host stations were KING AM-TV, Seattle; KGW AM-TV, Portland; KREM AM-TV, Spokane, Wash., for 20 June event



**FIRST** among five winning team (l to r): Dick Olsen, DCS&S; Gloria Mahaney, JWT; Mal Ochs, Grey; Grace Porterfield, B&B; Jerry Rettig, Grey (who won the car)




**BALLOONS** festooned tables, this one with (l to r) Howard Gerber, B&B; Bob Silberberg, B&B; Evelyn Jones and Peter Dalton, both of Donahue & Coe ad agency




**MEN WON** minks, modeled by guests. Winners: Tim Tully, Compton; Bill Warner, Bates; Bob Silberberg, B&B; Herb Werman, Grey; Lynn Salzberg, D-F-S. Gene Rayburn was emcee

# 'AIR MEDIA BASICS': WATCH FOR IT

**Fourteenth edition of SPONSOR's annual compendium of radio and tv facts will feature, among other things, a listing of timebuyers in major U. S. cities**

SPONSOR's *Air Media Basics*, one of the most exhaustive sources of facts about the radio tv advertising field, will soon be in the hands of buyers and sellers.

The 14th annual edition, scheduled for publication the end of July, will again feature, for the first time since 1957, *Timebuyers of the U.S.*, a comprehensive listing of air media buyers in those markets accounting for nearly all national advertising on the air. The timebuyers listing will start in *Air Media Basics* and will be continued in succeeding issues of the weekly SPONSOR during the months of August and September.

More tightly organized than ever and containing both new and up-dated material, the new edition will consist of four sections — Timebuying Basics, Radio Basics, Television Basics and Film & Tape Basics.

Designed for ease of use, the book, which will contain 250-odd charts in addition to its listings, comes replete with indexes and sub-indexes plus topic identification on each page.

The huge mass of material is heavy with audience data and material on costs and expenditures in the air media. But there is also a variety of other useful data. This includes material of a how-to nature, tools usable in the everyday routine of buyers and concise summaries of important trends. Typical charts from *Air Media Basics* can be found on the next three pages.

Do you know what "viewing group analysis" is and what it can tell you? See Timebuying Basics. Do you want some notion of what percent of a market's homes a station can reach in a week? See Radio Basics. Do you need some background material on football audiences? See Television Basics.

The word "basics" is not used carelessly in the fact book's name. There is a wealth of basic data on radio and tv in general, such as hour-by-hour sets in use, radio and tv ownership by years, set production by years, advertising expenditures by various industries, average network ratings by program type and the like.

Here is a more detailed rundown of the four major sections:

*Timebuying Basics:* This will include data on general advertising expenditures by major clients, national and local ad trends, cost estimators for spot radio and tv, tools for timebuyers, illustrations of some of the more technical factors in understanding ratings and general coverage data to help understand the reach of radio and tv stations under various conditions of power, channel number and terrain. *Timebuyers of the U.S.* will be in this section.

*Radio Basics:* Among the areas covered will be radio home ownership by years, regions and county size, set production by years and type of set, data on spending by advertisers and by various sectors of the radio medium (spot, network and local), material on fm (such as listening patterns, audience characteristics, set production, set penetration), out-of-home listening, network patterns and cumulative audience data on spot radio.

*Television Basics:* As in Radio Basics, there will be home ownership data by years, region and county size, viewing figures looked at from different angles (by hours, by home, by day part, by month, etc.), color tv, network patterns and various breakdowns of tv expenditures.

*Film & Tape Basics:* Besides giving the complete rundown of results from the 1st American Tv Commercials Festival & Forum, there will be a variety of facts and figures on syndications costs, users and producers, plus facts on tape and film.

## HERE'S 'AIR MEDIA BASICS' INDEX

**1** **TIMEBUYING BASICS** — In addition to featuring "Timebuyers of the U.S.," this section will contain material on general advertising expenditures, cost estimators for spot radio and tv, a variety of tools for timebuyers, explanations of some of the more technical factors in understanding ratings, and data on station coverage.

**2** **RADIO BASICS**—Details on both in-home and out-of-home listening will be included in this section. Also, there will be data on spending in the medium, a new subsection on fm which will go into audience characteristics, set production and penetration; network patterns, radio dimensions, cume audience data on radio.

**3** **TELEVISION BASICS** — Included will be dimensions of the medium, various material on viewing habits, a number of pages on color tv, spending by major advertisers in both spot and net, net programing patterns, set production and set sales figures, tv spending by industries, agency expenditures, cume audience data.

**4** **FILM & TAPE BASICS** — Among the areas covered will be syndication costs by market, lists of syndication users and what they use, lists of commercial producers and their specialties, stations equipped with tape, tape producers, etc. In addition there will be listing of winners from the Tv Commercials Festival & Forum.

# TELEVISION *(A Preview of 'Air Media Basics')*

## How television usage varies by months of the year, day and night

**Average hours viewing per tv home per day**

| MONTH | DAILY HRS. |
|---|---|
| May 1959 | 4 hrs. 31 min. |
| June 1959 | 4 hrs. 17 min. |
| July 1959 | 4 hrs. 10 min. |
| Aug. 1959 | 4 hrs. 10 min. |
| Sept. 1959 | 4 hrs. 35 min. |
| Oct. 1959 | 5 hrs. 3 min. |
| Nov. 1959 | 5 hrs. 25 min. |
| Dec. 1959 | 5 hrs. 31 min. |
| Jan. 1960 | 5 hrs. 59 min. |
| Feb. 1960 | 5 hrs. 52 min. |
| Mar. 1960 | 5 hrs. 47 min. |
| Apr. 1960 | 5 hrs. 23 min. |

**Percent tv homes watching per avg. minute**

| (M-F) | | (ALL DAYS) | |
|---|---|---|---|
| 6 a.m.-6 p.m. | 13.2 | 6 p.m.-mid. | 41.7 |
| 6 a.m.-6 p.m. | 14.0 | 6 p.m.-mid. | 38.3 |
| 6 a.m.-6 p.m. | 12.5 | 6 p.m.-mid. | 34.6 |
| 7 a.m.-6 p.m. | 16.1 | 6 p.m.-1 a.m. | 33.9 |
| 7 a.m.-6 p.m. | 16.2 | 6 p.m.-1 a.m. | 39.0 |
| 7 a.m.-6 p.m. | 17.1 | 6 p.m.-1 a.m. | 44.7 |
| 7 a.m.-6 p.m. | 18.0 | 6 p.m.-1 a.m. | 47.0 |
| 7 a.m.-6 p.m. | 18.8 | 6 p.m.-1 a.m. | 46.9 |
| 7 a.m.-6 p.m. | 21.5 | 6 p.m.-1 a.m. | 50.4 |
| 7 a.m.-6 p.m. | 21.2 | 6 p.m.-1 a.m. | 49.8 |
| 7 a.m.-6 p.m. | 21.5 | 6 p.m.-1 a.m. | 48.4 |
| 7 a.m.-6 p.m. | 19.7 | 6 p.m.-1 a.m. | 45.7 |

Source: Nielsen Tv Index

## How viewing differs in Eastern, Central, and Pacific time zones

**Viewing habits** by hours vary greatly in different time zones, as shown by ARB figures at right and below. This is particularly noticeable during the morning and late evening. Percent-of-homes figures cover hour beginning at time shown top of column

**Percent homes using tv by zones, March, 1960**

| ZONE | 6 P.M. | 7 | 8 | 9 | 10 | 11 | MID. |
|---|---|---|---|---|---|---|---|
| Eastern | 40.8 | 55.3 | 64.3 | 67.0 | 52.2 | 23.0 | 12.4 |
| Central | 52.9 | 61.3 | 66.4 | 59.4 | 33.9 | 17.3 | 5.4 |
| Pacific | 61.4 | 58.2 | 65.0 | 63.4 | 42.9 | 16.5 | 8.6 |

**Percent homes using tv by zones, March 1960, Monday thru Friday daytime**

| ZONE | 7 A.M. | 8 | 9 | 10 | 11 | N | 1 P.M. | 2 | 3 | 4 | 5 |
|---|---|---|---|---|---|---|---|---|---|---|---|
| Eastern | 9.4 | 17.7 | 16.6 | 15.0 | 22.0 | 25.2 | 20.3 | 20.3 | 20.2 | 27.9 | 33.7 |
| Central | 9.0 | 15.0 | 16.2 | 20.8 | 21.2 | 24.0 | 19.6 | 19.5 | 22.0 | 28.1 | 32.6 |
| Pacific | 5.8 | 8.2 | 8.0 | 10.2 | 14.2 | 17.5 | 11.5 | 10.6 | 11.8 | 16.3 | 25.2 |

## Average viewing time, morning, afternoon and evening

**Average hours viewing per home per day by day part**

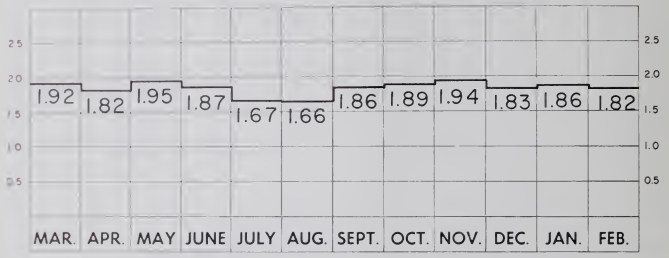
| | NIGHT | AFTERNOON | MORNING | TOTAL DAY |
|---|---|---|---|---|
| Mon.-Fri. | 3 hrs. 32 min. | 1 hr. 38 min. | 43 min. | **5 hrs. 53 min.** |
| Saturday | 3 hrs. 53 min. | 1 hr. 38 min. | 53 min. | **6 hrs. 24 min.** |
| Sunday | 3 hrs. 32 min. | 1 hr. 49 min. | 20 min. | **5 hrs. 41 min.** |
| All Days | 3 hrs. 35 min. | 1 hr. 39 min. | 41 min. | **5 hrs. 55 min.** |

Source: NTI, Jan.-Feb., 1960

# RADIO *( A Preview of "Air Media Basics")*

## In-home listening level shows little change through year

**Average daily hours listening per home by months of the year**

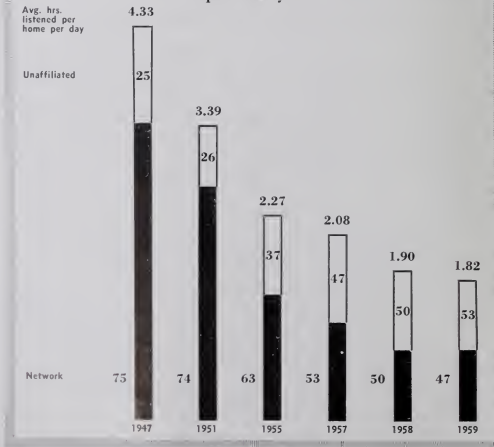



Source: NRI 1959-60.

## Independent stations captured bulk of all radio in-home listening time by last year

The chart at right, prepared by A. C. Nielsen Co., shows for the first time in 12 years, independent radio stations getting the major portion of daily listening hours. Radio in-home listening hours have suffered a 58% decrease since 1947 with networks losing 74%, although independents dropped only 11%. This is due to independent radio getting more than half of daily listening hours, a 112% increase over 1947.

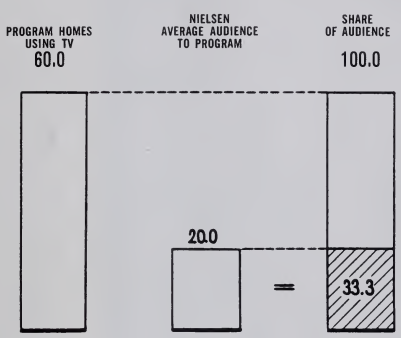
**Network affiliates versus independent stations April each year**



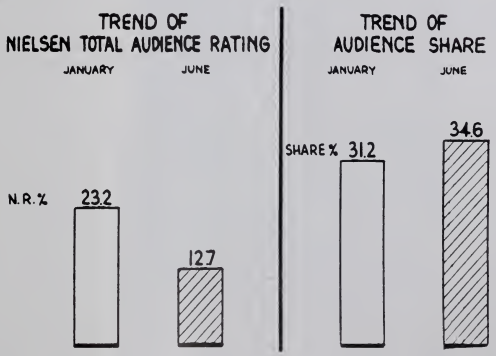
# TIMEBUYING *(A Preview of 'Air Media Basics')*

## The difference between a rating and a share of audience

**A. How to compute share of audience**




**B. How to use share to evaluate programs**




Share of audience is necessary to evaluate program performance during summer and seasonal changes. The *Lone Ranger Show* (formerly ABC TV, Thursday 7:30-8 p.m.), as indicated above, although suffering a severe rating decline during June, maintained a high share.

Source: A. C. Nielsen Co.



# HOWARD

**✒ Tv wasn't even on the scene when he entered retail advertising over 30 years ago**

**✒ In five years with TvB he has helped build $280 million tv billings from Main Street**

In the last two months, Howard P. Abrahams, retail sales vice president for Television Bureau of Advertising, has been piling up air miles (more than 35,000) at the rate of a presidential aspirant. Results of his swing through the U.S.: at 17 sales clinics which he conducted for TvB, 867 tv station executives received a detailed, "how-to" blueprint for selling tv to retail advertisers.

Of TvB's nearly 240 member stations, 198 were represented at the clinics; in fact, it was at these stations' request that the clinics were held. Now Abrahams and his TvB retail sales staff are at work in association with the National Retail Merchants Association on a manual for retailers on how to use television.

The gradual swell of interest both from stations and retailers in the medium leads Norman E. (Pete) Cash, president of TvB to predict that by 1970 local advertisers in the U.S. will be investing $1.5 billion annually in tv. Last year local advertisers showed their interest in tv to the tune of $280 million.

It is more than coincidence that most of this interest has set in since 1955 (a recent NRMA survey showed that two out of three retailers using tv today started since that year), at which time TvB began the militant missionary program of spreading the tv story to local merchants.

Late in 1955, with almost 30 years of steady employment in the retailing and retail advertising busi-

**TALKING TURKEY:** Howard Abrahams, TvB vice president of retailing, makes a point for tv advertising as the medium for local stores

# ABRAHAMS: TvB'S RETAIL MAN

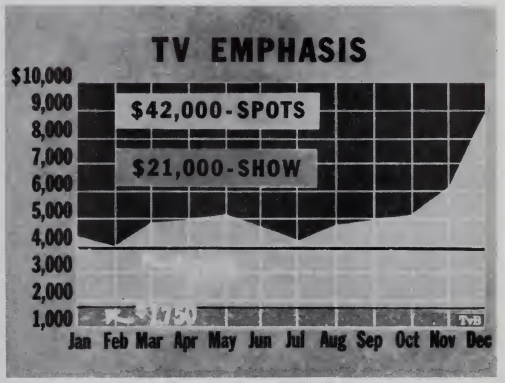
ness behind him, 51-year-old Howard Abrahams decided to slow down the pace by becoming a consultant to a limited number of retailing accounts. One of his first assignments as a consultant was from Ollie Treyz, then president of TvB. It led to another, and another. "Why not just come to work for us?" Treyz suggested. Recalls Abrahams, "I guess I was seduced." At any rate, what started as a slow-down has turned into a speed-up for him. He joined TvB on 1 January 1956 as director of retail sales, was elected vice president in November 1958.

What are the problems which Abrahams has faced at TvB in promoting tv to retailers? First, there was something close to resignation on the part of many tv stations to the belief that department stores would always remain in the newspaper camp. Next, there was the conviction of many department stores and specialty shops that tv was not their medium, and even if it was, there was still confusion about how it could be used.

"Store advertising managers," Abrahams told SPONSOR, "had been print-indoctrinated. New people coming into store ad departments were trained by people who had been brought up in print. What's more, these new people had been trained in schools where they were not educated in line with other than print media." As a case in point, until 1959, one of the most widely-used retailing textbooks—"Retail Advertising and Sales Promotion" (Prentice-Hall) — had only three pages devoted to tv. Today, the new edition contains a whole chapter on television — credited to Abrahams.

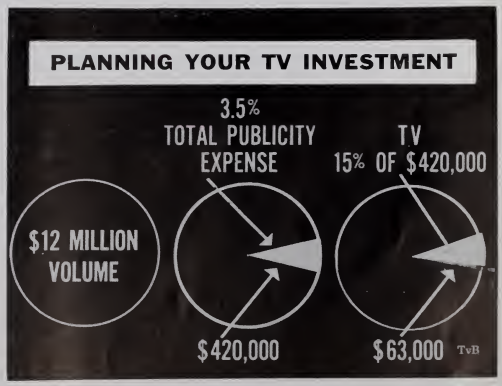
The recent TvB clinics—plus a lot of previous missionary work among retailers—has been aimed at easing the problems. The station execs were advised to get to know more about a store operation. "There's no use trying to sell tv to a department store," Abrahams says, "unless you speak store language."

Apparently many are beginning to




**INVESTOR COURSE:** At a recent TvB clinic, the chart above was one of many slides that Abrahams used to demonstrate an imaginary presentation to an imaginary department store doing $12 million annual sales volume. He does not mind calling store promotion "publicity," and here, with a $420,000 "publicity" budget, shows how to plan for $63,000 of it in tv

**CONSISTENCY:** Another slide from the same TvB clinic demonstrates the peaks and valleys of department store sales through the year (line of demarcation in middle of chart) and points up how a store can plan to sell with tv with $42,000 schedule of spots and a $21,000 tv show on 52-week basis that both follows the seasonal pushes and delivers year round



learn. The same NRMA survey referred to before shows that 43% of retailers queried are using tv now. Stations are beginning to learn retailing, and retailers are beginning to get the hang of how to use television. The process, however, has been very gradual. One store in a market begins to use tv. Competitor stores sit back and watch for results. When the results are well-proven, in they come too.

For this reason, TvB has launched the first of a series of "test labs for tv." This one is the Patterson Fletcher Store in Fort Wayne, a men's specialty store with some women's and children's soft goods added. This "lab" is of interest, not only to other men's specialty shops but to all department stores since, according to Abrahams, men's furnishings are the second highest profit department. The No. 1 profit department of a store is women's foundation garments.

Still another indication that local advertisers are becoming increasingly curious about the new medium of tv is that the National Retailers Merchants Association has recently set up a television committee.

Behind the activity are a number

(*Please turn to page 67*)

## HOW TO SELL TV TO RETAILERS —TIPS FROM THE TvB CLINICS

**MEDIA COMPARISON:** *Compare tv station and local newspaper circulations not only for the retail trading area counties but for perimeter counties to emphasize the dwindling coverage of the newspapers in suburban areas.*

**BASE PITCH TO BUDGET:** *Try to start a new store account in tv with at least 15% of its annual over-all ad budget. Divide up this tv budget into two parts:* (1) *a year round buy of a tv news show, for example, and* (2) *announcements for important sales events and seasons.*

**RECORD KEEPING:** *Get store ad dept. to keep a scrap book of its tv commercials (scripts and rough storyboards). This is similar to keeping files of print ads.*

**MILKING THE GLAMOR:** *Get store to tie in all other advertising efforts such as newspapers, direct mail and window or aisle displays with its tv advertising. Thus they can take advantage of the glamor of television.*

**HELP WITH COMMERCIALS:** *Remind ad managers that three items featured in any 60-second announcement are plenty. Also it is a good idea to prepare series of film, tape or slide intros for commercials that are geared to special store events throughout year; these may be 20 seconds, leaving 40 seconds for showing items.*

# NIGHTTIME NEARS 100% SELLOUT ON COLUMBIA RADIO

Night radio, in spite of the frequent cynical comments about it, continues to produce its share of bright spots in the air media picture.

Case in point: WMSC, Atlanta, which at SPONSOR presstime, had sold 90% of its night hours, with the remaining 10% practically in the bag. Here's how they did it.

Originally operating from a drive-in restaurant, the station decided to go it alone, when some two months ago it changed its music format in the 7 p.m. to 12 midnight period from a Top 40 to popular album type. Time was sold in minimum segments of quarter hours, priced at about 60% of normal daytime rates. While this represents slightly over 25% of the station's broadcast day, in terms of gross revenue it will yield a sizeable 20% when completely sold out.

Night hours from Monday through Friday, consist of two programs—*Mostly Music* (7-10 p.m.) and *Late Date* (10:30 p.m.-midnight) which are handled on alternate nights by two young, but solid air personalities, Bill Brown and Al Newman. (One music program, 7 p.m.-1 a.m. comprises the Saturday night fare.)

Placing a 15-minute segment limitation, "firmly establishes sponsor identity and enables commercials to become part of rather than a 'break' in the program," says president and general manager Wally Martin, adding that further identity is sustained by both d.j.'s who call every sponsor and air most commercials from fact sheets for an authentic and personal touch.

Variety of sponsors include drug-stores, restaurants, a shopping center, beer distributor, and miniature golf course, all of whom rely chiefly on the personality of both d.j.'s plus the appeal-to-all-age group music format. And while night rates appear to differ considerably from those of daytime, "it pays off pretty quickly," says Wally Martin, anticipating that "20% of gross revenue practically in the palm of our hand."

# Network tv's 'qualitative' picture

**Latest Trendex audience figures summarize program selectivity, frequency of viewing, sponsor identification**

With the network tv season now in the history books, admen are reviewing the qualitative data which emerged from audience figures.

Here are some of these summaries, as provided in Trendex's last report covering the late winter:

- Quiz and panel shows are, surprisingly, viewed most regularly.
- Variety-comedy-music formats have the highest sponsor identification.
- Women still tend to select the majority of tv programs.

The Trendex figures, done only in competitive markets, provide a deeper glimpse of the tv audience than usually afforded by ratings.

These are among the highlights:

Program selectivity: Women choose, in order of preference, quiz and panel, half hour dramas, variety-comedy-music, hour dramas, and situation comedies. Teens are not a prominent factor in program selection. Nor are children, except for situation comedies.

Frequency of viewing: Seventy-four percent viewed quiz and panel shows regularly. Westerns and situation comedies tied for second place (66%).

Sponsor identification: Sixty-eight percent of the people could identify variety-comedy-music. Mystery, adventure and western fared lowest.

# 1. THIS MONTH IN NETWORK TV

## Political conventions: network time schedules, costs, sponsors

*The tv networks, during the two weekly periods of 11 July and 25 July, will devote at least a total of 120 hours covering the two political conventions. CBS TV sold its $6 million package to Westinghouse (Ketchum, M&G). NBC TV sold sixths, at $600,000 each, to B. F. Goodrich (BBDO), Brown & Williamson (Bates), Lipton Tea (SSCB), and Field Enterprises (KM&J) and a twelfth to Cowles Magazines (Look), Inc. (McCann). ABC TV, asking $500,000 for a sixth, at presstime sold a twelfth to 20th Century-Fox (Chas. Schaifer) and one participation to Du Pont (BBDO). Below, the time schedules:*

| DEMOCRATIC CONVENTION | ABC TV | CBS TV | NBC TV |
|---|---|---|---|
| **3 July, Sun.** | 5-5:30 p.m., Convention Preview | | |
| **9 July, Sat.** | 10:30-11 p.m., Convention City | | 9:30-10:30 p.m., Convention Preview |
| **10 July, Sun.** | 7-7:30 p.m.. These Are The Men | 6-6:30 p.m., Preview | |
| **11 July, Mon.** | 8 p.m.-12 mid. | 8 p.m.-12 mid. | 8 p.m.-12 mid. |
| **12 July, Tues.** | 7-11 p.m. | 7 p.m.-1 a.m. | 7 p.m.-1 a.m. |
| **13 July, Wed.** | 6-11 p.m.; 1-3 a.m. | 6-11 p.m. | 6 p.m.-2 a.m. |
| **14 July, Thurs.** | 3-9 p.m.; 11 p.m.-2 a.m. | 7-11 p.m. | 6-11 p.m. |
| **15 July, Fri.** | 10-11:30 p.m. | 10-12 mid. | 9 p.m.-12 mid. |
| **REPUBLICAN CONVENTION** | | | |
| **23 July, Sat.** | 10:30-11 p.m., Convention City | | 9:30-10:30 p.m., Convention Preview |
| **24 July, Sun.** | 7-7:30 p.m., These Are The Men | 6-6:30 p.m. | |
| **25 July, Mon.** | 11 a.m.-12 N; 8 p.m.-12 mid. | 11 a.m.-2 p.m., 8:30-11:30 p.m. | 11 a.m.-2 p.m., 8:30 p.m.-12:30 a.m. |
| **26 July, Tues.** | 8 p.m.-12 mid. | 8:30-11:30 p.m. | 8:30 p.m.-12:30 a.m. |
| **27 July, Wed.** | 8 p.m.-12 mid. | 8:30-11:30 p.m. | 8:30 p.m.-12:30 a.m. |
| **28 July, Thurs.** | 8 p.m.-12 mid. | 8:30-11:30 p.m. | 8:30 p.m.-12:30 a.m. |

# 2. NIGHTTIME COMPARA

| | SUNDAY | | | MONDAY | | | TUESDAY | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| | ABC | CBS | NBC | ABC | CBS | NBC | ABC | CBS | NBC | ABC |
| 6:00 | | FYI sust Convention‡ (7/10; 7/24; 8/7; 8/21) 6-6:30) | Meet The Press Manhattan Shirts (Daniel & Charles) 1 L $6,500 | | | | | | | Convention‡ (7/13; 6-11) |
| 6:30 | | Twentieth Century Prudential (H MeC) D F $35,000 | Time Present sust | | D Edwards Amer Home (Bates) N-L $6,500†† | News Texaco (C&W) N-L $6,500†† | | No net service D. Edwards Am. Home (Bates) alt Phillp Morris (Burnett) N-L $6,500†† | News Texaco (C&W) N-L $6,500†† | |
| 7:00 | Broken Arrow Mars (Knox-Reeves) W-F $45,000 These Are The Men; (7/10, 7/24, 7/31, 8/7, 8/21) | Lassie Campbell Soup (BBDO) A F $37,000 | Overland Trail (7-8) Warner-Lambert (Lambert & Feasley) W-F $24,500 (hr.) | John Daly News sust | No net service D Edwards Amer Home (repeat feed) | News Texaco (repeat feed) | John Daly News sust Convention‡ (7/19; 7-11) | No net service D Edwards Am. Home alt Phillp Morris (repeat feed) | No net service News Texaco (repeat feed) Convention‡ (7/19; 7-2 am) | John Daly New sust |
| 7:30 | Maverick (7:30-8:30) Kaiser Co (Y&R) Drakett (Y&R) W-F $75,000 | Dennis The Menace Kellogg (Burnett) Best Foods (G|B&B) Sc-F $36,000 | Overland Trail | Cheyenne (7:30-8:30) Ralston (Gard.) Am. Chicle (Bates) Ritchie (K&E) W-F $82,500 | Kate Smith Show Am. Home (Bates) V-L $27,000 | Riverboat (7:30-8:30) Del Monte (McCann-E.) A-F $72,000 | Bronco (alt wks 7:30-8:30) Brn & Wmsn Gen Mills (DFS) DuPont (BBDO) W-F $82,000 | No net service | Laramie (7:30-8:30) Phillp Morris (Burnett) Colgate (Bates) W-F $65,000 | Music For A Summer Nigh Convention‡ (7/20-8:30) sust |
| 8:00 | Maverick | Ed Sullivan Colgate (Bates) alt Kodak (JWT) V-L $85,000 | Music On Ice (8-9) sust | Cheyenne Johnson & J (Y&R) P&G (B&B) Convention‡ (7/11, 7/25; 8-12) | The Texan Brown & Wmsn (Bates) alt All State (Burnett) W-F $37,000 Convention‡ (7/11; 8-12) | Riverboat Convention‡ (7/11; 8-12) | Sugarfoot (alt wks 7:30-8:30) Carnation (EWRR) W-F $82,000 | Peck's Bad Girl sust | Laramie (Del Monte (McCann-E.) Convention‡ (7/26; 8:30-12:30) | Music For A Summer Nigh Convention‡ (7/27; 8-12) |
| 8:30 | Law Man R J Reynolds (Esty) Whitehall (Bates) W-F $41,000 | Ed Sullivan | Music On Ice | Bourbon St. Beat (8:30-9:30) Brn & Wmsn (Bates) A-F $80,500 | Father Knows Best Lever (JWT) alt Scott (JWT) Re-P $39,000 Convention‡ (7/25; 8:30-11:30) | Wells Fargo Amer Tobacco (SSC&B) alt P&G (B&B) W-F $67,000 Convention‡ (7/25; 8:30-12:30) | Wyatt Earp Gen Mills (DFS) Pillsbury (Compton) Alberto Culver (Wade) W-F $40,000 | Dobie Gillis Pillsbury (Burnett) alt Phillp Morris (Burnett) Sc-F $37,000 | Gas Co. Playhse Amer. Gas Assn. (L&N) Dr-F $14,000 alt wks NBC Playhouse sust | Ozzie & Harri Kodak (JWT) Quaker (JWT) Se-F $48,0 |
| 9:00 | The Rebel L&M (DFS) alt P&G (Y&R) W-F $42,500 | G. E. Theatre Gen Electric (BBDO) Dr-F $51,000 | The Chevy Mystery Show (9-10) Chevrolet (Camp-E) V-L $60,000 | Bourbon St. Beat Reynolds Metal (L&N) DuPont (BBDO) | Danny Thomas Gen Foods (B&B) Se-F $47,500 Talent Scouts (SR)† (8/1 S) | Peter Gunn Bristol-Myers (DCS&S) alt B. J. Reynolds (Esty) My-F $38,000 | The Rifleman Miles Lab (Wade) P&G (B&B) W-F $38,000 | Tightrope J. B. Williams Co. (Parkson) alt Am Tob (SSCB) My-F $39,000 | Richard Diamond P. Lorillard (L&N) alt sust | Hawaiian Eye (9:30-10:30) Carter (Bates) Whitehall (Bates) My-F $80,5 |
| 9:30 | The Alaskans (9:30-10:30) L&M (McC) Armour (FCB) Gen Fds (B&B) Polk Miller (Ayer) A-F $77,500 | Hitchcock Presents Bristol-Myers (Y&R) My-F $39,000 | The Chevy Mystery Show | Adv. In Paradise (9:30-10:30) Reynolds Metals (L&N) A-F $80,000 | Ann Southern Gen Foods (B&B) Se-F $40,000 Spike Jones Show (SR)† (8/1 S) | Alcoa-Goodyear Theater Alcoa (FSR) alt Goodyear (Y&R) Dr-F $39,000 | Colt .45 Cherrolet (C-E) Armour (FC&B) Whitebail (Bates) Brn&W (Bates) W-F $18,000 | Comedy Spot Pet Milk (Gardner) alt S. C. Johnson (NL&B) Sc-F $14,000 | Arthur Murray Sterling (DFS) V-L $30,000 | Hawaiian Eye Am. Chicle (Bates) Hay Ritchie (K&E) |
| 10:00 | The Alaskans Chevrolet (Camp-E) DuPont (BBDO) | Lucy In Connecticut Lever (JWT) Sc-F $12,000 | Loretta Young Toni (North) alt Warner Lan (Lam & Feasley) Dr-F $49,500 | Adv. In Paradise Gen Fds. (B&B) | Hennessey Lorillard (L&N) alt Gen Foods (Y&R) Se-F $39,000 New Comedy Showcase (SR)† (8/1 S) | Purex Specials (10-11) Purex (Wells) Dr-F $225,000 | Alcoa Presents Alcoa (FSR) Dr-F $35,000 | Diagnosis: Unknown (10-11) S. C. Johnson (NL&B) Polaroid (DDB) Plymouth (Ayer) My-F $10,000 | M Squad Am Tob (SSCB) A-F $31,000 | Wed Night Fights Brown & Wms (Bates) Miles (Wade) (10-conel) Sp-L $35,0 |
| 10:30 | Johnny Staccato Alberto Culver (Wade) A F $11,500 | What's My Line Kellog (Burnett) Benbeam (Derrin Paus) Q-L $32,000 | No net service | Ted Mack & The Original Amateur Hour J. B. Williams Co. (Parkson) V-L $23,000 | June Allyson DuPont (BBDO) Dr-F $44,000 | Purex Specials | No Net Service Convention‡ (7/26; 8-12) | Diagnosis Unknown | No net service | Wed. Night Fights Convention‡ (7/13; 1-3 am |

‡Convention: See p. 45 for schedule of network coverage, sponsors, and costs. †(SR): Summer replacement, to begin later in season.

††Cost is per segment. Prices do not include sustaining, participating or co-op programs. Costs refer to average show costs including talent and production. They are gross (include 15% agency commission).

They do not include commercials or time charges. This chart covers period 4 July-31 July. Program types are indicated as follows: (A) Adventure, (Au) Audience Participation, (C) Comedy, (D) Documentary, (Dr)

# A G R A P H

## 4 JULY - 31 JULY

| EDNESDAY | | THURSDAY | | | FRIDAY | | | SATURDAY | | |
|---|---|---|---|---|---|---|---|---|---|---|
| CBS | NBC | ABC | CBS | NBC | ABC | CBS | NBC | ABC | CBS | NBC |
| vention† 3: 6-11) | Convention† (7/13; 6-2 am) | Convention† (7/14; 3-9 pm) | | Convention† (7/14; 6-11) | | | Convention† (7/15; 9 am-12 mid) | | | |
| Edwards me (Bates) ter (DFS) $9,500†† | News Texaco (C&W) N-L $6,500†† | | D Edwards Amer. Home (Bates) alt Philip Morris (Burnett) N-L $9,500†† | News Texaco (C&W) N-L $6,500†† | | D Edwards Parliament (B&B) alt Amer. Home (Bates) N-L $6,500†† | News Texaco (C&W) N-L $6,500†† | | | |
| iet service vention† 7; 7-1 am) | | | No net service Convention† (7/14; 7-11) | | | No net service | No net service | | | |
| Edwards er Home Carter eat feed) | News Texaco (repeat feed) | John Daly News sust | D Edwards Amer. Home alt Philip Morris (repeat feed) | News Texaco (repeat feed) | John Daly News sust | D Edwards Parliament alt Amer. Home (repeat feed) | News Texaco (repeat feed) | | | |
| ckoning 30-8:30) er. Home Bates) (McCann) $18,000 | Wagon Train (7:30-8:30) Ford (JWT) W-F $78,000 | Steve Canyon sust | Invisible Man sust | Law of The Plainsman Amer. Tob. (SSCB) P&G (B&B) Midas Muffler (Weiss) Sterling (DFS) W-F $30,000 | Walt Disney Presents (7:30-8:30) Hill (Ayer) A-L $94,000 | Rawhide (7:30-8:30) Van Camp (EWRR) Parliament (B&B) Hamm (C-M) W-F $80,000 | Cimarron City (7:30-8:30) sust | Dick Clark Show Beech-Nut Life Savers (Y&R) Mu-L $14,500 | Perry Mason (7:30-8:30) Colgate (Bates) Parliament (B&B) My-F $80,000 | Bonanza (7:30-8:30) Gen. Foods (FC&B) DuPont (BBDO) W-F $78,000 |
| ckoning vention† 8: 8:30-11:30) | Wagon Train R. J. Reynolds (Esty) Nat'l Bisc. (Mc-E) | Donna Reed Campbell (BBDO) alt Johnson & J (Y&R) Se-F $38,000 | Playhouse of Stars sust Convention† (7/28; 8:30-11:30) | Bat Masterson Sealtest (Ayer) Hill Bros. (West Coast) W-F $38,000 | Walt Disney Presents Canada Dry (Mathes) | Rawhide Colgate (Bates) Pream (B&B) Nabisco (Mc-E) Wrigley (EWRR) Mutual of Omaha (Bozell & Jacobs) | Cimarron City | John Gunther's High Road Ralston (GB&B) Dr-F $31,000 | Perry Mason Sterling (DFS) Hamm (C-M) | Bonanza segs open |
| Into Space Tobacco BBDO) nger Sewing (Y&R) $38,000 | Price Is Right Lever (OBM) alt Speidel (NC&K) Q-L $21,500 Convention† (7/27; 8:30-12:30) | The Real McCoys P&G (Compton) Se-F $39,000 Convention† (7/28; 8-12) | Johnny Ringo S. C. Johnson (NLB) alt P. Lorillard (L&N) W-F $36,000 | Producers' Choice Brit.-Myers (Y&R) alt R. J. Reynolds (Esty) Dr-F $11,000 | Man From Blackhawk Miles (Wade) alt R. J. Reynolds (Esty) W-F $38,000 | Hotel D'Paree Carter (SSCB) L&M (DFS) W-F $43,000 | Wichita Town sust | Leave It To Beaver Ralston (Gardner, GB&B) Se-F $30,000 | Wanted Dead or Alive Brn & Wmson (Bates) Kimberly-Clark (FC&B) W-F $39,000 | Man & Challenge R. J. Reynolds (Esty) alt Chemstrand (DDB) A-F $36,000 |
| Millionaire te (Bates) $42,000 | Happy Kraft (JWT) Se-F $23,000 | Jeannie Carson sust | Zane Grey S. C. Johnson (B&B) General Foods (OBM) W-F $45,000 | Bachelor Father Whitehall (Bates) alt Am Tob (Gumbinner) Se-F $12,000 | 77 Sunset Strip (9-10) Am. Chicle (Bates) P&G (Grey) My-F $85,000 | Video Village P&G (B&B) Au-L $5,000 | Play Your Hunch sust | Lawrence Welk (9-10) Dodge (Grant) Mu-L $45,000 | Mr. Lucky Lever (OBM) alt Brn & Wmsn (Bates) A-F $43,000 | The Deputy Kellogg (Burnett) alt Gen Cigar (Y&R) W-F $30,000 |
| Got a Secret lds (Esty) R. Stool tol-Myers DCSS) $27,000 | Tate Kraft (JWT) W-F $21,000 | Untouchables (9:30-10:30) Armour (FCB) L&M (Me-E) DuPont (BBDO) My-F $30,000 | Markham Schlitz (JWT) alt Renault (Kudner) My-F $39,000 | Wrangler Ford (JWT) W-F $23,000 | 77 Sunset Strip R. Ritchie (K&E) R. J. Reynolds (Esty) Whitehall (Bates) (B&B) | December Bride Gen. Foods Se-F $32,000 | Masquerade Party Block Drug (Grey) Q-L $18,000 | Lawrence Welk | Have Gun, Will Travel Whitehall (Bates) alt Lever (JWT) W-F $40,000 | Project 20 (9:30-10:30) sust |
| Steel Hr ks 10-11) R. Stool BBDO) $50,000 | This Is Your Life P&G (B&B) L $52,000 | Untouchables Ritchie (K&E) Carnation (EWRR) | TBA (SR)† | You Bet Your Life J. B. Williams Co. (Parkson) alt Lever (BBDO) Q-L $53,000 | Robert Taylor starring in The Detectives P&G (B&B) My-F $45,000 | Twilight Zone Gen Food (Y&R) Kimberly-Clark (FCB) A-F $36,000 | Moment of Fear (10-11) Lever (SSCB) My-F $28,000 | Jubilee, U.S.A. (10-11) Massey-Ferguson (NL&B) Palk Miller (Ayer) Mu-L $20,000 | Gunsmoke L&M (DFS) alt Sperry-Rand (Y&R) W-F $42,000 | Project 20 |
| e Theatre ks 10-11) mstrong BBDO) $50,000 | People Are Funny Block (Ray Spector) Plenbrook (DFS) Q-F $24,000 | Take Good Look Dutch Masters Cigars (EWRR) alt open Q-L $36,000 Convention† (7/14; 11-2 am) | To Tell The Truth H. Curtis (Reach-McClinton) A-L $22,000 | No Net Service Convention† (7/28; 8:30-12:30) | Black Saddle Carter (Bates) Chevrolet (Camp-E) Alberto Culver (Wade) w-e $36,000 Convention† (7/15; 10-11:30) | Person to Person Carter (SSCB) alt All State (Burnett) I-L $000 (erratic) Convention† (7/15; 10-12) | Moment of Fear | Jubilee, U.S.A. Convention City† (7/9, 7/23; 10:30-11) | No net service Miss Universe (7/9; 10:30-12) P&G (Grey) V-L $45,000 | Man From Interpole Sterling (DFS) A-F $25,000 |

Drama, (F) Film, (I) Interview, (J) Juvenile, (L) Live, (M) Misc. (Mu) Music, (My) Mystery, (N) News, (Q) Quiz-Panel, (Se) Situation Comedy, (Sp) Sports, (V) Variety, (W) Western. †No charge for repeats

L preceding date means last date on air. S following date means starting date for new show or sponsor in time slot.



reason
why

# SPONSOR

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trade paper
surveys of
agency / advertiser
readership

six out of
every ten copies of
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who buy
or influence
the buying of
radio/tv time.

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what they need
to keep fully
posted every week.

# 3. DAYTIME COMPAR

| | SUNDAY | | | MONDAY | | | TUESDAY | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| | ABC | CBS | NBC | ABC | CBS | NBC | ABC | CBS | NBC | ABC |
| 10:00 | | Lamp Unto My Feet sust | | | Red Rowe sust | Dough Re Mi sust | | Red Rowe sust | Dough Re Mi Jergens alt. sust. sust. | |
| 10:15 | | | | | | | | | | |
| 10:30 | | Look Up & Live sust | | | On The Go sust / J. B. Williams Co. alt sust | Play Your Hunch Brn. & Wmsn. alt Whitehall / Colgate | | On The Go sust / J. B. Williams Co. alt sust | Play Your Hunch Colgate alt sust / Sterling alt Colgate | |
| 10:45 | | | | | | | | | | |
| 11:00 | | FYI sust | | Convention† (7/25; 11-12) | I Love Lucy sust / Lever alt sust / Convention† (7/25; 11 am-2 pm) | Price Is Right sust / Sterling alt Whitehall | | I Love Lucy sust / Gen. Mills alt sust | Price Is Right sust / sust | |
| 11:15 | | | | | | | | | | |
| 11:30 | | Camera Three sust | | | December Bride sust / H. Curtis alt sust | Concentration Culver alt Lever / Menuen alt Lever | | December Bride sust / Scott alt Toni | Concentration Frigidaire / Alberto Culver | |
| 11:45 | | | | | | | | | | |
| 12N | | | | | Love of Life Esso alt sust / Amer Home Prod alt Nabisco | Truth or Consequences Miles / P&G | | Love of Life Gen. Mills alt H. Curtis / Amer Home | Truth or Consequences Nabisco alt sust / Culver alt sust | |
| 12:15 | | | | Restless Gun Ponds | | | Restless Gun sust. | | | Restless Simoniz, |
| 12:30 | | | | | | | | | | |
| 12:45 | Johns Hopkins File 7 sust. | | | Love That Bob Ex-Lax, Johnson & J., Stiler, S. C. Johnson, Lever | Search for Tomorrow P&G / Guiding Light P&G | It Could Be You P&G alt sust, | Love That Bob Beech-Nut, Min. Maid, Toni, Simoniz, Ponds, Hills Bros. | Search For Tomorrow P&G / Guiding Light P&G | It Could Be You Miles alt sust. / sust | Love That Alberto-C Drackett, Lever, St Ponds, W Simoniz |
| 1:00 | | | | | | | | | | |
| 1:15 | College News Conference sust | | | About Faces sust | No net service / News (1:15-1:30) sust | No net service Convention† (7/25; 11-2 pm) | About Faces Hills Bros. | No net service / News (1:15-1:30) sust | No net service | About Fa S. C. Jo Gen. M |
| 1:30 | | | | | | | | | | |
| 1:45 | | Baseball Game of Week (partic.) (1:45-conc.) | Frontiers of Faith sust | | World Turns P&G / Nabisco alt Carnation | No net service | | World Turns P&G / Sterling alt Carnation | No net service | |
| 2:00 | | | | | | | | | | |
| 2:15 | | Baseball | TBA | Day In Court Ponds, Sterling, Whitehall | For Better Or For Worse sust | Queen for a Day sust / sust | Day In Court Toni, J.&J., Simoniz, S. C. Johnson, B-Nut | For Better Or For Worse sust | Queen for a Day sust / sust | Day In C Ex-Lax, Whitehall, Johns |
| 2:30 | | | | | | | | | | |
| 2:45 | | Baseball | Major League Baseball Bayuk ½ regional Busch ½ regional | Gale Storm Armour, Ponds | Art Linkletter Lever / J. B. Williams Van Camp | Loretta Young sust / P&G | Gale Storm Sterling, Renuzit Lever | Art Linkletter Scott alt Toni / Kellogg | Loretta Young sust / Young | Gale Sto Drackett, Min. Maid Lax, J&J, Johns |
| 3:00 | | | | | | | | | | |
| 3:15 | Open Hearing sust | | Major League Baseball various sponsors | Beat The Clock Min Maid, Armour, Beech-Nut, Ex-Lax | Millionaire Colgate | Young Dr Malone Block alt sust / P&G | Beat The Clock Lever, J&J, Beech-Nut S. C. Johnson | Millionaire sust | Dr. Malone Procter Elec. Plough / Sterling alt P&G (7/12 S) | Beat The J&J, Ar Staley, Dr S. C. Jo |
| 3:30 | | | | | | | | | | |
| 3:45 | | | Major League Baseball | Who You Trust? Lever, Armour B-Nut, J&J | Verdict Is Yours Esso alt. sust / Amer Home Prod alt H. Curtis | From These Roots sust / sust | Who Do You Trust? Ex-Lax, Ponds Whitehall S. C. Johnson | Verdict Is Yours sust / Scott alt Toni | From These Roots sust / sust | Who You Beech-Nut, Fds, Ex- J&J, T Lever, Dr |
| 4:00 | | | | | | | | | | Simoniz |
| 4:15 | | | Major League Baseball | American Bandstand Gen. Mills, Lever | Brighter Day P&G / Secret Storm Amer Home Prod | Comedy Theatre sust / sust | American Bandstand Welch, Lever, Gen. Mills | Brighter Day P&G / Secret Storm Gen Mills alt Scott | Comedy Theatre sust | Americ Bandsta Beech-Nut Armour, F Polk M |
| 4:30 | | PGA Golf Tournament (7/24; 4:30-6) Pabst (K&S) Wynn-Dickie (PSR) No. 1. $150,000 | | | | | | | | |
| 4:45 | | | | Amer. Band. Poulan, Armour | Edge of Night P&G / H Curtis alt S. C. Johnson | Adventure Thea. sust | Amer. Band. Toni, Hollywood Candy, Northam War., Plough | Edge of Night P&G / Sterling alt Armstrong Cork | Adventure Thea. sust | Amer. B Plough, Mills, L Hollywood Vick Ch |
| 5:00 | Matty's Funday Mattel Convetion Preview) 7/3; 5-5:30) | | | | | | | | | |
| 5:15 | | Face the Nation sust | World Champ. Golf | American Bandstand co-op | | | American Bandstand co-op | | | Americ Bandsta co-op |
| 5:30 | | | | | | | | | | |
| 5:45 | Lone Ranger Gen. Mills | College Bowl Gen. Electric | No Net Service | Captain Gallant Gen. Mills | | | Rocky & His Friends Gen Mills Kool Aid | | | My Fri Flicka Gen. M Kool A |

## HOW TO USE SPONSOR'S NETWORK TELEVISION COMPARAGRAPH

The network schedule on this and preceding pages (46, 47) includes regularly scheduled programing from 4 July to 31 July, include (with possible exception of changes made by the networks after presstime). Irregularly sched-

# A G R A P H

## 4 JULY - 31 JULY

| DNESDAY | | THURSDAY | | | FRIDAY | | | SATURDAY | | |
|---|---|---|---|---|---|---|---|---|---|---|
| BS | NBC | ABC | CBS | NBC | ABC | CBS | NBC | ABC | CBS | NBC |
| Rowe st | Dough Re Mi sust<br>Jergens<br>Block Drug | | Red Rowe sust | Dough Re Mi sust<br>Nabisco | | Red Rowe sust | Dough Re Mi sust<br>sust | | Heckle & Jeckle sust<br>Gen. Mills | Howdy Doody Nabisco alt sust<br>Continental Baking |
| ne Go st Williams t sust | Play Your Hunch<br>Coty (7/16 S) alt sust<br>Colgate | | On The Go sust<br>J. B. Williams alt sust | Play Your Hunch<br>Colgate alt sust<br>Miles alt Heinz | | On The Go sust<br>J. B. Wms. alt sust | Play Your Hunch<br>Colgate alt sust<br>Colgate alt sust | | Mighty Mouse sust<br>Colgate alt sust | Ruff & Reddy sust<br>Gen Foods |
| Lucy r alt at st | Price Is Right<br>Frigidaire alt Sterling<br>Heinz alt Culver | | I Love Lucy sust<br>U. S. Steel alt sust | Price Is Right<br>Lever alt sust<br>Miles alt sust | | I Love Lucy<br>Lever alt sust<br>Gerber alt Kodak | Price Is Right<br>Lever alt sust<br>Culver alt sust | | Lone Ranger<br>Gen Mills<br>sust | Fury<br>Sweets Co.<br>Gen Foods |
| er Bride gate | Concentration<br>Miles<br>Nabisco alt Brillo | | December Bride sust<br>sust | Concentration sust<br>alt Lever<br>Heinz alt Whitehall | | December Bride sust<br>sust | Concentration<br>Miles alt Lever<br>Lever alt Brn & Wmsn | | I Love Lucy sust | Circus Boy<br>Miles alt Nestle<br>Nestle alt sust |
| f Life to alt Milk me Prod ever | Truth or Consequences<br>Heinz<br>sust | Restless Gun<br>Drackett, Hill, S. C. Johnson | Love of Life<br>sust alt Toni<br>Amer Home | Truth or Consequences sust<br>P&G | Restless Gun<br>S. C. Johnson<br>Drackett | Love of Life<br>Lever<br>Gen Mills alt sust | Truth or Consequences<br>Frig. alt sust<br>P&G alt Whitehall | | Sky King<br>Nabisco | True Story<br>sust<br>Sterling Drug |
| h For rrow &G g Light &G | Could Be You<br>Whitehall alt sust<br>Heinz alt<br>Proctor Elec. | Love That Bob<br>Armour, Sterling Drackett, Min. Maid, Toni, S. C. Johnson | Search for Tomorrow<br>P&G<br>Guiding Light<br>P&G | It Could Be You<br>Miles alt Nabisco<br>P&G | Love That Bob<br>Beech-Nut, J&J Kenmitt, Drackett, Armour, Gen. Foods | Search for Tomorrow<br>P&G<br>Guiding Light<br>P&G | Could Be You<br>Frigidaire alt sust<br>P&G alt Brillo | | | Detective Diary<br>Sterling Drug<br>sust |
| service ews 30) sust | No net service | About Faces<br>Ex-Lax, Ponds, S. C. Johnson | No net service<br>News<br>(1:25-1:30) sust | No net service | About Faces<br>S. C. Johnson | No net service | No net service | No net service | Saturday News<br>sust | Mr. Wizard<br>sust |
| Turns &G Brands erling | No net service | | As the World Turns<br>P&G<br>Pillsbury | No net service | | World Turns<br>P&G<br>Gen Mills alt Stand. Brands | No net service | | | |
| tter Or Worse st sust | Queen for a Day sust<br>sust | Day In Court<br>Toni, Gen. Fds, Lever, Drackett, J&J, S. C. Johnson | For Better Or For Worse<br>Toni alt sust<br>Lever alt sust | Queen-Day sust<br>sust alt Heinz | Day In Court<br>Lever, Armour Drackett, Toni Beech-Nut, Ex-Lax, Simoniz | For Better Or For Worse<br>Lever alt sust<br>sust | Queen for a Day<br>Nabisco alt sust<br>Culver alt sust | | Baseball Game of Week<br>Ballstaff, Colgate State Farm Ins. Gen Mills<br>So-L $6,600,000* | |
| nklletter Bros ation loover | Loretta Young<br>Nestle alt sust<br>Frigidaire alt sust | Gale Storm<br>Beech-Nut, Drackett, Lever, J&J | Art Linkletter<br>Lever alt sust<br>Pillsbury | Loretta Young<br>Nestle alt P&G<br>Heinz alt P&G | Gale Storm<br>Ponds, J&J, Min. Maid, Simoniz S. C. Johnson | Art Linkletter<br>Lever Bros<br>Bauer & Black alt Armstrong | Loretta Young<br>sust<br>P&G alt sust | | | |
| naire gate | Young Dr. Malone<br>Plough, B&W, Heinz, Jergens | Beat The Clock<br>Johnson & J., Drackett, Simoniz | Millionaire<br>Stand. Brands alt sust<br>sust | Young Dr. Malone<br>Miles alt Culver<br>P&G (7/14 S)<br>sust | Beat The Clock<br>Beech-Nut, Lever Armour, Drackett Ponds | Millionaire<br>Colgate | Young Dr. Malone<br>Coty (7/8 S) alt Mennen<br>Sterling alt | | | |
| ls Yours Brands sust ng alt rac | From These Roots<br>sust<br>Bzn. & Wman. alt sust | Who You Trust?<br>Ponds, Drackett, Lever, B-Nut, Armour | Verdict Is Yours<br>Sterling alt Lever<br>Toni alt Amer. Home | From These Roots<br>Lever (L 7/7) alt sust<br>sust | Who Do You Trust?<br>Drackett, Ponds Staley, Beech-Nut, S. C. Johnson, Whitehall | Verdict Is Yours<br>Gen Mills alt sust<br>Lever | From These Roots<br>Nabisco (7/8 S) sust<br>Plough (6/24 S) | | | |
| r Day &G Storm me Prod | Comedy Theatre sust | American Bandstand<br>Lever, Gen Mills Beech-Nut, Welch Armour, Holly-wood Candy | Brighter Day P&G<br>Secret Storm<br>Hem. Rand Amer Home | Comedy Theatre sust | Amer. Band. Welch, Gen. Mills, Lever, Toni, Polk Miller | Brighter Day P&G<br>Secret Storm<br>Amer Home Prod<br>Stand. Brands | Comedy Theatre sust<br>sust | Natl. Amer. League Baseball<br>Gillette<br>So-L $2,750,000* | | |
| f Night &G lk alt leo | Adventure Thea. sust | Ame. Band. Plough, Northam-Warren, Toni | Edge of Night P&G<br>Pillsbury | Adventure Thea. sust | Amer. Band. Armour, Alberto Culver, Plough | Edge of Night P&G<br>Amer Home alt Sterling | Adventure Thea. sust | | | |
| | | American Bandstand co-op Convention† (7/14; 2-3 pm) | | | American Bandstand co-op | | | | PGA Golf Tournament (7/23; 5-6) Pabst (R&E) Winst.-Dickie (ESR) So-L $150,000 | |
| | | Rocky and His Friends Gen Mills | | | Rin Tin Tin Gen Mills Kool-Aid | | | | | |

*These are package prices and include time, talent, production and cable costs.

uled programs appearing during this period are listed as well, with air dates. The only regularly scheduled programs not listed are: *Tonight*, NBC, 11:15 p.m.-1 a.m., Monday-Friday, participating sponsorship; *Sunday News Special*. CBS, Sunday, 11-11:15 p.m.; *Today*, NBC, 7-9 a.m., Monday-Friday, participating; *News* CBS, 7:45-8 a.m. and 8:45-9 a.m., Monday-Friday. All time periods are Daylight Saving.

**As broadcasting becomes more complex, SPONSOR ASKS:**

# What makes a good station rep

**John Blair,** *president, John Blair & Co., New York*

There are a lot of good representative salesmen in the radio and television business, not only in New York but in other major advertising centers. In my opinion, the difference between a good salesman and an outstanding one is primarily a matter of real interest in his job, enthusiasm and the willingness to work a little harder than his competitor.



*Gregariousness, knowledge of his product, backed by research*

Incentives, however, should be given by the firm he works for, for this is helpful in developing the qualities mentioned above. By incentives, I mean that a major share of his income should accrue to him through the commission route—profit sharing so that he has the feeling that as the company grows, he also participates in its growth and rewards—and if possible, a stock interest, which gives a man the feeling of ownership plus the added security that it brings.

I think it is taken for granted that an able salesman should be a gregarious type that likes people, enjoys their company, knows his product exceptionally well and is backed up by all of the necessary research and sales development material needed to consummate any sale regardless of whether it is large or small.

Fundamentally, the degree of difference between a good salesman and an outstanding one is perhaps only 10%. But this very important 10%, as I have stated above, is the result of a natural enthusiasm for his job and the willingness to work harder at it than the next person.

**Nick Imbornone,** *timebuyer, McCann-Erickson, Inc., New York*

Aside from the obvious qualities any good salesman must possess (i.e. good appearance, personality, quick thinking, etc.) the media salesman must also have the following:

1. *A good media background.* Knowledge of the development of media plans and goals are invaluable to the media salesman since it gives him a basic understanding of the problems involved in buying, and thus he can more easily cope with problems arising from media decisions.

2. *A good research background.* Research, always an important factor in media, has become even more so in the past years with the increase in the number and types of studies taken. The good media salesman has enough background in research so that he is aware of the problems of reach, frequency and penetration.

3. *A desire to work.* Unfortunately, too many media salesmen confuse good salesmanship with good personality traits alone. There is no substitute for hard work and service.

4. *An understanding of the buyer's problems.* In buying media many problems exist which apparently many salesmen are not aware of. Every account has its own individual media requirements and it's up to the salesman to know and understand these requirements and at all times be prepared to fulfill them.

5. *Complete media and marketing information.* A good media salesman should have or be able to get in a short time all marketing and media facts pertinent to the market or markets he represents. This not only helps the buyer in making decisions more quickly but helps build confidence in the minds of the people whom he is dealing with.



*Both a media and research background can help tremendously*

In summary then, a media salesman should not be a "peddler." He must be a well-rounded media man possessing all the qualities of a good salesman plus a strong media and research background, a desire to work, and understanding of the buyer's problems, and a complete knowledge of his markets.

**Robert E. Eastman,** *president, Robert E. Eastman & Co., Inc., New York*

A good rep salesman *is made*, not born. It is training that counts.

There are certain fundamental requirements for skillful national selling which can readily be inculcated into a reasonably intelligent and enthusiastic man. Of course, you are ahead of the game if this man has either had previous experience in sales, advertising agency, or station.



*Because a good salesman is not born, training is necessary*

The necessary sales elements for a good rep salesman are as follows:

1. *Imagination.* Some of this may be native but more can be stimulated through feeding him ideas and showing him how they make more sales.

2. *Organization.* He must keep and use records so that he is on top of everything all the time.

3. *Knowledge of product.* He can never know too much about his product. He should also know everything he can about competitive products.

4. *Knowledge of his customers.* Knowing and anticipating the likes and dislikes of each buyer is extremely important in slanting a sales pres-

# salesman?

entation to get the order. Knowledge of the marketing aims of the advertiser is a "must."

5. *Understanding semantics.* Carefully chosen words can trigger the sale; the use of the wrong words can kill a sale just as quickly.

6. *Preparation.* There is no substitute for thorough preparation with full documentation of the case.

All of the foregoing elements can be trained into a man in direct relation to his power to absorb and retain. But selling is a complex thing deeply involved in psychology and philosophy and it may cause distortion to oversimplify.

If you know of a man receptive to this type of training and in addition loaded with drive, persistence, and an appetite for hard work—let me know, we'd like to hire him.

**Merrill Grant,** *media buyer, Benton & Bowles, Inc., New York*

A good television *salesman* will represent not only the broadcast facilities of each station on his list, but in fact, the station's programing image. He will bring to the potential advertiser not only a physical set of availabilities, but rather a qualitative

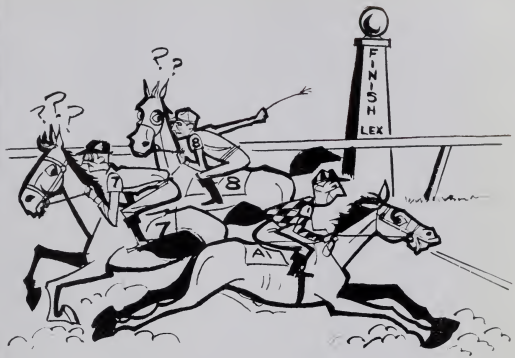


*Technique not as important to a rep salesman as a sharp analytical mind*

analysis of each spot he offers—and set these analyses in the confines of market and product characteristics.

Due to the time pressures that accompany the purchase of most spot campaigns, buying decisions must be made quickly. Thus, it would be naive as well as impractical to expect a written, detailed analysis of each spot availability. The ideal solution may be reached, however, when

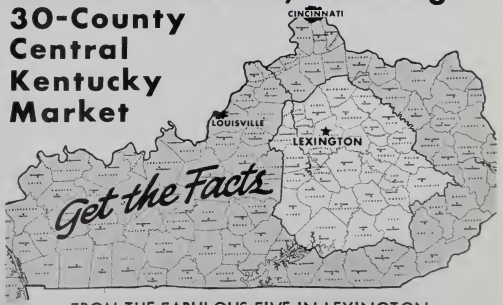
(*Please turn to page* 67)


You've Got to Head for the Finish Line to be in the Money!

Your campaign will finish in the money if you start by buying broadcast IN Lexington. In all the world, only Lexington broadcasters effectively influence the $445,793,000 retail purchases made by 559,200 people in the growing 30-county Lexington trading area. Get your share of $657,165,000 consumer spendable income by buying broadcast IN Lexington . . . Don't head the wrong direction in planning your next campaign.

You Have to Buy LEXINGTON to Cover the Rich, Growing 30-County Central Kentucky Market




FROM THE FABULOUS FIVE IN LEXINGTON

WBLG ★ WLAP ★ WVLK ★ WKYT-TV ★ WLEX-TV



# to those who live on air...

In the last three decades advertisers and their agencies have spent billions of dollars on air. A lot of people lived on it. A lot of goods were moved.

To those who live on air SPONSOR serves a function no other publication can match, for SPONSOR is the most definitive study of air in the broadcast industry. It is the news of air—the plans of air—the progress of air—the thoughts of air—the very life of air—delivered to you every week—52 weeks a year.

Most every man who's gotten anywhere in air reads SPONSOR. The man who wants to get there faster reads SPONSOR *at home*—because the very chemistry of broadcasting—the factors that make it move and earn its salt are just much too important for light reading on a routing list.

If you live on air—read SPONSOR at home. Read it on A time, B time or C time but make sure it's *free* time at home. At the price of only $8 a year you can have 52 issues of this most *useful* publication in the field at your side—to see, study, tear out and file. It's the best investment you'll ever make. Order your home subscription today.

**SPONSOR**

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

# WASHINGTON WEEK

4 July 1960
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SPONSOR
PUBLICATIONS INC.

**The broadcasting industry will have a chance to speak its piece on suspension of station licenses for up to 10 days and fines of $1,000 per day for violation of FCC rules before the Senate acts on the propositions.**

Hardly had senate majority leader Lyndon Johnson finished telling the world on Wednesday that Congress could not conclude this week after all (adjourning until August), that Senator John Pastore announced a new set of hearings.

Pastore, chairman of the Senate Commerce Communications Subcommittee, **said that August would be the time.** The senate may be meeting for a good part of that month to clear up its unfinished business.

Rep. Oren Harris, chairman of the House Commerce Committee, had chosen a purely procedural Senate-passed bill on which to tack the license suspension-fine-payola-sponsorship identification provisions.

This maneuver sent these actions directly to a senate-house conference, **by-passing Senate Commerce Committee hearings, and full-scale committee and Senate floor debates.** With the sands apparently running out on this session of Congress, the Senate conferees were presented practically with a take-it-or-leave-it proposition.

However, the over-all effect of the changed situation may be to make it more probable, rather than less probable, that **the suspension-fine section will be approved by the Senate conferees.** It is difficult to gauge with accuracy, but the added time will rob opponents of these provisions of the argument that the Senate didn't have time to consider them adequately.

Other sections are not too controversial, and are favored by the broadcasting industry.

- As asked by the industry, station personnel and program **suppliers would be brought under prohibitions against payola and plugola, plus ban against "fixing" content of intellectual knowledge.** There would be fines of up to $10,000 and jail terms of up to a year for violators.
- The FCC's much assailed interpretations of the section 317 sponsorship identification requirements would be rolled back. Once again, free records could be accepted and such as free props and payment of remote expenses, so long as there were to be no on-the-air plug.

The broadcasting industry could take considerable comfort from house action on the bill, even though the final measure was unpalatable.

Rejection of two separate amendments by Rep. John Bennett (R., Mich.), the first to regulate networks and the second to license them as well, **was kept from being conclusive because most House Legislative Oversight subcommittee members were among the vast majority voting against** (101-16 and 149-35).

Rep. Oren Harris (D., Ark.), chairman of the group, typified the opposition, which voted in the face of a subcommittee report calling for web licensing and regulation and his own earlier introduction of a bill to the same effect.

**The Senate passed, almost without debate, the bill which would lift the restrictions of Sec. 315,** the equal time part of thecommunications act, for 1960 only, and for presidential and vice presidential candidates only.

Fate of the measure to lift the equal time strictures completely for heads of the two major party tickets this year was far from clear. It would have to be expedited to survive the adjournment rush, and promises of red carpet treatment have not been made by Rep. Harris.

# FILM-SCOPE

4 July 1960
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SPONSOR
PUBLICATIONS INC.

**The food money says that comedy will make a comeback in syndication this year.**

Two weeks ago Blue Plate Foods (Fitzgerald) put down an estimated $350,000 for a 35-market southern regional of CBS Films's Brothers Brannagan, a comedy detective series, now sold in 55 markets.

This week two other food deals built up the comedy trend:

• **H. P. Hood** (Kenyon & Eckhardt) made a 52-week full sponsorship deal covering all New England with CNP's newspaper comedy entry Hot Off the Wire (Jim Backus). The price: $200,000.

• **Lay's Potato Chips** (Liller, Neal, Battle and Lindsey) purchased CBS Films' new cartoon show, Deputy Dawg, in 45 southeast markets in a 26 over 52 alternate week deal, estimated at $300,000.

**The total value of these three new deals—all by food products and for shows containing comedy—is $850,000.**

Note too that Screen Gems' Two Faces West, now starting to make station sales, although its a Western, also has a comedy twist.

Look closely at the comedy bandwagon and you'll see three separate trends:

1) The first pure comedy to go into syndication in some time, Jim Backus.

2) **A major revival of cartoon comedy** (See FILM-SCOPE, 20 June).

3) **A strong trend toward the comedy twist in action shows such** as Brothers Brannagan and in Screen Gems' Two Faces West, another brand new show just now making its first syndication deals.

**The CBS flagship has opened up a nighttime half hour for syndication.**

WCBS-TV, New York, will put Robert Herridge Theatre into the 10 p.m. Thursday slot for the summer months.

Such a slot for syndication could have important implication for CBS affiliates, **who may well ask why they can't take back nighttime half hours for syndication if their own flagship can do so.**

Herridge, incidentally, for a long time produced Camera Three for WCBS-TV and CBS TV, but it was limited to Sunday morning time periods until it went into syndication, thanks partly to video tape.

**Stations and sponsors who picked up NTA's Play of the Week for public relations and prestige reasons are getting a surprise from its high ratings in many cities.**

Recent sales in St. Louis, Detroit, Philadelphia, and San Francisco have put the show into 49 markets; it is already sponsored in Baltimore, Buffalo, Chicago, Cleveland, Dallas, Los Angeles, Albany, Washington, and New York.

Here are latest ARB reports on Play of the Week in seven markets, including some in which it **substantially outpointed network programing previously scheduled in exactly the same time periods:**

| CITY | STATION | RATING |
|---|---|---|
| Los Angeles | KCOP | 13.2 |
| Baltimore | WBAL-TV | 17.9 |
| Denver | KOA-TV | 18.0 |
| Washington | WTOP-TV | 11.1 |
| Seattle | KTNT-TV | 7.5 |
| New York | WNTA-TV | 17.9 (weekly cume) |
| Pittsburgh | WIIC | 16.6 (phone coincidental) |

**Paramount's Telemeter pay-tv experiment in Toronto, Canada, has made several important discoveries about programing, audience acceptance, and ratings.**

A three-channel system kept attractions available at $1 each for three or four days, so that several earned accumulated ratings representing 22% to 50% of subscribers.

It was found that special sports events boosted sets in use **without taking audience away from feature films,** the main attraction of the system.

**Ampex dealt out a handful of extra v.p. stripes this week.**

Charles S. Ginsburg, who developed the Videotape recorder, was elected a v.p. and was made manager of advanced development.

Simultaneously Robert Sackman became chief operating officer, and Phillip L. Gundy and Thomas L. Taggart were named senior v.p.'s, the former in international professional and audio products and the latter in data, military and industrial areas.

**Things were buzzing on the sports programing front this week.**

Here's what happened:

- **Trans-Lux Tv** acquired distribution rights to a 90-minute tv film of the 1956 Olympics, entitled Melbourne Rendezvous.
- **Banner Films** will sell the new Roller Derby series of 52 new first-run full hours; 39 additional shows will be ready for 1961.
- **Ring Classics,** which recently took over tv rights to Madison Square Garden films, is going ahead with dubbing plans in four languages: French, German, Italian, and Swedish.

Banner Films was active in non-sports programs this week, too, chalking up **12 station sales of its new Bold Journey syndicated series.** (See FILM WRAP-UP, p. 62, for details.)

**Arthur Krim succeeds Eliot Hyman as president of UAA, sister organization of Ziv-UA in the United Artists tv family.**

The function of the two companies continues to be clear-cut: UAA handles features and cartoon product, mostly theatrical, for stations, while Ziv-UA makes and sells for tv, reaching regional and national buyers with program series.

## COMMERCIALS

**Advertising men in varying regions have been able to see screenings of the winners and runners-up of the First American Tv Festival and Forum.**

This week festival director Wallace Ross screened commercials and made awards in Minneapolis-St. Paul at a combined luncheon-seminar of advertising, tv/radio and sales clubs.

**American automotive commercials turned in some impressive performances at the Venice festival just concluded.**

Alexander Film Co. of Colorado Springs walked away with the **tv Grand Prix for a Corvair commercial** and an over-45 seconds live action award for Dodge.

Playhouse Pictures also won a first prize in the **under one-minute category for a Ford commercial,** and incidentally took first prize in animation for Kaiser foil.

**AFTRA and SAG both took a look at David Cole's merger plan this week, but there were basic reservations on both sides.**

Both union committees, now reporting back to the respective national boards, also explored some alternate ideas on cooperation and mutual effort.



*A round-up of trade talk, trends and tips for admen*

# SPONSOR HEARS

4 July 1960
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SPONSOR
PUBLICATIONS INC.

**Agency managements keep learning the hard way that you can't take old client alliances for granted.**

Take, as an example, **the switch of that $10-million-plus account recently.**

The client's major gripe: important people in the agency hadn't for some time thought it imperative to come calling; in fact, account people neglected attending major sales meetings, **each one thinking, apparently, that a colleague would be there.**

The client disavows it but **reports persist that the Manischewitz Wine (Monarch) account,** now with Gumbinner, **is scanning another pasture.**

The vino bills around $2 million, mostly in air media.

**ABC TV's station relations seems to be getting somewhat miffed at those NBC TV affiliates who use it as a pawn to better its cardrate with the latter network.**

Like that Carolina station that just recently inveigled ABC into serious primary negotiations **only to extend its NBC contract at a hiked rate.**

Incidentally, ABC is aiming hard to overcome the absence of primary affiliates in the home markets of two of its major clients: **Brown & Williamson, Louisville; R. J. Reynolds, Winston-Salem.** You might add: Eastman Kodak, Rochester.

Old nomenclature in a trade resist being consigned to limbo but **it's happening to the term "audience participation."**

**The tv networks prefer to call 'em game shows,** and it looks as though the tag is going to stick.

**Some agency tv department heads think that the networks are overdoing the program promo bit on their spot carriers.**

The complaint: with unsold minutes being used to plug several programs the average viewer becomes so confused **that he doesn't know what show's coming up next.**

In other words, the eye and ear is flooded with so many flashes of things to watch the brain neither assimilates nor calendars anything.

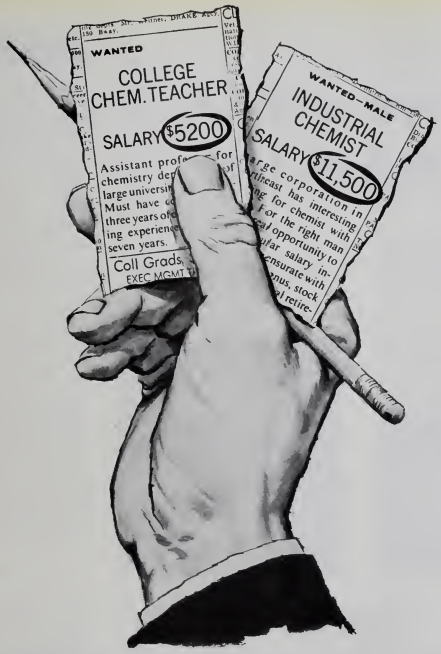
**Believe it or not, media buyers have become somewhat callused**—in a bemused way—**to the caper not a few tv stations go through in raising their rates.**

The caper: **the rates are jacked up but the discounts are increased,** with the net result that things are pretty much where they were.

The reply a media executive got from a station operator when asked the reason for all this pother: **"By showing we're getting a higher local rate we've got a better chance of elbowing the network into a higher network rate."**

**Ever keep tabs on how infrequently an account executive can be reached during the working day?**

Well, a rep who had a special story for several of them lately kept a record of his calls and came up with an average of one out of 10. The garnered impression: that as a mover-about the a/e **holds the edge over everybody in the agency but the mailboy.**




# WHICH JOB WOULD YOU TAKE?

If you're like most of us, you'd take the job with the more tempting salary and the brighter future.

Many college teachers are faced with this kind of decision year after year. In fact, many of them are virtually bombarded with tempting offers from business and industry. And each year many of them, dedicated but discouraged, leave the campus for jobs that pay fair, competitive salaries.

*Can you blame them?*

These men are not opportunists. Most of them would do anything in their power to continue to teach. But with families to feed and clothe and educate, they just can't make a go of it. They are virtually *forced* into better paying fields.

In the face of this growing teacher shortage, college applications are expected to *double* within ten years.

At the rate we are going, we will soon have a very real crisis on our hands.

We *must* reverse this disastrous trend. You can help. Support the college of your choice today. Help it to expand its facilities and to pay teachers the salaries they deserve. Our whole future as a nation may depend on it.

It's important for you to know more about what the impending college crisis means to you. Write for a free booklet to: HIGHER EDUCATION, Box 36, Times Square Station, New York 36, N.Y.

ADVERTISING COUNCIL PUBLIC SERVICE

*Sponsored as a public service, in co-operation with the Council for Financial Aid to Education*

HIGHER EDUCATION
KEEP IT BRIGHT

the units of this series to a quarter. Still left open: an eighth.

**Campaigns:**

• The **Joe Lowe Corp.**, licensors of "Popsicle" and "on-a-stick" related products, will tie in with **Batjac Productions** on a nationwide promotion for the forthcoming movie, "The Alamo." The coast-to-coast campaign (out of Gardner Advertising) calls for saturation 10 and 20-second spots on 75 tv stations in key markets.

• **Hotel Bar Butter** has scheduled the heaviest advertising campaign in its history to promote its product during the picnic and barbeque season. The campaign, in Metropolitan New York, is via a heavy radio drive on WOR, WNBC, WNEW, and WMCA. Plans also call for additional radio in a new market-by-market promotion starting with Westchester in mid-July. Agency: Pace Advertising.

• **Max Factor** will launch nationally its new make-up, Sheer Genius, early in October. This introduction will be heavily supported by nationwide spot tv beginning 3 October.

**With $6 million already committed for convention coverage on CBS TV, Westinghouse took a poll among political science profs as a promotion for the telecasts.**

Question asked by the poll: what effect tv had on politics in the U.S.? The response was 35%.

The concensus of opinion: tv stimulated more voter interest and made them more critical of candidates. But there was this reservation: the criticism focused more on appearance and performance than on issues.

(See network convention coverage schedule on page 45.)

**Carter Products, Inc.,** manufacturers of Rise shaving cream, and its agency, **SSC&B, have been charged by the FTC with using deceptive tv commercials.**

Also joined in the FTC complaint is S. Heagan Bayles, SSCB executive in charge of the Rise account.

Reason for the complaint: Rise's implication that competing lathers dry out during a shave, making the shave more difficult and uncomfortable, while Rise stays "moist and creamy throughout" resulting in an easier and more comfortable shave.

**Strictly personnel: Alexander Galloway,** elected president of R. J. Reynolds Tobacco Co. . . . **Kenneth Roman Jr.,** named manager of advertising and sales promotion for Allied Chemical Corp. . . . **James Klenske,** to assistant general sales manager for Mars, Inc. . . . **Patrick Connolly,** to product manager in the Food's Division of Lever . . . **John Scharwath,** to sales promotion manager for the Fine Chemicals Division of Shulton . . . **Ned Calkins,** to general sales manager for Ovaltine Food Products.

## FILM

**Nothing can take the place of the headlines in making older tv film shows topical again.**

Ziv-UA, for example, has found spy news of the day has produced a warmed-up interest in its two classics, *I Led Three Lives* and *Man Called X*.

Fourteen stations bought one or both of the shows recently: WISN-TV, Milwaukee; WEHT-TV, Evansville; WGAN-TV, Portland; WCTV, Tallahassee; WNBQ, Chicago; WOI-TV, Ames; KSL-TV, Salt Lake City; KPAC-TV, Port Arthur; KCOR-TV, San Antonio; WNEW-TV, New York; WHDH-TV, Boston; WESH-TV, Orlando; WSPA-TV, Spartanburg; and WNCT, Greenville.

**Sales:** CBS Films' *Deputy Dawg* to WNDU-TV, South Bend; KONO-TV, San Antonio; WCAU-TV, Philadelphia; WGAN-TV, Portland, and WKBW-TV, Buffalo . . . 150 feature films sold by Screen Gems in Australia to TCN, Sydney, and HSV, Melbourne . . . Jayark's *Bozo the Clown* sold in Japan, the Philippines, and Guam; it is now dubbed in Japanese, French, Portuguese and Spanish . . . Official Films' *Greatest Headlines of the Century* to WFMB-TV, Indianapolis; WNYZ-TV, Detroit; KDKA-TV, Pittsburgh; WFBC-TV, Greenville; and KELP-TV, El Paso . . . Banner Films' *Bold Journey* to WTPA-TV, Harrisburg; WNEP-TV, Scranton; KFJZ-TV, Ft. Worth; WHC, Pittsburgh; KCRA-TV, Sacramento; WWL-TV, New Orleans; WTTV, Indianapolis; KPIX, San Francisco; KPLR-TV, St. Louis; WFGA-TV, Jacksonville; WTVJ, Miami, and KLIX-TV, Twin Falls.

**Commercials: Jerome G. Forman** has formed his own film production company, **Allegro Productions,** at 723 Seventh Avenue in New York . . . **Mel London** has been appointed executive producer of the eastern division of Wilding, Inc. . . . **Walter Lowendahl,** one of the founders of Transfilm in 1941, has poined Dynamic Films as executive v.p. and a director.

**Free film:** Stations may obtain copies of a 4½ minute film on home tv reception from Channel Master Corp. in Ellenville, N. Y.

**Strictly personnel: Art Stolnitz** to new post of program development director of Ziv-UA . . . **Perry Frank** leaves NTA to head Sports Photos . . . **Bob Lang** rejoins NTA sales staff . . . **Selmer (Sonny) Chalif** named general assistant to William Dozier at Screen Gems . . . **Warren M. Peterson** named midwest sales representative for RCA Recorded Program Services.

**Re-run sales:** Ziv-UA's Economee division reports these re-run sales or renewals this week: *Highway Patrol, I Led Three Lives,* and *Science Fiction Theater* to WISN-TV, Milwaukee; *Highway Patrol* to WOC-TV, Davenport; *Highway Patrol* to WTVY, Dothan; *Highway Patrol* to KOVR, Stockton; *Highway Patrol* to KSOO-TV, Sioux Falls; *Harbor Command, West Point, Men of Annapolis,* and *Dr. Christian,* to WTTV, Indianapolis; *Boston Blackie* and *Mr. District Attorney* to WBAP-TV, Ft. Worth; *Mr. District Attorney* to WEHT, Evansville; *I Led Three Lives* to WCSH-TV, Portland; *Mr. District Attorney* to WSIX-TV, Nashville; *Mr. District Attorney* to WNEW-TV, New York, and *Yesterday's Newsreel* to WABC-TV, New York.

## NETWORKS

**NBC TV is making it much easier for its daytime advertisers to earn continguity rates, starting with the fall.**

Advertisers with brand rates will no longer be required to spot their quarter hours in a vertical pattern: they'll be able to move them around horizontally, spotting them on differ-

ent programs during one day or over several days of the week.

For the time Lever will be the only client benefiting from the change in policy. It also gives NBC a momentary advantage over CBS TV, which, it can be expected, will react to it in due order.

Where this more favorable rate will have an especial attraction: sponsors can move into new programs on various days of the week and benefit from the maximum continuity rate.

(See page 29 and SPONSORSCOPE for analysis and latest developments in daytime network tv.)

**NBC TV last week took its new study on new car prospects and tv's effectiveness in reaching them on a round of agencies.**

Among the highlights of the presentation:

- 64% of the dealers picked tv as the best medium for selling the idea of the new small cars.
- Undeclared car buyers (those in the market for a 1960 model) reported that tv advertising stands out more strongly in their minds than newspaper and magazine advertising combined.
- These prospects said that tv gave them a (1) a higher awareness of the sponsors' slogans, (2) impetus to go to dealers' showroom, and (3) higher opinion of advertised make.

**Here are TvB's estimated expenditures for the top 10 brand advertisers in network tv during April, followed by top 10 company advertisers, as compiled by LNA-BAR:**

| RATE | BRAND | GROSS TIME COSTS |
|---|---|---|
| 1. | Anacin | $746,461 |
| 2. | Dristan | 738,554 |
| 3. | Phillies | 681,129 |
| 4. | Bayer Aspirin | 572,197 |
| 5. | Winston | 571,244 |
| 6. | Texaco | 553,418 |
| 7. | L & M Filter | 516,747 |
| 8. | Pall Mall | 503,724 |
| 9. | Colgate | 483,679 |
| 10. | Phillips Milk of Magnesia | 463,577 |

| RANK | COMPANY | GROSS TIME COSTS |
|---|---|---|
| 1. | P&G | $3,837,036 |
| 2. | American Home | 2,752,096 |
| 3. | Lever | 2,214,332 |
| 4. | Colgate | 2,016,510 |
| 5. | General Motors | 1,890,777 |
| 6. | General Foods | 1,785,583 |
| 7. | Sterling Drug | 1,455,981 |
| 8. | R. J. Reynolds | 1,380,019 |
| 9. | Ford | 1,036,366 |
| 10. | Gillette | 1,028,406 |

**Right on the heels of last week's NBC announcement concerning "in the black" operation, is its claim that advertisers on NBC Radio are reaching a larger audience than those on other networks.**

The network's reason: the Nielsen report for the four-week period ending 8 May shows that the top 12 advertisers in terms of largest audience reached are on NBC Radio. Also, Nielsen shows 13 of the 15 top network sponsors reaching the greatest number of homes on NBC Radio.

**Network tv sales and renewals: Alberto-Culver** (Wade) this summer will co-sponsor *M Squad* with American Tobacco and *Wichita Town*, both NBC TV . . . Last friday, **Procter & Gamble** (B&B) started sponsorship of the nighttime *Video Village* . . . $1 million in orders have been placed with NBC TV's *Today* and *Jack Paar* shows. The clients: **Standard Triumph Motors** (DCSS), **Saturday Evening Post** (BBDO), **Lipton Tea** (SSCB), **Kiwi Shoe Polish** (Cohen & Aleshire) . . . **Williamson-Dickie** (Fuller & Smith & Ross) and **Pabst Brewing** (Lennen & Newell) will co-sponsor the 42nd *PGA Championship* to be aired 23-24 July on CBS-TV . . . **Chrysler Corporation** (Burnett) to present a *Fred Astaire* colorcast on NBC TV . . . **Armstrong Cork Co.** (BBDO) has renewed its alternate Wednesday on CBS TV for the sixth straight year. (For current network buys, see Tv Comparagraph, page 45.)

**Network radio renewal: AFL-CIO** renewed, for the sixth consecutive year, ABC's *Edward P. Morgan and the News*.

**Thisa 'n' data: NBC News Department** has put together a "1960 Convention Handbook" as a source of background material for people following the conventions on tv and radio . . . **CBS TV's** *Captain Kangaroo* will be cited as "the best children's program for 1959" by the General Foundation of Women's Club's . . . Advertising and promotion managers, representing 30 **ABC TV** affiliates, met in New York last week with network publicity, promotion and advertising men for a two-day work session . . . Starting 1 August, **Mutual** will initiate an editorial service for all its affiliates.

**Network personnel notes: Howard W. Maschmeier** elected chairman of the board of governors of the ABC TV Affiliates Association . . . At NBC TV's Program Development department: **Ross Donaldson** to director, creative services, and W. Preston Wood to manager, script services . . . **Charles J. Maguire** to account executive at CBS TV Production Sales . . . **Edward DeGray** named director of radio-tv for Citizens for Johnson National committee.

## RADIO STATIONS

**WPTR, Albany-Schenectady-Troy, has a unique cross-country communications web planned for the upcoming political conventions and elections.**

With 25 Eastman-represented stations, WPTR will be part of a news exchange network, and offer, in depth, coverage of local, sectional and national importance.

As a key "feeder" station, WPTR general manager Duncan Mounsey promises a minimum of 16 minutes an hour devoted to election coverage in the form of "feeds" from cooperating stations. Of this, five minutes will be devoted almost exclusively to returns, and three minutes to state and local tallies.

**Baltimore's 11 radio stations are cooperating in a saturation safety campaign, "Operation Life Saver."**

Approximately 67,000 safety announcements, at least one per hour per station, is planned for a one-year period. The estimated cost, donated by the stations, will exceed $250,000.

**Ideas at work:**

- **Vacation minded: WSAI,** Cincinnatti, drummed up more than $20,000 worth of business for Northwest Orient Airlines via the *Jack Reynolds Show*. The campaign: two one-minute spots per show for two months to promote a Hawaiian tour.

Reynolds will escort the tour, and be an envoy for his home town mayor by presenting the key to the city (Cincinnati) to the mayor of Honolulu, and for the governor of Ohio by awarding a plaque to the island's chief executive. Also planned: a remote broadcast and telephone reports from Hawaii to tie in with the trip.

• **How to live like a millionaire: KXLR**, Little Rock, will treat one of its listeners to a day in the life of a millionaire. The idea: a composite commercial, produced by taking segments from ten commercials now being aired, must be unscrambled and listed correctly. The winner becomes "Millionaire for a Day."

• **New fruit: WCSH-AM-TV**, Portland, Me., is distributing plastic acorns throughout the city as part of a contest being held in honor of the station's 35th anniversary. The idea: acorns contain contest instructions and numbers 1-35; prizes will be awarded to those who collect a full set of numbers or combinations totalling 35.

• **On the juicy side: WPEN**, Philadelphia, has just awarded an orange tree in Orlando, Fla., to the winner of its "Snowcrop Orange Tree" contest. The prize entitles the winner to the juice of the fruit from this tree for one full year.

**Thisa 'n' data: KMOX**, St. Louis, hosted a midnight dinner-party and tour for 12 CBS Radio Spot salesmen . . . **WPEN**, Philadelphia, helped Franks Beverages to celebrate their 12th anniversary as sponsors on the station . . . **WCAU**, Philadelphia, honored appliance dealer, Gerhard's, Inc., for the creation of the first locally broadcast stereophonic commercials . . . **Business note:** Kay Construction Co. signed a long-term contract with **WQMR**, Washington, for an hour long show; believed to be the first real estate firm to sponsor its own radio show . . . **Anniversary note: Jim Holt**, of WBZ & WBZA, Boston-Springfield, celebrating his first anniversary with the station . . . **Adopts single rate: WAM-E**, Miami, effective 1 July, will merge national and local advertising rates into a single rate with the same discounts applying to both . . . **Business up:** Billings for the week ending 29 May for **WHK**, Cleveland, were up 44½% over the like week last year.

**Station acquisitions: WACE**, Springfield-Holyoke-Chicopee, Mass., sold by Regional Broadcasting Co. to Commonwealth Broadcasting Co. for $250,000, brokered by Edwin Tornberg & Co. . . . **KRTN**, Raton, N. M., from W. Lloyd Mawkins, to Jay Howe and Marvin Schete, for $95,000, brokered by Hamilton-Landis & Associates . . . **KAGO**, Klamath Falls, Ore., from Gibson Radio to A. J. Krisik, Ted Wolf, Judd Sturtevant, and John Ferm for $202,000, brokered by Edwin Tornberg & Co.

**Change of call letters:** KPOA, Honolulu, now **KKAA.**

**Station staffers: William H. Reuman**, to v.p. sales at WWRL and WRFM, New York . . . **William M. Humphreys**, to national sales manager at WTCN, Mineapolis-St. Paul . . . **Robert Churney**, to station manager of KGVO, Missoula . . . **William Fallon**, to regional sales manager of WICE, Providence . . . **Ray Vitale**, to assistant sales promotion manager at WCBS, New York . . . **David O. Ives**, to assistant general manager WGBH-FM-TV, Boston . . . **John R. Peterson** and **Francis Mulhall**, new account executives at WFBM, Indianapolis . . . **Bill Baxley** to account executive at KLAC, Los Angeles . . . **Dick Schofield**, to sales manager for KFOX, Long Beach, Cal. . . . **Frank Knorr, Jr.**, to director of operations for WSAI, Cincinnati . . . **Hilton Hodges**, to station manager for WIBW, Topeka . . . **Robert French**, to sales manager of WTVN-FM, Columbus . . . **Dorothy Abbott**, to station manager of KNDI, fulltime all-girl station in Waikiki, Hawaii . . . **Charles Bill**, to farm director for WLS, Chicago . . . **John Hardy**, to program director at KSAN, San Francisco . . . **Dick Mattson**, to sales service coordinator at KABC, Hollywood . . . **Charles Breece**, to program manager of WFBM, Indianapolis.

## REPRESENTATIVES

**Look for Adam Young's fm division to make available to advertisers and agencies within the next 30 days its first package ratecard.**

The package will consist of fm stations in the top 30-40 markets.

**Rep appointments — stations:** WTIX, New Orleans, to **Robert E. Eastman & Co.** . . . KSOO-TV, Sioux Falls, S. D., to **Harry S. Hyett Co.**

**New company: Heritage Stations Representatives**, a new subsidiary of International Good Music, Inc. Firm was organized to represent Heritage FM Stations in the U. S.

**Rep appointments — personnel:** To sales staffs: **Joseph Fierro**, at Katz Agency, New York . . . **Bernie Kvale** at Avery-Knodel, Chicago . . . **Bob Miller** at Venard, Rintoul & McConnell, New York.

## TV STATIONS

**Westinghouse Broadcasting Co.'s petition to intervene in NBC's plans for** exchange of radio and tv stations in Boston and Philadelphia **was rejected this week by U. S. District Court Judge William Kirkpatrick.**

Westinghouse protested that NBC's exchange was a violation of many of the terms of the consent decree. Answered Judge Kirkpatrick: he had no jurisdiction to grant WBC's petition.

**By 1970, local advertising in all media should hit an annual rate of $10 billion, with tv getting $1.5 billion of the total, predicted TvB's Norman Cash this week.**

In the past decade, he noted, national advertising expenditures in all media increased by 106% — more than double the 1950 total of $3.25 billion.

"This was the direct result of tv coming into being as the new advertising force for national advertising. While tv's share of all advertising was slightly less than 14% in '59, tv accounted for 27.3% of all new advertising dollars, 1950 to 1959," said Cash.

**Ideas at work:**

• **Tv afloat: WFAA-TV**, Dallas, last week recruited its first advertiser for use of the station's new 40-foot cruiser. The client: Humble Oil Co. The purpose: to video tape the 11-

ame Southwest Conference *Game of he Week* series this fall. The Chanel 8 cruiser, a virtual tv station on wheels, will travel to the site of the 11 games each week to tape the complete action. Then, while returning to Dallas, engineers will be able to edit and splice the tape on the two Ampex recording machines within the unit.

• **On the local specials front: KNTV,** San Jose, telecast an hour-long *Summer Olympic Preview* special, sponsored by Falstaff Beer. The program featured interviews with the athletes, films of them in action, and round table discussion with four Olympic coaches.

**Subscription tv details:** The **Hartford Phonevision Co.,** a subsidiary of RKO General, last week filed its formal application with the FCC to conduct a **three-year subscription tv test in Hartford, via WHCT.**

Joining in the application were RKO General, Teco, and Zenith Radio Corp. of Chicago, which developed the Phonevision system to be used.

How it works: **The cost for the majority of subscription programs** (which will include most Class A movies, legitimate theatre productions, musical events, sports programs and the like), **will range between 75c and $1.50**—at or below box-office admission charges in the Hartford area. There will be at least one or two premium subscription programs, without commercials, aired each day.

Hartford Phonevision proposes to begin operations as soon as 2,000 decoders have been installed.

**Thisa 'n' data: WNEW-TV,** New York independent, has tied-up with *Newsweek Magazine* for its planned daily telecast from both the Democratic and Republican Convention sites (See page 45 for the networks' convention schedule) . . . **WCCO-TV,** Minneapolis-St. Paul, is now circulating among advertisers and agencies its new "Market Guide" brochure . . . **KFMB-TV,** San Diego, now provides viewers with unique closeups via its new 110 inch telescopic dualfocal length reflecting lens developed by John Westhaver . . . **WSIX-TV,** Nashville, hosted a barbeque dinner for admen and advertisers to introduce them to its new Ampex videotape machines.




when your clients demand




SAN ANTONIO'S

Channel 12

KONO tv

ABC Television in San Antonio... the Greatest Unduplicated Live Coverage in South Texas!

Represented by
THE KATZ AGENCY

# Tv and radio NEWSMAKERS



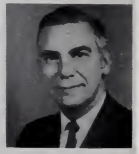
**Robert M. Hetherington,** vice president and general manager of KXLW, Clayton (St. Louis) since 1958, joins the sales staff of KWK, St. Louis. Prior to joining KXLW, he was sales manager of WIL, St. Louis. Hetherington has been a member of the St. Louis Ad Club for 11 years. He is also a member of the board of directors of the Media Club and has served on the Senior Advisory Council of the St. Louis County Junior Chamber of Commerce. He resides with his wife and daughter in Webster Groves.



**Terry Hughes** has been appointed manager of the Minneapolis office of H-R Representatives and H-R Tv, which will open 1 July in the Northwestern National Bank Building. A veteran of more than 10 years in tv and radio, Hughes' background includes sales work for the Chicago *Herald-American* and for Capper Publications' radio stations. He joined the sales staff at H-R Reps, Chicago, in November, 1957. Hughes is a graduate of DePaul University and served as a U. S. Navy pilot during W. W. II.



**William Heaton** has been elected president of Spot Time Sales, Inc., a new radio station representative specializing in small markets. Heaton had been with Daren F. McGavren for the past three years as Chicago manager and assistant New York sales manager. He started his career at the Pasadena *Star News* in the national advertising department, moved to KTTV, Los Angeles, as field merchandising rep. and then to KULA Honolulu as account exec. Heaton was also broadcast specialist with Kaiser Aluminum.



**Richard F. Reynolds** was named v.p. and director of radio and tv for D. P. Brother. He has been with the Detroit based agency since 1955. Reynolds was, at one time, a reporter on the Indianapolis *News* and general manager of Cinecraft Productions. He served with the U. S. Bureau of Aeronautics during World War II, and while a lieutenant commander, was cited for developing new motion picture production techniques. Reynolds has subsequently received many awards for his tv production work.

## ABRAHAMS

(*Continued from page 44*)

of factors which TvB and Abrahams are making the most of. There are many changes going on in the department store business among which these are of great importance:

• Rise of Suburbia, demonstrated pointedly in the new U.S. Census. (By the end of this year there will be over 5,000 shopping centers at city perimeters. Many downtown stores are opening branches in such centers.

• Metropolitan newspapers have failed to keep up with this population drift to the suburbs, but tv is following it right out of town.

• Concession operations within department stores have been dwindling. There was a time back in the Depression era when, in some big stores, as much as 80% of departments were run by concessionaires. Now with more departments falling under store management, advertising authority falls to fewer persons, and there is less "necessity" for relying on print ads just because it was easy to allot and charge so many lines of ad space to a concession department.

• Mutual buying offices also are instrumental in building store regard for the tv medium. Scattered through the major markets of the U. S. there are about 10 very powerful buying offices which serve as "buying scouts" for department stores. These offices have been keeping an eye on the job tv is doing for national products, and often will hesitate to take on a line that doesn't have strong tv support.

All of these things have helped in some measure to raise the average department store's slice of ad budget for tv to about 10%. Abraham's advice at the recent clinics is for stations to try to get—as a starter—on a new store account about 15% of the ad budget. This percentage has successfully launched in tv many stores of many types. He further advises that this tv budget be broken into two types of promotion: (1) a year-round programing vehicle such as a three-time-a-week news show, and (2) announcement campaigns with flights geared to special selling seasons.

Abrahams' counsel is based on a career in retailing that began in 1928. After he was graduated from Cornell that year in the first class of its now-famous hotel management course, he married, then took a job in the advertising department of Rothschild's, the Ithaca department store.

A year and a half later, he came to New York as basement ad manager at Bloomingdale's Department Store, later moved into its home furnishings advertising department. After a year there, he went over to Ludwig Bauman as ad manager, where he remained until 1943. For the next two years, he was with the *N. Y. Times*.

In 1945, Abrahams joined the National Retail Merchants Association as manager of the sales promotion division, left 10 years later to go with Amos Parish, a management consultant firm for department and specialty stores.

It was while at NRMA, that he began developing a high enthusiasm for the medium that had recently come on the advertising scene. "The idea grew and grew that here was a tool designed to do a great job for retailers. In fact, it looked like the only one that combined all the essential ingredients: the visual quality of print, the audio of radio, the demonstrative advantages of a show window or counter display, and the emotional impact of across-the-counter selling." He was pretty well conditioned for that tap from TvB.

## SPONSOR ASKS

(*Continued from page 53*)

a rapport between buyer and seller is attained—i.e. when the spot buyer can depend upon the fact that the salesman has exercised judgment in the selection of spot availabilities.

Constant competitive pressure will undoubtedly make it necessary for the station representative to present his sales story quantitatively. However, the selling, as well as the buying, of spot announcements on a numbers basis only, regardless of competitive pressure, is a poor method of media selection. A proper balance of quantitative and qualitative weight must be used by a time salesman if he is to do service to his station and to the advertiser.

A good station representative must have the ability to mix product, market, programing and statistical data and come up with a sound decision.

**James M. Alspaugh,** *vice president, H-R Representatives, Inc., New York*

The ingredients that comprise a good representative salesman are mostly those same virtues that comprise any good salesman—eagerness, aggressiveness, outgoing personality, intelligence, good grooming, and more importantly, *knowing how to ask for the order.* A representative salesman must be able to grasp the details of a station's story. He must develop a knack for retaining useful, facts and eliminate those which have no bearing on the success of a sale.

*Ability to synthesize.* A good representative salesman should develop quickly the synthesis of his station's product in relation to the needs of prospective advertisers. The smart salesman is able to shape stations' rates, features, programs, etc., to fit a particular advertiser's needs.

*Buyer's time.* A good rep salesman will always be considerate of an account or agency buyer's time. Therefore, he will have his material organized so that he can present it efficiently and meaningfully.



*Ability to shape rates, as well as programs, to an advertiser's needs*

*Know when to listen.* A good salesman must know when to listen to his prospect as well as to make his pitch. Many salesman find this difficult.

*Follow-through.* It is one thing to get a prospect warm, but in the final analysis, the only thing that counts is the sale itself, so follow-up calls, at sensibly spaced intervals depending upon the situation, are a requisite.

*Service.* A good representative salesman will have an acute understanding of the importance of the service aspect in our business. We must be able to go back to the same prospects to obtain renewals as regularly as possible. The rep salesman who gives good service to on-the-air accounts will often reap the highest percentage of renewals.

*Entertainment.* A good rep salesman must necessarily do a considerable amount of wining and dining of prospects. The best I have known, however, do not over-indulge, but use plain common sense. At this time he is considerate of his firm's expenses. However, he is not niggardly. In this aspect of the business good judgment is the only answer.

*frank talk to buyers of air media facilities*

# The seller's viewpoint



*New York agencies may think they're getting local (specifically local New England) audiences—but it's only wishful thinking, according to John Canty, commercial manager, WCCM, Lawrence, Mass. The fact is most local retailers either never heard of or aren't interested in the rating services. "They don't haunt us for availabilities in the traffic hours. Run-of-schedule makes sense to them," Canty contends, and adding, "we don't have to keep hammering more people in Greater Lawrence listen to us than to any other station. Why? Because they're interested in results—and results are what they get.*

## FOOLS RUSH IN, WHERE ANGELS FEAR TO TREAD

It's too bad that the merchants in our market, and the big service companies and supermarkets of New England don't feel the way New York agencies do. Yes, then we'd have to go out of business, and surrender the biggest radio audience in our market to the Boston powerhouses that "cover" us. Then the national advertiser who thinks he's getting our audience here really would be, and really would be getting his money's worth. It's also too bad that every local station in a market of 50,000-150,000 surrounding Boston (other major markets take note, too) wouldn't have the same demise. If this happened, the N. Y. agency would then be getting what it thinks it's getting now—the Brockton market, the Quincy market, the Lowell market, the Lawrence market, the Haverhill market, the Salem market, and the Lynn market. (This is a rough Boston metropolitan perimeter.)

These poor local retailers who probably have never heard of Nielsen, Hooper, or Pulse, can't seem to tell a kilowatt from a 50-kw. These poor slobs only know one simple fact—that they, and most people in their trading area listen to *us!* They are real Yankee Traders, and you've got to deliver or you're dead. We don't have to keep hammering to them that more people in Greater Lawrence listen to us than to any other station. They *know* this. They want the same thing national advertisers want—results. And amazingly, these fools who have heard only of Gallup and Kinsey, *get* results. They don't haunt us for availabilities in the traffic hours. Run-of-schedule makes sense to them, in hitting as many of our daily audiences as they can. They tell us the facts, we write it, they proofread it. You can bet they get their money's worth, and that they get their points across. Nothing stilted; nothing fancy. Just straight talk—plain, Yankee style. Sure sounds convincin' on the air!

We're No. 1 in Greater Lawrence (Pulse). This is contrary to the fact that we have no national foods and grocery; no tobacco products; no national beer advertisers; no national gasoline and lubricants; and no drugs and toilet requisites; no agriculture; seven of the top ten categories of National spot radio categories. Despite the fact that there are over 300,000 people in our primary coverage (we cover them all, along with our secondary coverage that we don't even mention), we cater to a small nucleus of 140,000 which is Greater Lawrence (28 miles north of Boston), the market we claim, the market we serve, the market that in turn rewards us by listening more to us than to any other station, including the Boston "coverers."

Multiply us by at least 200 "fringe metropolitan" stations across the United States, and you can see the area that local fools rush into, while cautious, expert angels (New York agencies) stay away—most, that is.

## DAYTIME TV

*Continued from page 32)*

ition of running "loss leaders" to bring in business. But as their losses begin to be absorbed, they can plow more money into these two key areas.

The growth process will move from improved product—the programing—to a healthier industry state which will simultaneously profit the station in terms of local and spot.

Programing, admen agree, will always be the network's bailiwick because of the exhorbitant costs, out of the question for most local stations. Some stations have introduced local shows on the daytime schedule with success, but few of them can expect profits in doing this. Their reliance on network programing is, of course, a major reason why they have been cooperative in accepting minimal daytime reimbursement.

Lowered price structures also serve to fill in the many open spots on the network schedules. ABC TV's fall prospectus, for example, is typical of the efficiency and effectiveness of a daytime schedule.

It concludes that 15 commercial minutes between 11 a.m. and 4 p.m. slotted in four quarter-hours at a cost of $32,900 will make 29.4 million commercial impressions at a cost per 1,000 homes per commercial minute of $1.11 with the application of its new bonus plan. And Ed Bleier, in a BBDO presentation recently, quoted a specific package cost of 93 cents—"less than radio."

Despite the simmering down of competition and the leveling of prices and programs, daytime is destined for the on-again-off-again uncertainty of nighttime television.

One network sales manager explained it this way: "It's like the retail business. Three brands compete with each other in cutting costs to get business. Then when sales are finally evened out and all three brands are getting a fair share, public taste changes and the item is dead. We'll go on copying each other and stealing from each other in programing to the current taste. But the public has fads and fancies, and that's why television will never be predictable.

"We'll keep moving with the times, but not in the frantic way we've done for the past two years. Daytime has come of age, and we're starting to meet the routine problems of life in a more grown-up way."


SPONSOR TIME BUYING BASICS

SPONSOR FILM BASICS

SPONSOR RADIO BASICS

SPONSOR TV BASICS

**Nothing, but nothing is as use-full in conditioning sponsors and agencies for fall and winter buying as Sponsor's Media Basics**

14th annual edition out 25 July

Advertising deadline 11 July

Not a directory, not a shelf reference—but an up to date, fact-packed guide for buying tv/radio time

# SPONSOR SPEAKS

## Multiple rates and agency responsibilities

The recent explosion over the old multiple-rate question, which was touched off by the ultimatum handed to leading radio representatives by N. W. Ayer's Les Farnath, has resulted (as it always does) in a lot of hurt feelings.

We have heard from stations, from several representative firms, and from other agencies, and some of the comments were pretty bitter.

Many broadcasters feel that agencies and advertisers wholly fail to understand their problems, and it is apparent to us that a number of radio station men do not thoroughly grasp the other side of the picture.

It is a completely distressing situation, and one for which unfortunately there seems to be no easy solution.

Without attempting to take sides, there is, however, one thing we should like to say strongly to the agencies involved:

You have a great and continuing responsibility to prevent chiseling by your clients in any medium you use. You have an obligation to yourselves, and to the entire advertising industry, to refuse to do business with advertisers whose practices are not open and above board.

Unless you have the courage to keep your clients in line, and to ruthlessly drop those who overstep the boundaries of ethical business dealings, you are going to bring the whole structure of the industry down around your ears.

There is much in the rate situation which we all know must be corrected. But you in the agencies must do your parts.

## Tribute to a fellow publisher

The passing last week of John W. Alicoate removed from the radio/tv scene a man who had served the industry faithfully and well since 1937 when he established *Radio-Television Daily*.

As fellow workers in the field of broadcast trade paper publishing, we want to extend our deepest sympathies to his family, his business associates and his many friends.



**THIS WE FIGHT FOR:** *An end to the paper work jungle which keeps radio and tv spot from reaching their true potential as ad media.*

## 10-SECOND SPOTS

**Buster:** Tag line of a parody song on *The Untouchables* sung on a recent Canadian Broadcasting tv show:

"Elliot Ness has broken up
That old gang of mine."

**Port in a storm:** The WCAU, Philadelphia, "Sky Derby," in which three of the station's d.j.'s took off in three hydrogen-filled balloons from Valley Forge Airport the other day, came to an abrupt halt a few hours later when an electrical storm forced them all to land. Most forced landing of all was that of morning man Ed Harvey who came down inside Graterford Penitentiary, badly shaking the warden who thought it was part of an elaborate prison break plan.

**Quote:** From an address by Bryan Houston, president of Fletcher Richards, Calkins & Holden before AFA—"Roy Whittier once told me that it took two people to write a really great ad—one to write it, and the other to hit him over the head when it was done before he ruined it by fiddling with it . . . it would be eminently practical if some such policy could be adopted . . . if we could vest authority to edit in no more than one knowledgeable advertising man and eliminate the troupe of midgets who crawl all over the creative product with their little red pencils and squeeze the life out of it before it can be born."

**Philosophy:** From *Hardwick's* (KVI, Seattle) *Almanac*—Going to a party with your wife is like going fishing with the game warden.

**More philosophy:** From ABC's Don McNeill *Breakfast Club*—Nature is wonderful. A million years ago she didn't know we were going to wear spectacles—yet look at the way she placed our ears.

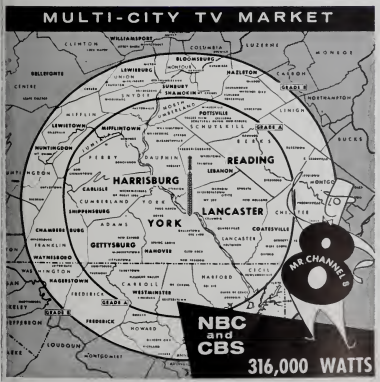
**Alibi:** In North Carolina, a robbery suspect told police he was watching the *Arthur Murray Party* at the time the crime was perpetrated, was convicted when it was proved that in his market the show was a delay telecast, came on the air an hour later.

**Intro:** From start of a short speech at Crown Stations recent "Treasure Hunt" for N. Y. C. timebuyers—"As Cleo said to Mark Anthony: 'I'm not prone to argue.'"

*Everywhere people are saying . . .*




FRENCH GOVERNMENT TOURIST OFFICE




# WGAL-TV

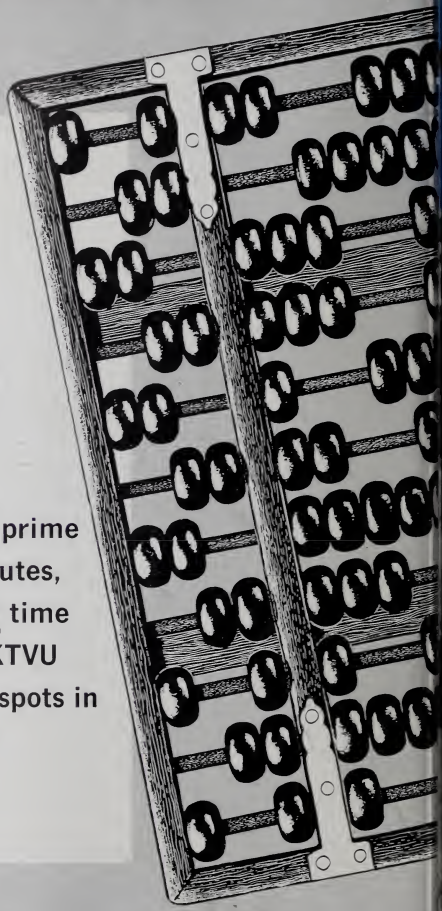
is favored by viewers in Lancaster-Harrisburg-York, plus Gettysburg, Hanover, Lebanon, Chambersburg, Lewistown, Carlisle, Shamokin, Waynesboro, and many other communities. Profit-proved for advertisers, this multi-city market is important to your selling plans.

**WGAL-TV**
*Channel 8*
**Lancaster, Pa.**
**NBC and CBS**

STEINMAN STATION
Clair McCollough, Pres.

*Representative:* The MEEKER Company, Inc. New York • Chicago • Los Angeles • San Francisco

# IT ALL ADDS UP



***Summertime***
***or any season . . .***

**KTVU** continues to deliver lower cost-per-thousand campaigns to Advertisers in the San Francisco Bay Area.

Right now you can buy prime time availabilities (Minutes, twenties and ID's) in all time segments . . . and only KTVU offers PLAN RATES on spots in all time classifications.

**ADD IT ALL UP . . .**
**AND YOU WILL BUY**

**KTVU** CHANNEL **2**

**San Francisco • Oakland**

AN NAB CODE STATION • represented by H-R Television, Inc.

11 JULY 1960
40¢ a copy • $8 a year

# SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

5 modern ways to buy time . . .
(each preferred in its own market)




here there's
Storz Station
. there's
udience . . .

The
STORZ
Stations
today's Radio
for today's selling

Todd Storz, President
Home Office: Omaha

WDGY, WHB, KOMA, WQAM
represented by John Blair & Co.

**TV: AGENCIES' KEY LEVER FOR NEW BUSINESS**
Creativity in video ads, media power is shading marketing in client presentations
Page 33

**10 seconds that shook Madison Ave.**
Page 36

**Tv Commercials Festival: facts on the winners**
Page 38

**More specials in store for radio?**
Page 44

DIGEST ON PAGE 4

BALANCED PROGRAM-MING . . .



MEANS LISTENER LOYALTY

KTRH is Houston's powerful radio voice for 60,000 square miles . . . blanketing over 80 counties . . . serving 1,087,100 radio households including more than 4,000,000 people as:

- *The news and information station*
- *The variety station*
- *The network station*
- *The family station*

**KTRH**

50,000 WATTS — 740 KC

**—CBS—**

**HOUSTON, TEXAS**

Represented by Peters, Griffin and Woodward, Inc.



© *Vol. 14, No. 28* • **11 JULY 1960**

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

## DIGEST OF ARTICLES

**Tv: agencies new business-getter**

**33** 'An agency's ability to buy creativity force in television is its principal new business weapon,' an adman says. Here's how they're doing it

**10 seconds that shook Madison Avenue**

**36** Advertising agencies bristle over ABC TV plan for nightly 40-second stationbreak: charge overcommercialization; triple spotting feared

**Who scored in Commercials Festival**

**38** The big ad agencies and commercial producers did well, but the smaller shops were also well represented in SPONSOR's national video festival

**How to sell kids macaroni (on tv)**

**42** Buitoni took an old product, dressed it up in a new package for a new market and promoted heavily on tv. Result: a sales rise by 800%

**Is there a future in radio specials?**

**44** Radio's biggest audience in years totaled 61 million for the world championship fight. Does this mean there'll be more radio specials?

**Standardized spot billing form clicks**

**46** With more than 100 radio/tv stations agreeing to use new simpler spot billing form, SPONSOR committee clears up a few puzzling questions

**Rep gives its gals the salesman's grand tour**

**47** A first for Harrington, Righter and Parsons, N.Y. rep firm, sending the ladies on a tour of one of their tv stations, proved very successful

## FEATURES

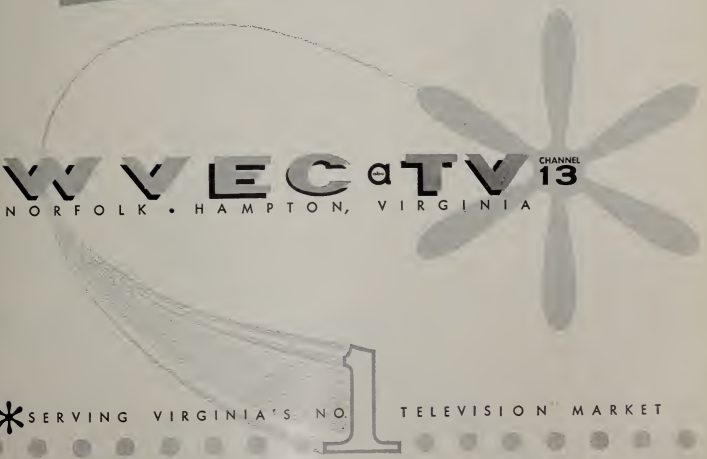
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WVEC-TV
is pleased to announce
the appointment of the
KATZ
AGENCY
as its National Representative


WVEC-TV
CHANNEL 13
NORFOLK • HAMPTON, VIRGINIA
SERVING VIRGINIA'S NO. 1 TELEVISION MARKET

# COMING IN STRONG!



***49.0.....Baton Rouge***
***35.8.....Atlanta***
***32.2.....Burlington***
***28.2.....Denver***
***30.8.....Davenport***
***28.5.....Oklahoma City***
***39.1.....Charleston***
***43.0.....Birmingham***
***30.5.....Roanoke***
***20.8.....Boise***
***24.2.....Milwaukee***
***27.8.....Tampa***

***And these are ratings!***

***WHIRLYBIRDS rates a rousing reception from the audience wherever it appears, currently landing a mighty 23.7 average rating in 89 ARB-rated markets.***

***Naturally, advertisers rate WHIRLYBIRDS (111 half-hours of airborne adventure) equally high. Foods, tobaccos, utilities, banks, automotives, toiletries and beverages have chartered WHIRLYBIRDS in 136 markets to date. Reserve your market by calling the nearest office of***

# CBS FILMS

***"...the best film programs for all stations"***
***New York, Los Angeles, Chicago, Detroit, Boston, St. Louis, San Francisco, Dallas and Atlanta. Canada: S.W. Caldwell Ltd.***

WKOW-TV
MADISON'S
abc Action
BUY FOR:

BLATZ
7 years a WKOW-TV advertiser

Consistency is vital in a top-selling beer, and consistent use of WKOW-TV has helped keep Blatz "First in Wisconsin." The late evening sports report with John Schermerhorn is a popular local feature that has won thousands of new friends for "Milwaukee's Finest Beer."

KROGER
5 years a WKOW-TV advertiser

"Shopping with Luella" stars Luella Mortenson, well-known home economist in a weekly value tour of "your friendly Kroger store." Five years of consistent results, in a field where "next-day" results are important, have lead to regular renewals.

IF ACTION IS
your aim in Madison call Gen. Mgr. Ben Havel or Headley-Reed.

WKOW TV abc
in MADISON, WIS.

# NEWSMAKER of the week

***Advertising accounts have been flying thick and fast over the first half of this year, one of the most active periods for such shifts on record (see Sponsor-Scope). One agency which must have enjoyed the hectic infighting is Compton, an estimated $16 million richer. Its president: Bart Cummings.***

**The newsmaker:** Barton A. Cummings has been with Compton since 1947, rising to its presidency in 1955. The 6' 5", 210-pound, crew-cut, former All American football player from the U. of Illinois launched his advertising career in hometown Rockford, Ill., as trainee in his father's agency. His pre-Compton experience included Benton & Bowles, where he began as office boy in 1936 and rose to copy supervisor by 1941. In 1945, after war time service, he joined the Maxon agency as account executive and was elected vice president the following year.



*Barton A. Cummings*

During Bart Cummings' incumbency as Compton president, the agency's billings have more than doubled. The figure was at $42 million in 1947 when he took over the helm, and now, with the smoke beginning to clear after the first half's salvo of account shifts it appears that the agency bills in the neighborhood of $95 million.

This gain is especially dramatic because it took place despite some sizeable set backs (one gigantic) over the same period. Compton was dealt a crushing blow by loss of Standard Brands business amounting to about $6 million. Also on the debit side were Ruppert Brewing, worth about $1 million, and Black & White Scotch, valued at somewhat less than $1 million, both of which took their advertising elsewhere this year.

But the influx of new accounts and heightened billings from old clients have made Compton one of the hottest agencies around. Most recent acquisition was some $4 million in Seagram alcoholic beverage business. Earlier in the year, by merging with Baker, Tilden, Bolgard & Barger in Chicago, Compton added Quaker Oats billings amounting to $6 million. The agency also picked up $5 million in Remington-Rand billings, for which company a tv plunge is contemplated, and the $1 million Asphalt Institute account, which is in radio.

Other new accounts: Live Better Electrically (part of the Edison Electrical Institute account), worth $2.5 million; General Precision Instrument; Curtiss-Wright; Magnolia and General Petroleum Division of Mobile Oil.

# JAMES GORDON BENNETT

## could have been the "firecracker" of WPTR

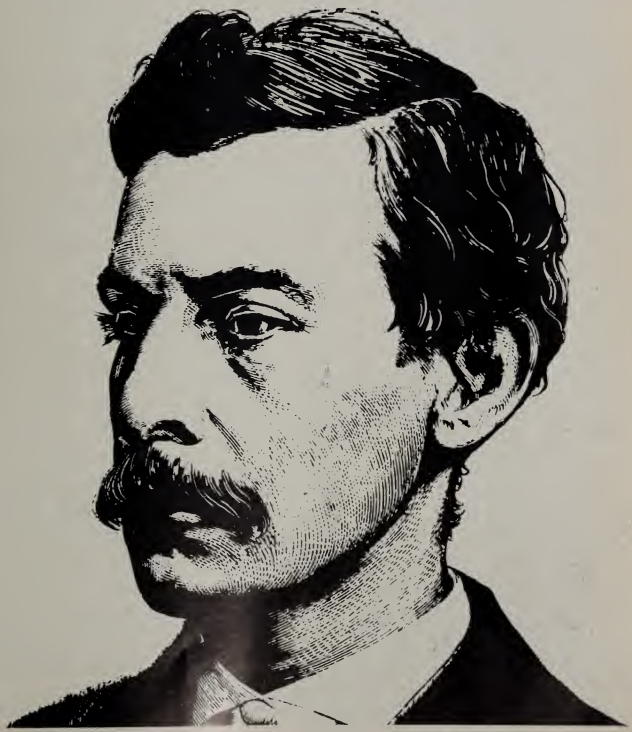
Bennett coined the word "fire-crackers" for his editorials in the New York Herald over a century ago. He could be writing WPTR's radio editorials today. They're just as explosive.

Bennett said what he thought without fear. WPTR feels that same obligation and follows that tradition of independence in every editorial broadcast over its air. Perhaps that's why it has become recognized as one of the outstanding news stations in America. Perhaps that's why more people listen to it than to any other station in the market according to Pulse. Perhaps that's why they trust it so much as well.

The proof is simple and nobody says it better than an advertiser. At the local level WPTR carries more advertising than the next three stations combined. At the national level—WPTR sells more total time than the next 2 facilities put together. If you want to build a fire in this market—nothing will do it faster and better than WPTR.

See your EAST/man for full details. Foster & Creed, in New England.

**WPEOPLE TR** 50,000 WATTS
ALBANY-TROY-SCHENECTADY
Duncan Mounsey, Exec. V.P.—A division of SCHINE ENTERPRISES.



# In Chicago



... the **Art Institute** boasts the world's largest collection of French Impressionist paintings. And over the years, it has painstakingly acquired a priceless collection of El Grecos—including his incomparable masterpiece shown here—"The Assumption of the Virgin."




In Chicago

# WGN

## RADIO

*reaches more homes*
*than any other*
*Chicago advertising medium.*

WGN IS CHICAGO

*Quality • Integrity • Responsibility*

MORE THAN 33 HOURS
of LOCAL programming
EACH WEEK

This is the PLUS factor that makes WOC-TV more exciting — more interesting — *more effective* than the competition. Yes, more local programming for homemakers, for sports fans, for youngsters . . . all this in addition to NBC, top ABC shows and the best of the syndicated shows.

These are the people that buy products in the nation's 47th TV market. More than 2 billion dollars in retail sales ring on the retailer's cash register. Over 438,000 TV homes are within the 42 counties of WOC-TV's coverage area.

And to help you get the maximum number of these dollars WOC-TV specializes in effectively co-ordinating and merchandising your buy at every level — the broker, wholesaler, direct salesman, key buyer as well as the retail outlet.

Your PGW Colonel has all the facts, figures and other data as well as day by day availabilities. See him today.

WOC TV channel 6
PRESIDENT Col. B. J. Palmer
VICE-PRES. & TREASURER D. D. Palmer
EXEC. VICE PRESIDENT Ralph Evans
SECRETARY Wm. D. Wagner
RESIDENT MANAGER Ernest C. Sanders
SALES MANAGER Pat Shaffer
THE QUINT CITIES
DAVENPORT, BETTENDORF } IOWA
ROCK ISLAND, MOLINE, EAST MOLINE } ILL
PETERS, GRIFFIN, WOODWARD, INC. EXCLUSIVE NATIONAL REPRESENTATIVES

New, exciting KVIL music
1150 DALLAS
Joie de vivre
1150 DALLAS

**SPONSOR**
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# IN CENTRAL WEST VIRGINIA

✶ Clarksburg ✶ Fairmont ✶ Morgantown



YOUR PRODUCT'S BEST FRIEND IS

## The FRIENDLY Group's

# WBOY-TV

**A SHOPPER TOPPER STATION**

CHANNEL 12

NBC

**IN CLARKSBURG:**
Roger Garrett—MAin 4-7573
**IN NEW YORK:**
Lee Gaynar—OXford 7-0306
Represented Nationally: Avery-Knodel, Inc.

In Television too, a station is known by the companies it keeps! Here at WBOY-TV our sponsor list reads like the "Who's Who" in local and national advertisers. Yes, Iron City Beer, Lever Brothers, Ford Dealers, Gulf Oil, Carlings Beer, Domino Sugar, Carnation Milk, Hope Natural Gas, Procter and Gamble and U.S. Rubber are just a few of the firms who buy BOY to tell and sell 150,000 TV families in the heart of Central West Virginia—families with almost ONE BILLION DOLLARS TO SPEND.

Member The FRIENDLY Group — John J. Laux, Managing Director

# WSTV-TV

**CHANNEL 9**

The lowest cost television bridge to the Upper Ohio Valley's Five Billion Dollar retail market. The best of CBS and ABC. Plus Shopper Topper Merchandising.

John J. Laux, Exec. V-P. — AT 2-6265
Represented by Avery-Knodel, Inc.
**STEUBENVILLE-WHEELING**

# KODE-TV

**CHANNEL 12**

28% taller and 29% more powerful. Tells and sells 152,000 TV homes who spend 750 million annually. The best of CBS and ABC. Plus Shopper Topper Merchandising.

D. T. Knight, General Manager — MA 3-7260
Represented by Avery-Knodel, Inc.
**JOPLIN, MISSOURI**

# WRGP-TV

**CHANNEL 3**

More to see on Channel 3 with NBC. Dominates the key corners of Tennessee, Georgia and Alabama where over a million people spend 800 million dollars.

Harry Burke, General Manager — OX 8-1505
Represented by H-R
**CHATTANOOGA, TENNESSEE**

# WRDW-TV

**CHANNEL 12**

Newest member of the FRIENDLY Group serving over a million people with 721 million dollars to spend. The best of CBS and ABC Networks.

Robert E. Metcalfe, Managing Dir.—TA 4-5432
Represented by Avery-Knodel, Inc.
**AUGUSTA, GEORGIA**

# WBOY-TV

**CHANNEL 12**

A captive audience of 150,000 TV homes with a spendable consumer income of almost One Billion Dollars. The best of NBC and CBS. Plus Shopper Topper Merchandising.

Roger Garrett, General Manager—MAin 4-7573
Represented by Avery-Knodel, Inc.
**CLARKSBURG, WEST VIRGINIA**



ARTHUR GODFREY

*A legend in his own time. A personality without peer. Philosopher, story teller, news maker, catalyst, he brings to each listener an immediate sense of personal participation. As if that weren't enough, he just happens to be the greatest salesman in broadcasting history. In all radio, Godfrey is the kind of company you keep . . .*

ONLY ON CBS RADIO



*by Joe Csida*

# Sponsor backstage

## Our up and coming radio/tv stars



Long before he had sliced himself a goodly piece of national prominence by swinging "Mack, the Knife" I took the liberty of making reference in this space to a young performer named Bobby Darin. I said, on several occasions, that in my book Bobby was tomorrow's Sinatra. Now, I have just foresaken the television set to make my weary way to this typewriter, completely convinced that I was right about Bobby, but with a somewhat stunning additional notion pinwheeling around in my head: Not only is Bobby tomorrow's Sinatra, but my generation (and it's performing favorites) is about to give way, gracefully I hope, to tomorrow's stars across the board. It occurs to me that this is an important fact for purchasers of television shows and time for them to realize, too.

### Good match for the old-timers

The purchasers of the 9:30 and 10:30 slot last Monday (27 June) night on the ABC TV network were and are fully cognizant of this merchandising fact, for they presented a show called *Coke Time*, starring Bobby and a half-dozen of the younger generation's newly developed stars. The old man of the group, appropriately enough, was the singing master of ceremonies Pat Boone. Pat conducted himself with the restraint and dignity which becomes the elder statesman of the new crop of song stars. He has reminded me, for the several years of his ascendancy, alternately of Perry Como and Bing Crosby in their respective primes. And that night he did so more than ever, and when he worked a wonderfully developed duet with Bobby Darin, I could see Bing and Sinatra all over again. I hesitate to mark myself a traitor to my era, but I must confess that I thought Pat and Bobby were, indeed, better than Crosby and Frank, year for year. I think young performers, today, when they're good, have more on the ball than young performers of like age in my own day.

Paul Anka, for example, who strikes me as being loveably obnoxious and over-confident, and without genuine humility, has a great deal of the same qualities of showmanship that Louis Prima has. But Louis in his earlier years was a pure trumpet blowing clown, while young master Anka manages to convey the same sense of supershowmanship as the Preem, yet withal gets across a romantic message to the young lasses, who put out those piggy bank savings to buy his records in the millions.

Also on the expertly produced spec was thin, lithe, and likeable Frankie Avalon. This youngster reminds me of the earliest days of Dick Powell, although he has an even sweeter and more simple innocent quality. And he is at least as good a performer considering his tender years.

In the category of teen stars who can't sing at all, but who nevertheless are teen heroes of the highest order are Ed Byrnes and Bob Denver, who are /were respectively the Kookie of 77 *Sunset Strip* and the Maynard Krebs of *Dobbie Gillis.* I don't rightly know to whom, of my generation, these two idols might properly be compared. I can think of the Dennis Day of the old Jack Benny radio shows, and possibly the Charlie McCarthy of the old Edgar Bergen programs, but somehow the comparisons lack validity.

On the distaff side there was lovely Anita Bryant, who has just married a bright disk jockey named Bob Green. You can mark it down right now that Anita will go everywhere that such a queen of any own day as Dinah Shore has gone and continues to go. And along with Anita a teen-age miss named Annette Fucinello, late of the Disney shows and record hits ranging from "Tall Paul" to "O Dio Mio" sang and danced. Again, in Annette's case, a truly sound comparison escapes me.

The point I make, however, is that here was a show made up of a handful of the newer crop of performers. Kids who were born and developed in the much maligned rock 'n' roll years. I submit that under the expert production hand of Nick Vanoff, the bright, young and imaginative direction of Dwight Hemion, the knowledgable musical efforts of Vic Schoen (he was the Andrews' Sisters musical conductor in their heyday), and Dick Williams (he did the choral work), choreography with a fresh, teen air by Marc Breaux and Deedee Wood, and intelligent and minimal scripting by John Aylesworth, Herb Sargent, and Frank Peppiat—under this expert steering the youngsters presented a show which matched all but the two or three (Fred Astaire, etc.) major spectaculars of the past season.

I submit, too, that the show will turn out to have delivered one of the healthiest ratings of the season, and that most of the adults who watched it with any kind of an open mind at all will admit that it was zesty and exhilirating, and had a charm and an eagerness to please that many a high budgeted spec with some of our older and more tired talent could well struggle to achieve.

### Can't but grow better

I will not argue with the critics who will decry young Anka's interpretation of the lovely Rodgers & Hammerstein "Hello, Young Lovers," nor will I claim he treats it with the warmth and feeling Perry Como gave it the year it was written. I will not claim that Pat Boone handled the difficult "Something's Coming," from "West Side Story" with the authority or firm grasp an Alfred Drake or a John Raitt may give it. But these are small and carping criticisms.

If you saw this *Coke Time,* you were seeing the singing stars of all our tomorrows. These kids are good now, and they can do nothing but get better and better and better. And smart advertisers like Coca-Cola are going to find more and more ways of presenting them more and more effectively.

**Letters to Joe Csida are welcome**
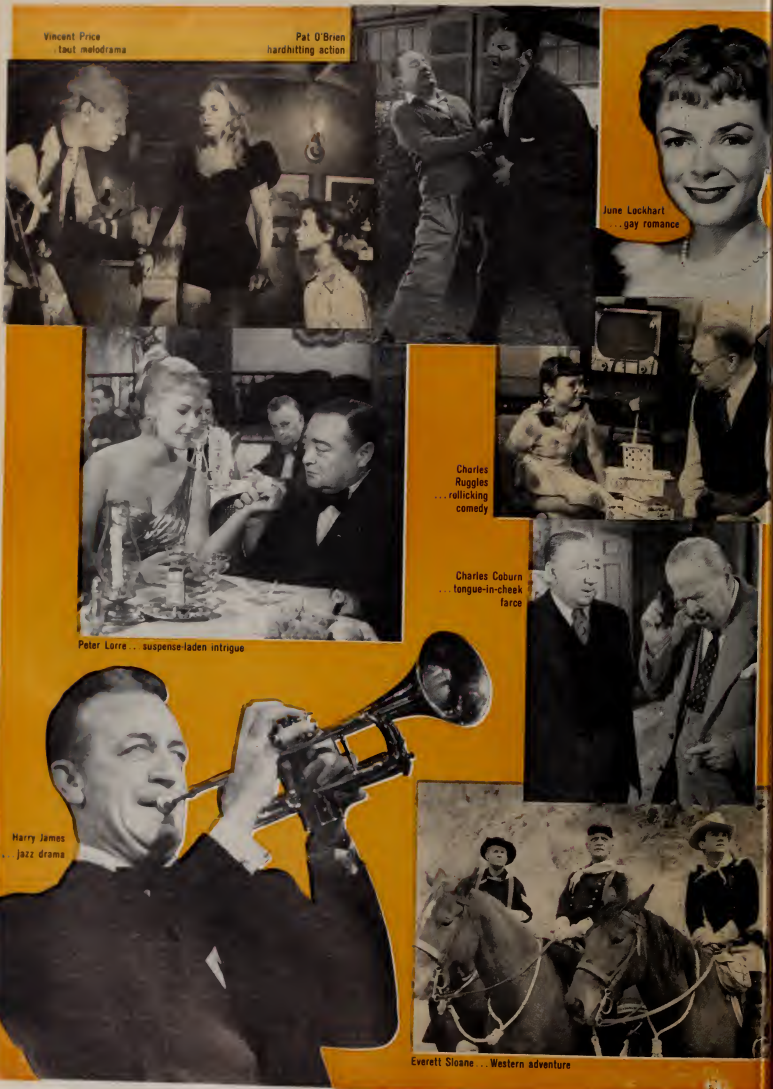
***Do you always agree with what Joe Csida says in Sponsor Backstage? Joe and the editors of SPONSOR will be happy to receive and print your comments. Address them to Joe Csida, c/o SPONSOR, 40 East 49th Street, New York 17, New York.***




**SPORTS TIME**

Advertisers seeking a sports audience for their sales message find it on CBS Radio. There's ex-Yankee Phil Rizzuto and Sports Time, Monday-Saturday. Through the weekend, Dave Camerer is heard 10 times with up-to-the-minute sports news. There's full coverage of events like Masters Golf, the Triple Crown, Sebring Sports Car Races. In all radio, this is the kind of company you keep...

**ONLY ON CBS RADIO**


Vincent Price
. . taut melodrama
Pat O'Brien
hardhitting action
June Lockhart
. . . gay romance
Charles
Ruggles
. . . rollicking
comedy
Charles Coburn
. . . tongue-in-cheek
farce
Peter Lorre . . suspense-laden intrigue
Harry James
. . jazz drama
Everett Sloane . . . Western adventure




**BRAND-NEW:**
Out of the thousands of
**SATURDAY EVENING POST**
stories read and loved by millions
of Americans, **ITC** now proudly
brings to television first run,
for the first time, the

# "BEST OF THE POST"

The "best" known stars of Broadway and Hollywood appear in stories carefully selected by the Editors of the Saturday Evening Post from the works of famed "POST" authors like MacKinlay Kantor . . . James Warner Bellah . . . Stephen Vincent Benet . . . Conrad Richter . . . Kay Boyle . . . Andrew Tully . . . as ITC adds the dimension of television to the finest in popular fiction — "Best of the Post."

**INDEPENDENT TELEVISION CORPORATION**
488 Madison Avenue • New York 22 • N.Y. • PLaza 5-2100
**ITC OF CANADA, LTD.** 100 University Avenue • Toronto 1, Ontario • EMpire 2-1166

IN MADISON, FAX,



THE SMART BUY IS
WMTV

WMTV REACHES THE HEART OF WISCONSIN AT THE LOWEST COST PER THOUSAND

WMTV
NBC IN MADISON, WISCONSIN

one of the FORWARD GROUP
KGLO KGLO-TV WMTV KLTV-TV WTAD KBQA-TV

Branham Co. National Reps.

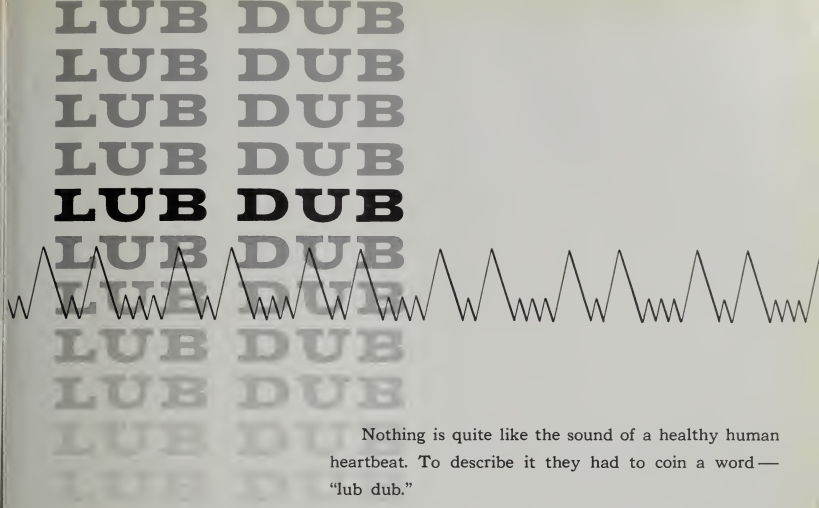
# Timebuyers at work

**Bob Stone,** Compton Advertising, Inc., New York, urges buyers, reps and station executives to exert all pressure possible to maintain quality programing for a full 12 months. "Buyers are now faced with the problem of the 'summer lag.' A recent national survey found that at summer's lowest point, July-August, the viewing audience level has dropped by one-third of the maximum winter level. Early evening programing suffers the brunt of this attrition and prime time, although the peak of audience tune-in, is severely depleted because of the high proportion of network repeats. A program which earned a high rating during its original run cannot be expected to retain even a good percentage of its earlier sets-in-use figure. Moreover, summer replacements do not perform as well as winter shows with new material." Bob feels that buyers ought to be aware of what he terms, "the fallacy of late night preference. While early evening viewing is hurt because the potential audience is gathered around the family barbecue, the late night audience is not increased proportionately. Virtually the only 'good buys' remaining open are news programs."



**Nancy Fugit,** E. D. Gottlieb Co., New York, believes many an average campaign could have been outstandingly successful had better use been made of "the merchandising cooperation so often available from the station, and too often not used. Stations are as anxious for a successful campaign as the client and agency, and take many long and difficult steps to cooperate. They provide sales letters to important outlets, merchandising details to jobbers and wholesalers, coverage maps to clients' salesmen, and often a complete, powerful promotional campaign. This can open new accounts, cause heavy stocking up, and convince retailers to display and promote a product in order to capitalize on the campaign. The timebuyer, of course, has a wealth of material available in setting up a broadcast schedule. There's distribution coverage, extent of sales activity and available in-stock figures from the client; campaign objectives and a review of approved marketing come from account men; stations supply availabilities, program content, etc. But merchandising is the 'X' factor that can make the difference."






Nothing is quite like the sound of a healthy human heartbeat. To describe it they had to coin a word — "lub dub."

We haven't found the proper single phrase to describe the sounds of the healthy, pulsating Greater Oklahoma City Market.

Maybe it's the "clinking" of coins dropping into cash registers.

Maybe it's the crisp rustling of paper money being invested in industrial expansion.

Or maybe it's the sounds of WKY RADIO AND TELEVISION, in the role of prime communicators to the people of the market, aiding in the profitable sale and distribution of the products you have to sell.

Whatever it is, it's a profitable sound, measured in dollars rather than decibels. That is the basis of this part of the story of the industrial and economic growth of the Greater Oklahoma City market... a story of how WKY RADIO AND TELEVISION are selling more things to more people.

This chapter is...

# FINANCE

## Economic expansion in Greater Oklahoma City . . .
## As sound as it is bright!

The growth and vitality of the market is shown in the volume of bank clearings as well as in the savings of its people. One shows the money in circulation. The other shows individual surplus available to spend.

**FACTS:**

**Bank Clearings —**

| | |
|---|---|
| 1959 . . . . . | $9,471,518,490 |
| 1950 . . . . . | $4,696,653,017 |

**An increase of 101.7%**

**Savings accounts in Savings & Loan Associations**

| | |
|---|---|
| 1959 . . . . . | $205,055,589 |
| 1950 . . . . . | 65,371,216 |

**An increase of 214%**

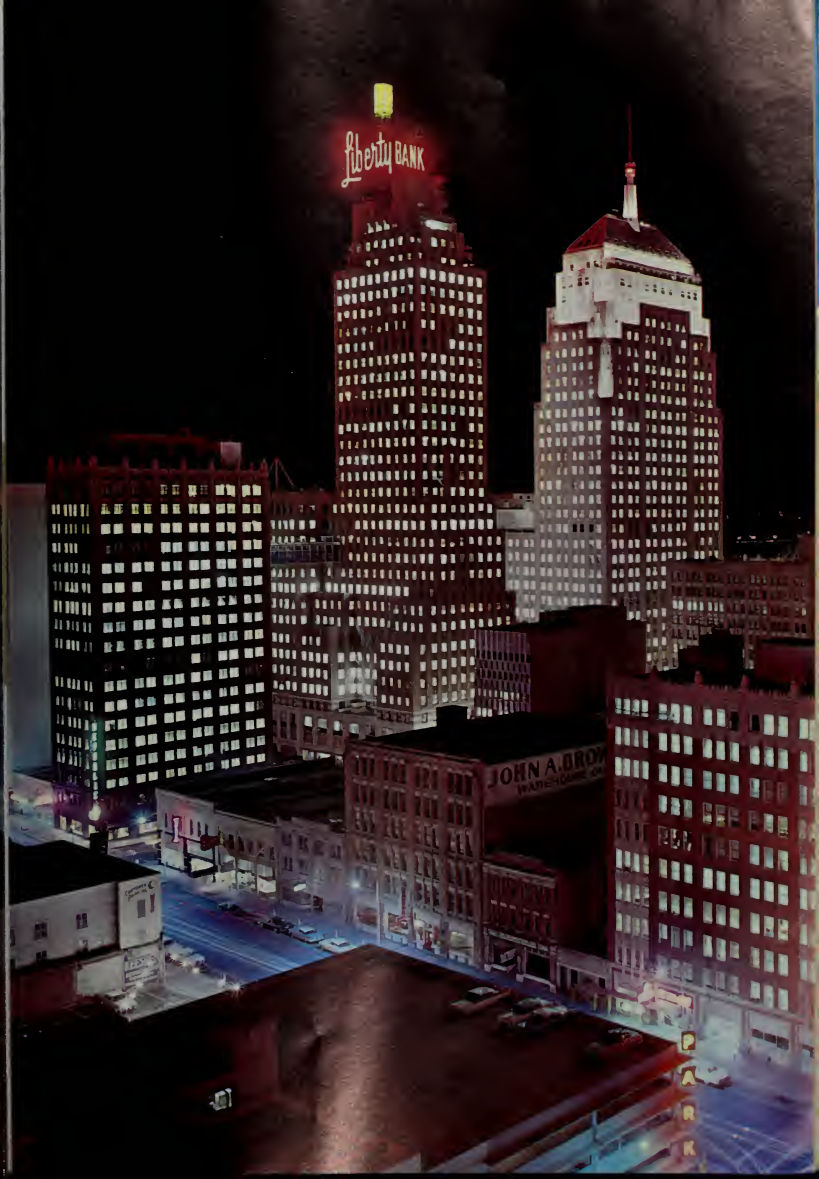
The expansion of Greater Oklahoma City is supported by a chain of dollars with no weak links. It starts with venturesome investors who have faith in the market creating business and industrial expansion. This leads to ever-increasing payrolls to people with the desire to spend and improve their family life. Through all of this there is the safety valve of diversification, so that no one industry setback can cause cash register cobwebs.

Money-circulated and money-saved make Oklahoma City a good place in which to do more business.

Reaching the people with money to spend is the first step in increasing your business. Some of the reasons WKY RADIO AND TELEVISION do this so effectively are told on page 4.




Oklah


Liberty BANK
JOHN A. BROD
PARK

# Our Business Is "HEARTBEATS AND FINANCE," too.



We stay close to the hearts of our audience with fine local programming, public service, and genuine pride in our market.

Because of this, WKY RADIO AND TELEVISION have a certain "authority" that furnishes sales power to sponsor's messages.

The result is that dollar for dollar, WKY-TV and/or WKY RADIO will outsell any other tv or radio station in the market. We're experts in the nicest kind of "finance" ... making money for our advertisers. Which, in turn, makes money for us (last year, we enjoyed our biggest volume on both stations in history).

It all adds up this way: The Greater Oklahoma City market is vitally prosperous ... making, saving, spending money. WKY RADIO AND TELEVISION have more influence on the people who live in this market than any other media. That's why ... OKLAHOMA CITY IS A GOOD MARKET IN WHICH TO DO MORE BUSINESS.

*Good Stations ON which to do More Business!*

WKY RADIO AND TELEVISION

OKLAHOMA CITY

The WKY Television System, Inc.
WTVT, Tampa–St. Petersburg, Fla.
Represented by The Katz Agency

*Most significant tv and radio news of the week with interpretation in depth for busy readers*

# SPONSOR-SCOPE

11 JULY 1960
Copyright 1960 SPONSOR PUBLICATIONS INC.

**SPONSOR-SCOPE polled a cross-section of Madison Avenue last week on what they envisioned about the business for the next six months** and their anticipations might be epitomized as follows:

1) **Consumer willingness to buy will still be high,** but advertisers of big ticket merchandise in particular will **gear their promotions more toward the hard sell and up their ad allowances in relation to sales—all of which favors spot.**

2) **Inter-media competition will get rougher,** even though total ad revenue will continue its upward course. There'll be **more media merchandising,** with a greater emphasis on **saturation and flights.**

3) **Network spot carriers will spread in the evening areas,** and, because of its increasing flexibility and lower costs in suiting the needs of the smaller advertisers, as well as the large, **daytime network tv stands a good chance of recovering lost ground.** You can also look for **wider application of the dispersion technique.**

4) Despite the heat from network spot carriers, **spot tv appears quite sturdy;** in fact, buyers may find themselves faced with **exceptionally tight situations in the upper markets before the fall gets under way.**

**Have you noticed lately how many radio stations have channeled their audience promotion into areas that have (1) a distinct community flavor and (2) a close identity with the entire family?**

Like **voting for the highschool principal** of the year, **awarding sums to charities** and other local interests on votes of the listeners, **naming Mr. Good Citizen of the month** or **holding contests that affect some segment of community welfare.**

It's all a far cry from random guessing contests and treasure hunts, but some station operators hold that building listenership can't be done by programing alone, or individual prizes: **the station must associate itself with the public or family welfare.**

**Michigan Avenue had a pre-Fourth reverberation all its own: the $12-million Alberto-Culver account disclosed that it was on the lookout for a new agency.**

Among those bidding hard: **Compton, Burnett** and **Tatham-Laird.** The inside on the Avenue had it that **Burnett looked like the white-haired boy.**

The transfer from Wade would be effective **1 September.** A-C is 99% tv.

**Should Burnett haul in this one along with Schlitz, which appears on the way, there would be a wild scramble to hire more people.**

**Look for a number of new products campaigns to come out of Chicago agencies soon.**

Among them: **Kraft's Barbecue Sauce** (FC&B); **Miles' Chocs** (Wade) and **Parker's two new cartridge fountain pens and a ballpointer tipped with diamond dust** (Tatham-Laird).

Kraft newcomer will get intensive testing in the south and it'll be the first barbecue sauce with national distribution.

**Take it on the word of some agencymen, those little ads that fm stations run in their month's logs can have a lot to do with swinging an account.**

To the client it's tangible evidence that **his participation is being merchandised,** and that, anyway, he's getting a plus—because, as he views it, **that little ad will be seen not once but several times.**

**Stations aren't going to tell him in so many words, but Leslie Farnath, Ayer media v.p., isn't going to make much headway in his crusade for equal radio rate treatment for national advertisers because of the anti-trust factor.**

Farnath told SPONSOR-SCOPE last week that he'd already heard from several reps on the subject and what they had to say indicates **"progress" for his request that the stations at least set up definitions for the categories that constitute national business.**

But what the station operators have "indicated" to their reps is this: **even explicit categorizing wouldn't solve the problem until all the stations in the market agreed on the same definitions.** And doing that would be equivalent to **collusive rate fixing,** which might be interpreted in the long run as **counter to the Sherman anti-trust act.**

(For background on this theme see article, page 35, 13 June issue.)

**At least in the midwest new national spot tv business moved at a nice pace.**

Among the availability calls and buying there were these: **Stopette** (E. H. Weiss), top 10 markets, starting this month; **Quaker Oats** (JWT), half-hours in the western markets, for **Ken-L Dog Rations and Aunt Jemima Cake Mixes,** replacing Award Theatre; **American 3 Vees Bird Foods** (Grey), dozen markets for 13 weeks; **Campbell's Barbecue Beans** (NL&B), testing prime minutes in divers markets.

In New York **B&B was beefing up its commitments for Maxwell House Instant.**

**It's official now: Kellogg's spot programing for the youngsters on 100 stations in the fall will include newcomer Mr. Magoo alongside Huckleberry Hound and Quick Draw McGraw.**

The buying (or renewal) of time for the strip will start about the middle of this month out of Burnett Chicago.

**It's been an exceptionally active first six months in the jockeying of accounts.**

For those more or less active in air media the **realignments added up to around $95 million, the most notable, of course being Chrysler lines, Pepsi-Cola and Shell.**

Included among the switchees with billings of $1 million and over:

| ADVERTISER | FROM | TO | ESTIMATED BUDGET |
|---|---|---|---|
| Chrysler Corp. | | | |
| Dodge Car | Grant | BBDO | $17,000,000 |
| Dodge Truck | Ross Roy | BBDO | 4,000,000 |
| DeSoto-Valiant | BBDO | Ayer | 8,000,000 |
| Pepsi-Cola | K&E | BBDO | 13,000,000 |
| Shell Oil | JWT | OB&M | 12,000,000 |
| Simoniz | Y&R | DFS | 5,000,000 |
| Live Better Electrically | F&S&R | Compton | 3,000,000 |
| Bromo Seltzer | Warwick & L | BBDO | 3,000,000 |
| Revlon | LaRoche | Warwick & L | 3,000,000 |
| B. T. Babbitt | Brown & Butcher | Geyer, MM&B | 3,000,000 |
| Remington-Rand Portables | Factory | Compton | 2,500,000 |
| Doyle's pet foods | D'Arcy | Lilienfeld | 2,000,000 |
| PharmaCraft | JWT | Daniel & Charles | 2,000,000 |
| Hazel Bishop | Raymond Spector | Donahue & Coe | 2,000,000 |
| Lehn & Fink | McCann-Erickson | Open | 1,800,000 |
| Ekco Products | DFS | Doyle, Dane, B | 1,500,000 |
| Old Milwaukee Beer | Grant | Gordon Best | 1,500,000 |
| Wilson Meats | K&E | Campbell-Mithun | 1,500,000 |
| Rival Packing | Guild, B&B | Needham, L&B | 1,300,000 |
| Roma Wine | NC&K | Doyle, Dane, B | 1,000,000 |
| Asphalt Institute | McCann-Marschalk | Compton | 1,000,000 |
| Niagara Therapy | Geo. L. Mallis | Meldrum & Fewsmith | 1,000,000 |

**The big business scramble of the week among the three networks was for that $1 million worth of daytime business from Betty Crocker's** that General Mills (BBDO) had dangling.

It would involve about **81 quarter-hours divided in two flights,** one in the fall and the other in the winter. Products: the cake and muffin mixes.

Now that Simoniz has picked its new agency—DFS—**you can expect the tv networks to start pitching for a chunk of the $4 million in billings.**

One time a solid user of spot, **Simoniz has been a sort of in-and-outer lately,** with S. C. Johnson, DuPont and others meantime coming up as doutier competitors.

**Two aficionados of participations in or around tv kid shows—Chunky Chocolates and Maypo—are pushing to get their spot schedules set for the fall as early as possible.**

**Neither is starting until September but they're asking for confirmations now** instead of waiting until mid-August, which would be the usual acceptance time.

The consensus of reps: neither account should have a hard time getting acceptances quickly, because to the average station man **a 13-week schedule isn't something you let slip by to a competitor.**

DCS&S has Chunky and Fletcher Richards, Maypo.

**Burnett may run into a little difficulty finding the spots it wants for Pillsbury cake mix in late evening fringe time around the country.**

The reason: Competitor **Duncan Hines (Compton) has the cream in that area pretty well staked out for itself**—and there's a big difference in what DH is spending as against Pillsbury.

P.S.: P&G has found those fringe minutes not only a mighty good CPM but a **potent seller of cake mixes** to the features and Jack Paar addicts.

**Added cause for sellers of spot tv to cry in their beer:** Pabst and Blatz (K&E) have cut back on their spot schedule because of the American League football buy.

TvB credits Pabst with $2.7 million gross in spot for 1959.

**ABC TV may have gone a long way** for the coming season to diversify its variety of advertisers **but it's still quite heavy with cigarette business.**

A point of measurement: of its 34 prime time programs 13 contain a cigarette maker.

**Daytime network tv may be getting more and more flexible in pricing and dispersion but for some agency people it's getting to be an arithmetical nightmare.**

Their plaint: to figure out the net costs, after several layers of discounts and bonus plans, you need either a CPA or an IBM machine.

What's become quite a gripe among Chicago reps this season: **a growing tendency among a certain stripe of advertisers to use spot—both tv and radio—as merely a come-on for their distributors, jobbers and dealers.**

The gizmo: start an intensive schedule in multi-markets and, as soon as the blare of publicity has reached a crescendo or the product goes more or less national, suddenly cancel out on some flimsy excuse.

**NBC TV apparently is bent on unloading its fall nighttime inventory even if it means rebating to clients already in the house.**

For instance, it's cut the per **commercial minute price of Riverboat to $20,000** from $25,500 and the **Lone Westerner to $21,000** from $23,000, which means passing on the benefits to sponsors who bought into these shows weeks ago, if these programs find new takers.

**Mergers among agencies remained pretty much of a trickle during the first six months of 1960.**

Management experts see the basic forces of industry **militating against much more merging of agencies**—particularly those with diversified lists.

The basic reasons they advance are these:

1) As more clients merge with other companies or diversify their interest, **the more circumscribed becomes the agency's possibility of merging.** The client's new lines, as a rule, expands the agency's area of potentially conflicting accounts.

2) **Small accounts find it less conducive to join big agencies.** The latter just can't give them the type of service they expect, because the economics of the business require that the agency be operated on a departmental basis. In other words, the big agency can't make money **if the account man has to do his own media buying, writing of commercials and what not.**

3) Most agencies still have a two-man or father-and-son image and because of their inability to offer stock and fringe benefit inducements **it's tough for them to attract and hold top grade specialists.**

The first half year's mergers included:

| MERGED AGENCIES | NEW NAME | BILLINGS |
|---|---|---|
| Compton; Baker, Tilden, Bolgard, Barger | Compton | $78,000,000 |
| Grey; Hartman | Grey | 50,500,000 |
| Anderson & Cairns; James T. Chirurg | Chirurg-Cairns, Inc. | 11,000,000 |

Needless to say, the cigarette manufacturers are keeping a close watch on the consumer reaction to **Brown & Williamson's new Kentucky Kings.**

If this tobacco filter really takes off and it looks like a winner, the move to copy is bound to turn into another horse-race and **a new flow of ad money.**

Looks like cigarette shipments in the first six months will be at least 4% ahead of the like period of 1959, **which would mean a total of 480 billion cigarettes.**

**Do you sellers of spot radio know what the agency media analyst's chief criticism of your statistical approach is?**

It's this: You talk too much average ratings, instead of pointing out the broad perspectives of the medium's impact in the market and tying all this information up into a neat package.

**Like noting what the audience reach is in terms of all homes per week and what,** particularly, this would be in an across-the-board buy on the basis of day and night. Nighttime could, in many markets, be made an important consideration in the across-the-board calculation on this score: **the rating loss at night is not so intimidating** since some stations go off the air at sundown.

**Another thing: it would be helpful if stations got into the habit of including in their pitches updated information** about the market's income, retail sales and special industrial and worker characteristics. In other words, aid the media analyst to visualize the market as a **purposeful buy for radio.**

**For other news coverage in this issue,** see Newsmaker of the Week, page 8; Spot Buys, page 53; News and Idea Wrap-Up, page 64; Washington Week, page 59; SPONSOR Hears, page 62; Tv and Radio Newsmakers, page 74; and Film-Scope, page 60.

# PAID TESTIMONIAL FROM VICTOR ALESSANDRO FOR KPRC-TV, HOUSTON






You perhaps know how we gently persuade
ious people to say nice, sincere-sounding things
out KPRC-TV. WE PAY THEM MONEY! Take
tor Alessandro. We approached the conductor
The San Antonio Symphony recently while he
s in Houston to guest-conduct the Houston
mphony. He was rehearsing, and at first he
stook us for a music critic and picked up his
gest baton. But, we handed him a violin-case
l of money and asked him to say something nice
ut KPRC-TV.

"Television?" he shouted. *"Surely you're joking! Television is for children and grown-ups who know no better. Do you mistake me for a politician?"*

We begged, we pleaded, we implored. Then we filled a bass-fiddle case with money. Dr. Alessandro agreed to watch Channel 2. *"Viola!"* he cried aloud. *"Can this be television? It looks exactly like Mozart, or Beethoven. Why it would indeed be a shame to waste this splendid art on children or unappreciative grown-ups. May I watch a little longer?"*

As Dr. Alessandro discovered (and you can, too) — KPRC-TV is the one television produced on purpose to please. KPRC-TV in Houston alone gives you the true, exact flavor of GRADE A television.

No other television looks or sounds or stays pleasant and persuasive like KPRC-TV, because no other television is produced like KPRC-TV.




EDWARD PETRY & CO.
National Representatives

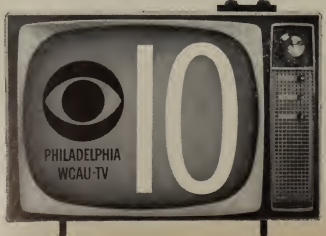
URTESY OF
PY PEANUT BUTTER

if you like TV, you'll love KPRC-TV, Houston



Philadelphians old enough
watch WCAU-TV. Result
adults more often than any
With 43% more adult quarter
station...98% more than
big spending power is no
the reason advertisers
prefer Philadelphia's major

to know good television
WCAU-TV reaches more
other station in the market.
hour firsts than the second
the third station. Fact is,
minor matter. That's
who know the facts of life
sales force...



**May we present**

**Florence?**

Meeting Florence can be an exhilarating experience—f
your clients' television marketing problems, of course
Heart of an agricultural-industrial area of 1,300,00
people in 30 counties, Florence is a
single-station market with multiple attractions,
not the least of which is

**WBTW**

*Florence, South Carolina*

*Channel 8 • Maximum power • Maximum value*
*Represented nationally by CBS TV Spot Sales*

A Jefferson Standard Station affiliate
WBT and WBTV, Charlotte.





**NO SECRET WEAPON:** Tv creativity is largely credited with Shell Oil's move to Ogilvy, Benson & Mather. Here is OBM's Rollin Smith, art v.p.

# TV: AGENCIES NEW BUSINESS-GETTER

**'An agency's ability to creatively buy tv programs is its principal new business weapon,' adman says**

**Does this mean the 'marketing revolution' is over? Definitely not—but it is now seriously challenged**

This week, on the heels of the Shell Oil move to Ogilvy, Benson & Mather, a lot of admen are beginning to suspect a new pattern of motivations behind account shifts. Their reasoning: That while marketing may still be the heavyweight champion of the United States advertising agency, it has met a very tough challenger who fights under the name of Tv Creativity.

As one adman said to SPONSOR, "A smash television buy—a hit show, for instance—can scrap a client's carefully laid marketing plans overnight. A flop tv show," he added, "might possibly do the same thing."

Said another: "When a small account changes agencies, the reasons can be anything from a brother-in-law account exec to a discourteous switchboard operator. But when a giant account moves today, it's for a giant reason—and that reason usually is tv."

Probably the strongest summation of the influence of tv creativity on the advertising scene was this from another top echelon agencyman: "At least for the next decade, an agency's ability to creatively buy tv programing will be its principal new business weapon."

If they are right, do these new appraisals leave marketing departments of ad agencies scraping away as "second fiddle"? Does it mean that tv



***BUSINESS-GETTERS:*** *Two new big accounts that came to BBDO this year are Pepsi-Cola and the Dodge division of Chrysler. Both of these clients are tv-oriented and connoisseurs of creativity. Above: Charles H. Brower, president and chairman of the BBDO executive committee, whose communications know-how is said to be the thing that brought this new business in. Below: Robert L. Foreman, executive v.p., creative services, whose tv savvy also swung weight for BBDO*



savvy is the only key to agency growth? Does it mark the end of the "marketing revolution"?

The answer is no. If it were true, then it would signal an era in which the only surviving agencies would be the present mammoth ones, for the simple reason that only they can afford tv departments that will satisfy demands of the big client companies. Remember that there are giant agencies which can afford a string of four to six attorneys in their legal departments who devote full time to studying and negotiating network television contracts.

What hope is there for the small or medium sized agency in such a preferential jungle? The answer lies in a new concept—the "tv-marketing mix." And the "tv" part of that mix is creativity.

Ogilvy, Benson & Mather is a medium-size agency (total 1959 billings for the agency were about $24 million; its rank as an air media investor was about 27th). Yet the $12 million Shell Oil account came to OBM from a colossus as agencies go —J. Walter Thompson (total estimated 1959 billings of about $275 million).

The apparent paradox of this case is that—if tv ability is the key to getting and holding client business—then the cards should be stacked always in favor of the big agency since it can afford the tv department that is built to satisfy. So, some admen ask, what's Ogilvy doing with Shell?

Those who have given it a lot of thought come up with this answer: Spot tv plus a reputation for tv creativity for a competitor oil company.

Shell is second only to Texaco in tv investments, is reported to spend 95% of its air media budget in spot tv. In this medium, OBM has been making quite a name for itself recently—especially with Maxwell House which came to it from B&B last year. In the recent first annual American Tv Commercials Festival and Forum conducted by Wallace Ross Enterprises and SPONSOR, OBM's Maxwell House commercials won in their division. (See box page 35 for details on OBM's preliminaries on Maxwell House.) On top of this, OBM client Esso (now departed from the agency so as not to conflict with Shell) received kudos from press and industry for its buy of NTA's non-network *Play of The Week*, a buy that mad both agency and client look like th twin patron saints of live tv dram and public service. The creativity this tv move was reminiscent of th earlier creative reputation Ogilv once built in print circles on th Hathaway eye-patch.

For the most part, the growin client love affair with tv favors th larger agencies, which have personn and facilities that make them nearl invincible to television savvy. Th moves this year of Pepsi-Cola an Dodge to BBDO, of General Motor institutional to Mc-E, point up thi fact. But the Shell-OBM weddin only proves, admen say, that tv crea tivity isn't necessarily measured i square feet of agency floor space.

This because tv creativity take many forms. There is creativity in sel ecting the right network show (this i growing in importance since net works are in the show control sad dle). There is tv creativity in nego tiating for such shows. The agenc with a powerhouse of show-wis show-biz executives stands a goo chance of coming off with the mos successes.

Then there is a creativity in spo tv. Said one adman, "There is mor room for client-agency disconten where the client uses spot as his pri mary medium than where the clien uses network tv." The reason is fai ly obvious. In a network buy, the cli ent usually has a voice in the sho selection, and, if something goes sou he has a hard time avoiding a share o the debacle. But in spot tv—largel because of the complex, volatile na ture of the medium—the client is in clined to let the agency carry the bal If the ball is fumbled, the client usu ally is in the clear and can put all th blame on the agency.

So creativity in spot tv is a usefu tool for digging up new accounts— where the prospective account alread is spot-oriented. Spot tv creativit takes many forms. An agency wit good show sense in syndication ca build up a good creativity score wit both national and regional advertis ers.

A creative tv commercials depart ment is another "must" for the agen cy—big or small—bent on holdin and getting business. A recent exam ple of this was the promotional effor by Y&R in trade magazines and news

apers calling attention to the 17 wards it took in the American Tv ommercials Festival and Forum. Vith Y&R's impressive track record, hy this stress on tv commercials? Because of the volatile nature of elevision," one adman explained, advertisers ask many more questions bout it than they do about print, and lot of these questions are about the ommercials. It is understandable hat they feel more comfortable okay- ig a print ad than a tv storyboard. he print ad, whether in layout or roof form, is exactly what readers ill see; the tv storyboard is a long ay from the finished commercial, nd the client must have a lot of aith in the agency to believe that 'll come out all right."

How does an advertising agency over all these creative tv bases? A ood example is McCann-Erickson vhich has set up, through strong per- onnel, a pattern for the new "mar- eting-communications mix" that nany in the industry feel will be fol- owed by more and more agencies.

A glance at part of the powerhouse hat makes up the communications ide of the team shows how heavy it s in broadcasting experience:

- Sylvester (Pat) Weaver, now a ommunications expert on a world- vide scale but practically synony- nous with television since his years f leadership at NBC TV.
- Frank White, vice chairman of Mc-E's board, who once was treas- rer of CBS, president of NBC, and resident of Mutual Broadcasting.
- Matthew (Joe) Culligan, general xecutive of the agency, who came here from NBC, where he had headed NBC Radio, and before that, on the v side, had worked closely with Pat Weaver in creating *Today*.
- Thomas McAvity, agency vice resident, was formerly executive ice president of NBC TV in charge f programing.
- Robert Mountain, another vice resident, had been vice president of elevision programing for Y&R.
- Jack Van Volkenburg, president f M-E Productions (tv and radio), s a former president of the CBS TV etwork.
- Robert Elliott, another vice pres- dent, came to Mc-E via CBS and *Time*. This sort of all-star line-up in gency communications is indicative f the emphasis which is currently be-

## OBM'S MAXWELL HOUSE KICK-OFF



'THE MIXER': David B. McCall, v.p. and associate copy chief at OBM, at recent AMA meeting outlined what his agency did, when it got General Foods Maxwell House Coffee account. Some in industry believe it was instrumental in getting Shell account

*About a year and a half ago, General Foods gave the agency the Maxwell House account. First they studied the precedents. Every piece of coffee research and campaigns done for the brand over the past 50 years were analyzed. All competitive advertising was examined. Second step was a visit to the client. The agency spent considerable time observing the complex process of manufacturing coffee . . . we were even allowed to enroll the a/e and copywriter in a course in the coffee business.*

*Step three: they conducted research; 32 copy premises were prepared, including the premises of leading competitors. All were tested for relative selling strengths. . . .*

*The research next was consulted. If a clear winner has emerged—and judgment presents no overwhelming obstacles—use it. In this, two premises finished far out in front. One was a generic premise which had no clear advertising usefulness. The second was a much sharper and more individual premise . . . stemmed from a genuine product advantage; it was, "It tastes as good as it smells." The agency elected to proceed with this premise.*

*At this point, not one word of copy had been written . . . not one rough storyboard executed. Many different translations of the basic premise were prepared. The creative process was not stifled by the research that preceded it.*

ing put on television advertising.

"When a big account (and most big accounts either are tv-oriented or tv-interested) invites an agency to make a pitch for its business," an adman told SPONSOR, "one of the first things such a client asks is, 'What's your track record in television?' or if spot is his main concern—'How are you set up in your tv department?' With tv the No. 1 impact medium, such questions must be expected.

"But this doesn't mean the prospective client won't want to know all about the agency's marketing and research set-ups as well.

"Tv creativity," he went on, "may be the most important factor in getting a big account, but it must be documented and supported by solid marketing. Otherwise you're just whistling in Dixie."

The creative-research blend is the blueprint at the Ogilvy agency also. In a recent debate at an American Marketing Association meeting in New York, David McCall, OBM vice president and copy chief, took the position that research and creativity go hand in hand.

"Copy research must never be removed from the healing touch of common sense," he said. "It is a vital part of the creative process. But it is not, in itself, the creative process."

In the box on the preceding page is McCall's outline of OBM's preliminary work on the Maxwell House coffee account for client General Foods. What resulted from this expensive research, during which many premises were studied, was a single premise to consumers.

"The agency," said McCall, "did not present a number of executions. It did not present a number of different premises. It presented one premise and one commercial—and it knew why, because research told it so.

"Research," he explains, "is the search for facts. And facts are the straw from which advertising is made."

He feels commercials must be created within the discipline of research. They must be concentrated on the product.

"Market research," said McCall, "can define the market against which advertising is directed. It defines the needs and desires of consumers." ▼

# TEN SECONDS THAT SHOOK MADISON AVE

▼ **Agencies bristle as ABC TV moves to once-nightly 40-second chainbreak; over-commercialization charged**

▼ **ABC affiliates welcome increased revenue from sale of two 20's; trend toward all 40-second breaks seen**

Advertising agencies voiced a loud chorus of opposition last week over ABC TV's plan for 40-second station-breaks in the nighttime schedule.

Admen warned that adding 10 seconds to station breaks before the last show of the evening was a dangerous step toward over-commercialization and might open a Pandora's box of longer stationbreaks. There were even statements that if this went any further, advertisers might begin to look elsewhere than tv for better advertising values.

The tempest stirred by ABC, according to insiders, was particularly hazardous for the ad business at this time because of the anti-advertising mood in Washington. This was seen as adding strength to the agency pro-

## CBS HOLDS LINE



CBS reaction to ABC proposal, as stated by station relations vice president Carl Ward, is to hold the line on the 30-second break

test but high hopes of dissuading the network from this source were scarce along Madison and Michigan Ave.

ABC, loath to discuss this sensitive subject for the record with the press, attributes its action to the need to "maximize clearances," according to its explanatory letter to agencies. Some consider it also a bid for affiliation in two-station markets from which it is now excluded, since the additional 10 seconds, with possibly more to come, can bring thousands of dollars into station coffers in the course of a year's time.

Many stations look at ABC's action as the beginning of a trend toward all 40-second breaks. They see it as a well-deserved chance to recoup business losses they've sustained through network sale of participations, and the spread of longer programs which has cut the number of stationbreaks. And they reply to advertiser displeasure over this new move with the assertion that it will enable them to provide additional time for advertisers and avoid rate increases.

Agency media officials, virtually to a man, see their clients' on-network message as suffering "dilution" from an additional 10 seconds of break time. And there is widespread fear the 40-second length will encourage triple spotting. ABC recommends that period be used for two 20's or a 20 and a 10, but, exclaims one media man, "The 30-second spot is uncommon and if a station can sell only one 20 for a break, what a temptation to stick in two 10's!"

Among agencies reportedly protesting to ABC were Bates, BBDO, B[illegible] and Compton.

## TYPICAL AGENCY REACTION TO ABC TV PLAN

**Below in its entirety: a letter from a large Madison Avenue agency, which cannot be identified, to Henry Hede, ABC TV v.p., regarding the network's plan to augment by 10 seconds the station break following its next-to-last show each evening. The opinions listed here of the proposed 40-second station break, scheduled to be inaugurated next fall, are representative of over-all agency reaction**

*"In your June 17th letter announcing ABC Television's institution of the 40-second station break prior to the start of the last ABC TV program each evening, you stated that you know we will recognize that 'this plan will be in the best interests of the advertisers, the stations, and ABC Television.' We regret to advise that on this point we could not disagree with you more.*

*"As an agency responsible for the advertising investments of approximately (deleted) clients, we have always deplored the practice of multiple spotting. It is our feeling that this practice dilutes the effectiveness of all advertisers involved which, in turn, must necessarily dilute the effectiveness of the medium itself. As a consequence, it would seem to us that if this practice ever became widespread, advertisers would inevitably be forced to look to other media for more efficient and effective advertising values.*

*"Furthermore, in view of the criticisms that have been leveled at the industry by the public as well as by responsible government officials for just such practices, we cannot understand how ABC Television can justifiably maintain that its new policy is in the best interests of the stations, advertisers and the network. Instead, we are inclined to believe that this move by ABC Television will compound an already unhealthy situation, thereby increasing the grounds for criticism with the result that the industry as a whole will suffer accordingly.*

*"The fact that your network is faced with certain station clearance problems is well-known in the trade; the fact that advertisers in general have confidence that ABC will overcome these problems is attested by the share of business these advertisers have placed with you. We, of course, share this confidence, but cannot agree that this is the way to solve your problem. We, therefore, believe that we have no other alternative but to voice our disappointment upon receipt of your June 17th letter as well as our sincere hope that this letter will prompt your serious reconsideration regarding this policy."*

Should the plan go through, ABC an probably expect especially sharp riping from advertisers whose par- icipations immediately precede the engthened stationbreaks. Nearly veryone contacted expressed a de- ire for airtime as far away as possi- le from heightened spot television ompetition.

Evidently, final details have not yet been worked out, for there are a num- er of theories extant on how the new lan will operate. ABC's letter to gencies indicates the extra 10 sec- nds are to come from the next-to- ast program each night. Some think his refers to the entertainment por- ion of the shows, while others say the time is to be obtained from the network promo which appears at the tail end before cutting to the stations.

Likewise in doubt is how the I.D. is to be handled in a break consisting of two 20's. There are those who think two seconds will somehow be left over, possibly from cutting a camera cue on the show. Others expect one of the 20's may have to be cut to an 18 to accommodate station identification, which raises the question of the cost of a reduced 20.

The shows to be shaved, with the exception of *The Detectives*, are network controlled, so little trouble is anticipated in the mechanics of the operation beyond the possibly stormy protest being kicked up by Procter & Gamble and Benton & Bowles over the fate of that show. The programs affected: *The Islanders* (Sunday, 10:30); *Adventures in Paradise* (Monday, 10:30); *Stagecoach West* (Tuesday, 10); *Hawaiian Eye* (Wednesday, 10); *The Untouchables* (Thursday, 10:30); *The Detectives* (Friday, 10:30); *Saturday Night Fights.*

Station reps expect that if the ABC plan goes through, and they seem convinced it will, affiliates of other tv networks will use this as an entering wedge to gain a similar nighttime bonus. Station relations officials

*(Please turn to page 75)*

Part I of a two-part series:

# Who scored in Commercials Festival




- Here are complete details on the firms who received award certificates in American Tv Commercials Festival
- The big Madison Ave. shops and major producers did well but smaller companies were also well represented

*This is the first of a two-part analysis of The American Tv Commercials Festival results. In the 18 July issue, Mr. Ross will analyze trends in techniques. In* SPONSOR's *Air Media Basics issue of 25 July, the complete list of 83 Award Winners will be printed, with advertiser, agency and production company credits.*

**by WALLACE A. ROSS**

*Director, The American Tv Commercials Festival*

Eighty-three Awards Certificates for product category winners and runners-up plus Special Citations for production craftsmanship are being mailed this week to agencies and production companies credited with winning entries in the First American Tv Commercials Festival & Forum, in New York this past 18-20 May.

Another 250 Certificates of Recognition for commercials selected among the top 250 of 1959-60 and 25 certificates for those selected as Commercial Classics will also be delivered to the companies which entered them.

Analysis of these winners evidences a pleasing spread of the awards throughout the nation. Although the very large agencies and production companies, with a few exceptions, gathered their expected share of commendations, the gamut of those honored runs also to firms located in Minneapolis, Albuquerque, Oklahoma City, Memphis, Holyoke, Mass., Sioux City, Dallas, and Toronto.

Among the agencies, five branch offices of Young & Rubicam won a combined total of 17 awards and 47 certificates for top 250 and Classic selections. BBDO's New York and San Francisco branches totaled a strong second with eight awards and 34 certificates. J. Walter Thompson's Chicago and New York branches won eight awards also, along with a total of 26 certificates. Representative of non-New York agencies whose work was touted highly was Meldrum & Fewsmith of Cleveland, Campbell-Mithun of Minneapolis, Belmont Ver Standig of Baltimore, and Henri, Burley & McDonald of Toronto, creator of the "Best Commercial for the Canadian Market."

Among the production companies, the combined film and (now-discontinued) videotape arms of the Elliot, Unger & Elliot Division of Screen Gems, New York, scored a signal success by capturing nine Awards, placing 16 commercials in the top

(*Please turn to page* 75)

## GEOGRAPHIC PATTERN OF ENTRIES, AWARDS

| | 1327 ENTRIES | | | | | | AWARD WINNERS | |
|---|---|---|---|---|---|---|---|---|
| Area | No. of Agencies | No. of Commls. | Prodrs. | Commls. | Advtrs. | Commls. | Agencies | Prodrs. |
| N. Y. | 40 | 421 | 40 | 374 | 2 | 6 | 17 | 18* |
| W. COAST | 10 | 59 | 21 | 131 | | | 7 | 16* |
| MIDWEST | 13 | 129 | 3 | 16 | 1 | 4 | 7 | 2 |
| EAST | 11 | 68 | 4 | 16 | | | 4 | 2 |
| S. & S.W. | 10 | 64 | 3 | 11 | | | 3 | 1 |
| CANADA | 4 | 13 | 4 | 12 | | | 3 | 1 |
| EUROPE | | | | | | | | 1* |
| TOTALS | 88 | 757 | 75 | 560 | 3 | 10 | 41† | 41* |

NOTES: †No European entries were solicited or received. Two agency submission were, however, produced all or partially in Europe, and one of these shared an award with a U.S. producer. Also there were two other ties and two other awards co-produced.
‡Two other selections were produced directly for an advertiser, no agency involved.

# ANALYSIS OF AWARD WINNERS, BY AD AGENCIES

| Company & No. Branches Entering | Total* Awards | Winners & Citations | Runners-up | Honorable Mentions | Top 250 | Classics | Total* Certificates |
|---|---|---|---|---|---|---|---|
| *Y&R (5)* | 17 | 7 | 8 | 2 | 25 | 5 | 47 |
| *BBDO (2)* | 8 | 1 | 4 | 3 | 25 | 1 | 34 |
| *JWT (2)* | 8 | 5 | 3 | X | 18 | X | 26 |
| *CAMPBELL-EWALD (2)* | 4 | 3 | 1 | X | 4 | 1 | 11 |
| *CAMPBELL-MITHUN* | 3 | 2 | 1 | X | 11 | 1 | 15 |
| *McCANN-ERICKSON (3)* | 1 | X | 1 | X | 14 | 1 | 16 |
| *K&E* | 2 | 1 | X | 1 | 9 | X | 11 |
| *BENTON&BOWLES* | 4 | 1 | 2 | 1 | 8 | 1 | 13 |
| *DOYLE DANE BERNBACH* | 3 | 1 | 1 | 1 | 7 | X | 10 |
| *OGILVY B & M* | 2 | 1 | X | 1 | 7 | 1 | 10 |
| *EWRR (2)* | 3 | 3 | X | X | 6 | X | 9 |
| *MELDRUM & FEWSMITH* | 3 | 2 | 1 | X | 4 | X | 7 |
| *REACH, McCLINTON* | 2 | 1 | X | 1 | 5 | X | 7 |
| *BURNETT (2)* | 1 | 1 | X | X | 5 | X | 6 |
| *ESTY* | 2 | X | 1 | 1 | 4 | 2 | 8 |
| *KNOX REEVES* | 2 | 2 | X | X | 3 | X | 5 |
| *D'ARCY (3)* | 2 | X | 1 | 1 | 2 | 1 | 5 |
| *JACKSON* | 2 | 2 | X | X | 2 | X | 4 |
| *DCS&S* | 2 | 1 | X | 1 | 1 | X | 3 |
| *GREY* | 1 | X | 1 | X | 4 | X | 5 |
| *GUILD B&B* | 1 | X | 1 | X | 4 | X | 5 |
| *FOOTE, C&B (3)* | 1 | 1 | X | X | 4 | X | 5 |
| *HENDERSON* | 1 | X | 1 | X | 2 | X | 3 |
| *DANIEL & CHARLES* | 1 | 1 | X | X | 1 | X | 2 |
| *ROSENGARTEN, STEINKE* | 1 | 1 | X | X | 1 | X | 2 |
| *HENRI, BURLEY & McD* | 1 | 1 | X | X | 1 | X | 2 |
| *WARD HICKS* | 1 | X | X | X | 1 | X | 2 |
| *McCANN-MARSCHALK* | 1 | X | X | 1 | 1 | X | 2 |
| *VER STANDIG* | 1 | X | 1 | X | X | X | 2 |
| *DIRECT* | 2 | 1 | X | 1 | 2 | X | 4 |

Notes—Y&R (N.Y.) won 11 Awards; Y&R (Chi.) 1; Y&R (L.A.) 1; Y&R (Toronto) 1; Y&R (Montr.) 1; JWT (N.Y.) won 4; JWT (Chi.) 4; BBDO (N.Y.) won 6; McCann-Erickson (N.Y.) won 1; EWRR (N.Y.) won 2; EWRR (LA) won 1; Burnett (Chi.) won 1. *Ranking is by combination of total awards and total certificates. First column is total of following three. Last column is total of preceding five.

Additionally: These companies placed one or more commercials among the Top 250 & Commercials Classics: N. W. Ayer (7); Needham, Louis & Brorby (6); Compton (5); MacManus, John & Adams (3); Fuller & Smith & Ross (3); Fletcher Richards, Calkins & Holden (3); D-F-S (2); Gumbinner (2); Cunningham & Walsh (2); Warwick & Legler (2); Taitham-Laird (2); Wade (2); Miller, Mackay, Hoeck & Hartung (2); McLaren; Buchan-Thomas; Sherman & Marquette; Bates; Kudner;Mogul; Norman, Craig & Kummel; Donahue & Coe; Cargill, Wilson; Krupnick; Lang, Fisher & Stashower; Mathes; Zimmer, McClaskey; Gardner; North; Pitluk; MacFarland-Aveyard; Ketchum, Macleod & Grove; Bauer & Tripp; Weinberg; Schaller-Rubin; Noble-Dury; Hicks & Greist; Taylor, Norseworthy; Lowe Runkle (all 1).

# ANALYSIS OF AWARD WINNERS, BY PRODUCERS

| Company | Total* Awards | Winners & Citations | Runners-up | Honorable Mentions | Top 250 | Classics | Total* Certificates |
|---|---|---|---|---|---|---|---|
| *EU&E, N. Y.* | 9‡ | 5 | 1 | 3 | 16 | X | **25** |
| *PLAYHOUSE, LA.* | 8* | 5* | 2 | 1 | 12 | X | **20** |
| *MPO, N. Y.* | 6 | X | 3 | 3 | 20 | 2 | **28** |
| *LAWRENCE, N. Y.* | 5‡ | 4 | X | 1 | 11 | 2 | **18** |
| *NILES, CHI.* | 5 | 3 | 2 | X | 8 | X | **13** |
| *NBC (Tape), N. Y.* | 4 | 4 | X | X | 8 | X | **12** |
| *RAY PATIN, LA.* | 3 | 1 | 2 | X | 6 | 2 | **11** |
| *SARRA, N. Y.* | 2‡ | 1 | 1 | X | 5 | 1 | **8** |
| *PELICAN, N. Y.* | 2 | X | 1 | 1 | 6 | 1 | **9** |
| *CBS (Tape), N. Y.* | 2 | 1 | X | 1 | 7 | X | **9** |
| *TRANSFILM-CAR., N. Y.* | 2 | 1 | X | 1 | 7 | X | **9** |
| *RAY FAVATA, N. Y.* | 2 | X | 2 | X | 2 | X | **4** |
| *ABC (Tape), LA.* | 2 | 2 | X | X | 2 | X | **4** |
| *VPI, N. Y.* | 2 | 1 | 1 | X | X | X | **4** |
| *ON FILM, N. J.* | 2 | 1 | X | 1 | 5 | X | **7** |
| *KLAEGER, N. Y.* | 2* | X | 2* | X | 5 | X | **7** |
| *NTA (Tape), N. Y.* | 2 | X | 1 | 1 | 5 | X | **7** |
| *ELEKTRA, N. Y.* | 2 | 1 | 1 | X | 3 | X | **5** |
| *LAWRENCE, TORONTO* | 2‡ | 1 | X | 1 | 2 | X | **4** |
| *GRANTRAY-LAWR., LA.* | 2‡ | 2* | X | X | 1 | 1 | **4** |
| *MGM, LA.* | 1 | X | 1 | X | 5 | X | **6** |
| *GRAY-O'REILLY, N. Y.* | 1 | X | 1 | X | 1 | X | **2** |
| *DENOVE, LA.* | 1 | X | 1 | X | 2 | X | **3** |
| *TV GRAPHICS, N.Y.* | 1 | 1 | X | X | 8 | X | **9** |
| *TV SPOTS, LA.* | 1 | 1 | X | X | 2 | X | **3** |
| *UNIVERSAL, LA.* | 1 | 1 | X | X | 1 | 1 | **3** |
| *WARNERS, LA.* | 1 | X | 1 | X | 3 | X | **4** |
| *NEWSFILM USA, N. Y.* | 1 | 1 | X | X | 1 | X | **2** |
| *SARRA, CHI.* | 1‡ | 1 | X | X | 3 | X | **4** |
| *FAIRBANKS, LA.* | 1 | X | 1 | X | 3 | X | **4** |
| *CASCADE, LA.* | 1 | 1 | X | X | 3 | X | **4** |
| *DISNEY, LA.* | 1 | X | 1 | X | 3 | X | **2** |
| *DESILU, LA.* | 1 | 1 | X | X | 7 | X | **8** |
| *GEESINK, HOLLAND* | 1* | X | 1* | X | 1 | X | **2** |
| *RODEL, WASH.* | 1 | X | 1 | X | 1 | X | **2** |
| *NBC (Tape), LA.* | 1‡ | X | X | 1 | 1 | X | **2** |
| *VAN PRAAG, N. Y.* | 1 | 1 | X | X | 1 | 2 | **7** |
| *GIFFORD-KIM, N. Y.* | 1 | X | 1 | X | 2 | X | **3** |
| *AMER. TV ENT., LA.* | 1 | X | 1 | X | 1 | X | **2** |
| *KGGM-TV, ALBQ.* | 1 | X | 1 | X | 1 | X | **2** |
| *FREBERG, LA.* | 1* | 1* | X | X | 2 | 1* | **4** |

*Number of Total Awards for all Robert Lawrence Affiliates—9 (incl. 2 shared with Playhouse); total awards for NBC (N.Y. & LA.)—5; total for Sarra (N.Y. & Hollywood)—4 (1 homemaking co-produced by Klaeger-Geerlink (of Holland)); 3 awards shared by Playhouse with Grantray-Lawrence (2) and with Freberg (1). ‡ Votes tied. § Ranking is by combination of total awards and certificates. Last column is total of preceding five.

Additionally: These companies placed one or more commercials among the Top 250—Columbia-Screen Gems, LA (6); Pintoff, NY (4); Animation, Inc., LA (4); Filmways, NY (3); Quartet, LA (3); National Screen, NY; Group, Detr.; Audio, NY; UPA, LA; Dolphin, NY; Jamieson, Dallas; Pantomime, LA; DeFrenes, Phila.; Keitz & Herndon, Dallas; Four Star, LA; Videotape Ctr, NY (2 each); Swift-Chaplain, LA; Fine Arts, LA; Alexander, Colo.; WCD, NY; Dimka, France; Fennell, LA; HFH, NY; McCrary, NY; Reid Ray, Mpls.; Goulding-Elliott-Graham, NY; Lucas, Ga.; Group 10, NY; Signal, LA; Lou Lilly LA; Format, LA; WKY-TV, Okla.; TV Commercials, Inc., LA; Roland Reed, LA; Peter Elgar, NY; Wilding Speech, NY (1 each).

# Who likes public service shows?

**Critics and pros seem to like tv's public service programs more than the public, new surveys indicate**

**Viewers prefer entertainment, but they still like public service shows aired on weekends during the day**

Two new television audience surveys were circulating last week as Television Personal Interviews and WHIO-TV, Dayton, further documented viewer thinking on public service programing at both the national and the local viewing levels.

The results re-pose the question of whether television should give the public what it "wants" or what it "needs." The public seems to have the answer: it wants entertainment more than educational or cultural shows, and it wants the latter on weekends during the day rather than in prime time. Conclusions of the surveys:

1. Viewers are predominantly entertainment-prone, preferring — with large margins—the standardized programs centered on detective, adventure, variety, musical, western and dramatic themes to the educational and informational formats.

2. But viewers have been conditioned to public service programs, and welcome them as a weekend diversion in their viewing habits. They prefer to watch these programs on Sunday or on Saturday during the daytime rather than prime time.

## TWO STUDIES ON PUBLIC SERVICE PROGRAMING

**A.** *National survey: Viewers like public service on weekends during the day**

| PREFERRED DAY† | Sun. | Mon. | Tues. | Wed. | Thurs. | Fri. | Sat. |
|---|---|---|---|---|---|---|---|
| *Men* | 32.6% | 9.3% | 10.3% | 10.3% | 8.6% | 12.7% | 16.2% |
| *Women* | 29.6 | 12.7 | 7.9 | 13.5 | 7.3 | 12.5 | 16.5 |

| PREFERRED TIME‡ | 6 to 8 p.m. | 8 to 11 p.m. | Daytime |
|---|---|---|---|
| *Men* | 34.7% | 26.5% | 38.8% |
| *Women* | 39.5 | 21.0 | 39.5 |

*Conducted in seven markets by Television Personal Interviews in 2,000 homes in seven cities between 8-10 p.m. on a weekday.
†Total responses: 291 male, 504 female.
‡Total responses: 219 male, 380 female.

**B.** *Local study: Dayton viewers prefer entertainment to public service**

| Program type | First choice | Second choice | Third choice | Fourth choice |
|---|---|---|---|---|
| *Detective, adventure* | 21% | 17% | 16% | 18% |
| *Variety, musical* | 15 | 19 | 16 | 13 |
| *Western* | 15 | 15 | 13 | 17 |
| *News, panel, forum* | 9 | 6 | 6 | 5 |
| *Family type* | 8 | 9 | 13 | 12 |
| *Dramatic* | 8 | 9 | 8 | 8 |
| *Educational, informative* | 7 | 8 | 8 | 6 |
| *Comedy* | 7 | 8 | 8 | 10 |
| *Sports* | 7 | 5 | 4 | 3 |
| *No answer* | 3 | 4 | 8 | 8 |

*Conducted by WHIO-TV, Dayton, among its city and suburban residents in February, 1960, as a mailed questionnaire survey.

TPI, after surveying adult men and women in more than 2,000 homes located in seven major-market areas, makes this conclusion:

"Viewers don't prefer educational and intellectual programs broadcast in prime time. Only the small segment of the viewing population that is strongly predisposed to this type of programing is willing to give up regular entertainment programs to see educational and intellectual offerings in prime time.

Sunday is the day preferred for public service telecasts by 31.2% of the people responding to the TPI personal interviews. The largest share of these viewers—38.3% of them—would like to see these programs during the daytime hours. Men and women seem to have highly similar tastes in both these areas, TPI reports. The patterns held true also in another portion of the survey which queried viewers as to which type of programing they'd like to be watching "right now"—opera-education-symphony or family comedy. Viewers in the first group preferred to have public service during prime time periods from 8 to 11 p.m., while those naming family comedy checked daytime for public service.

These seven-city patterns are reflected in the one-market study conducted for WHIO-TV, Dayton. Subjects of the study were viewers within the station telecast area, and the project was undertaken to "see how their opinions compare with the widely publicized national criticism of television programing."

So says R. H. Moody, executive vice president, who comments: "Results were enlightening and encouraging. Daytonians as a whole are not overly critical of programing even though their tastes and opinions differ widely. Violence came in for a low percentage of criticism, and certainly there is no great demand locally for a top-heavy schedule of cultural and educational programs."

The WHIO-TV survey concludes:

- There was little evidence of widespread condemnation of tv programing as a whole, with less than 1% drastically critical.
- The majority of viewers look upon tv primarily as a medium of entertainment and relaxation.

(*Please turn to page 75*)

# HOW TO SELL KIDS MACARONI (ON TV)

**Buitoni shifts tv emphasis to exploit Western motif in 20-market kid show buy for Wagon Wheels macaroni**

**Wagon Wheels switch to tykes results in sales hike of 800%, expanded distribution for entire Buitoni line**

The current success of Wagon Wheels macaroni represents an ideal mating of marketing concept to media strategy.

The concept: exploit the inherent kid-appeal qualities of a product previously marketed to adults. The execution: re-design the package and follow through with a large-scale campaign concentrating on the medium geared to tell the story best to the pre-teen set—and watch out for the fireworks.

Today, not quite one year after the campaign's inception (August '59), Wagon Wheel sales show an increase of 800%. A new wing has been added to the Buitoni plant, already operating seven days a week in order to meet the burgeoning demand. Distribution and sales for the entire line have risen dramatically. The macaroni maker's products are now carried by every major chain in the New York metropolitan area. The tv campaign also opened up all the major chains in San Francisco and Washington, D. C., and increased Chicago major chain distribution from one to four. Additionally, in early May of this year, Buitoni launched Space Men, a companion macaroni-shape, aiming to take advantage of and expand the market already created by Wagon Wheels. Initial consumer response, according to company strategists, has been spectacular.

The new marketing concept was worked out by Giovanni Buitoni, the dynamic food corporation president, with Edward de Lancellotti, company v.p. in charge of advertising and public relations. This team disregarded tradition by Americanizing an Italian specialty item. Buitoni contended that the unconventional course of the promotion "just made good sense."

"Wagon Wheels was originally called *Route* (wheel in Italian);" explains de Lancellotti, "but the name was changed soon after Buitoni set up operations in this country in 1940. Capitalizing on the potential of the new 'Americanized' name reached fruition in last August's campaign."

The campaign for the revamped macaroni began in New York with a full page newspaper announcement and a series of 15 spots per week on various local kid shows. Within a month, due to the success in New York, the campaign had spread to 20 leading national markets.

All the Wagon Wheel (and now Space Men too) commercials are delivered live by the kid show personalities. In order not to disrupt the informal feeling of the show with an intractable script, de Lancellotti chose rather to supply the tot m.c.'s with fact sheets, and sample copy, encouraging them to inject their own ideas and tailor the commercials to suit.

To make the biggest impact in major markets, Buitoni is on five New York stations, four in Los Angeles, and three each in San Francisco and Chicago. Frequency is relatively light, with 15 spots weekly in New York divided equally among the five stations. But as de Lancellotti points out, "Kids have favorite shows they're sure to see. However, the kid who sees *Captain Jet* may not be a *Sandy Becker* fan, etc. By participating in five shows we extend our reach beyond what the same 15 spots would deliver on 3 shows."

Here's the Buitoni station line-up, placed by its agency, Albert Frank-

Gunther Law, for Wagon Wheels and Space Men:

In New York, they're on WNBC-TV, WCBS-TV, WPIX (TV), WABC-TV and WNEW-TV; in Philadelphia, WFIL-TV, WRCV-TV; Scranton-Wilkes-Barre, WNEP-TV; Washington, D.C., WMAL-TV, WTTG (TV); Chicago, WGN-TV, WBBM-TV, WNBQ (TV); Portland, Me., WGAN-TV; Boston, WHDH-TV, WBZ-TV; New Haven, WNHC-TV; Albany-Schenectady, W-TEN (TV), WRGB (TV); Cleveland, WEWS (TV); Tucson, KOLD-TV; Phoenix, KPHO-TV; Los Angeles, KTLA (TV), KNXT (TV), KHJ-TV, KTTV (TV); San Francisco, KRON-TV, KTVU (TV), KGO-TV; Miami, WTVJ (TV); Jacksonville, WFGA-TV; Tampa, WTVT (TV), Providence, WPRO-TV; Orlando, WLOF-TV; and Sacramento, KCRA-TV.

Currently Buitoni is taking a two-month hiatus (July-August) in all except the New York, Chicago, Washington, D. C., and San Francisco markets, the markets where it has made its most impressive gains.

The budget is about 80% tv, 15% radio and 5% print. Print is used only to make introductory announcements and when there is no local tv station in the market. Buitoni is a 52-week advertiser on the *Carlton Frederick* radio show in leading markets. The nutritionist reinforces the Buitoni health image to mothers.

A back-of-the-package offer of Western cut-outs has thus far drawn 200,000 replies, and they're still coming in at the rate of 2,000 per week. Future plans include the inserting of a plastic model Indian or Cowboy in each box of Wagon Wheels. Selling to kids has paid off for Buitoni, and tv has made it all possible.

## KID SHOW M.C.'S HELPED MAKE NEW YORK DRIVE SUCCESS

**ALL WAGON WHEEL** *and Space Men video commercials are delivered live by local kid show personalities. M.c.'s get free copy reign, are encouraged to inject their own ideas in sell. Buitoni is also on "Hi Mom" on WNBC-TV, a program that has appeal to both youngsters and their mothers and thereby performs a double duty for food advertiser*




Chubby Jackson, WABC-TV




Sandy Becker, WNEW-TV

Captain Jet, WCBS-TV



Cap'n Allan Swift, WPIX (TV)





Credit: TelePrompter Corp.

**KNOCK-OUT** for championship in fifth round. Bristol-Myers-Fiat bagged estimated 30¢ cpm

# IS THERE A

**Patterson-Johansson fight on ABC radio pulled an astronomical 60 million listeners for the special**

**But most admen think such specials are bonus gravy for the solid meat and potatoes delivery of the medium**

Last week, in the aftermath of the record-setting 60 million audience for ABC radio's Patterson-Johansson fight, buyers and sellers of radio were masticating this question: Can specials develop into a big thing on network radio and add new zing to the medium?

Industry sources suggested the possibility that special events such as this world championship fight might revise the entire radio programing concept and, especially, the prospects for nighttime.

But some admen, most of whom tuned in during that eventful 20 June evening, point out that:

- The fight was blacked out on tv, thereby making it a natural for radio.
- That only once in a decade does a sensational program of this kind come along for radio, under these circumstances.
- And, anyway, radio's strength is in a continuing rather than a one-shot effort.

ABC, which sold the radio rights for an estimated $200,000 to Fiat Motor Co. and to Bristol-Myers, thinks it is developing a program pattern which will attract nighttime as well as daytime advertisers. Robert Pauley, v.p. in charge of the radio network, is the first to admit, however, that there are few events which can snare public interest as the championship did. He, with the admen queried by SPONSOR, is puzzled as to what the network can now do for an encore.

Some admen say radio doesn't need an encore—that the specials are a fine bonus for an advertiser but that sponsors get their worth from the medium on a day-to-day basis. Others think there is some kind of programing answer but, again, they're not quite sure what it is.

John Keavey, v.p. of EWRR, is one of those who "couldn't care less" about this astronomical audience figure. Why? "Because the efficiency of using radio as a medium has long been proved. Only the method needs re-evaluation. The medium is strong

# A FUTURE IN RADIO SPECIALS?

on a continuing basis, and this kind of an audience is gravy. But radio has a steady audience every day, not just for specials."

Another agency executive who agrees with him is Warren Bahr, Y&R v.p., who thinks "this kind of buy is opportunistic rather than patterned. I don't see any future for this kind of programing because—to be successful — it would have to be blacked out on tv."

Bahr, commenting further on nighttime, says, "It just doesn't interest most advertisers. Daytime, however, does, but I think it can be programed and sold better." He suggests two devices: Selling radio along the older scheduling concept of fewer announcements per week but with more consecutive weeks, and programing commercials within editorial content so there's sufficient commercial separation.

However, the fight and its enormous radio audience has focused new attention on the medium, in the opinion of Harold Fair, v.p. of Bozell & Jacobs agency. He decries the stereotyped programing into which both tv and radio have fallen, and sees no reason why "radio must be confined to such narrow bands as news, phonograph records and sports."

This return match between the champions, he says, documents the reach of radio—and the importance of promotion. "The first match didn't begin to get this kind of an audience," but the re-match was heavily promoted.

ABC's Bob Pauley, knowing it will be difficult to equal this total audience, nevertheless thinks he has begun to develop a programing formula which will pay off for advertisers, the station affiliates and the network in its daytime programing.

A new 55-minute program called *Flair* (1-1:55 p.m.) will be aired Mondays through Fridays starting 3 October, built around 11 five-minute segments, each of which features a personality "talk" feature lasting no longer than a minute and a half. Two of these are sold by the station, the remainder, by the network. These segments can also be taken by the stations individually for use in local programing from 1 to 5 p.m. The audience is there, says Bill Rafael, ABC national director of programs, which is why he's planning more specials and more sports features.

Still another adman, however, disagrees that programing has a future in networking. This is Emil Mogul, president of Mogul, Williams & Saylor agency, New York, who considers the fight a "public service" event and —as such—one of the three types of programing which he envisions for radio.

"Nighttime network radio should be abandoned as we know it today, with a skeleton operation maintaining public service programing, civil defense and possibly an accelerated national news schedule." He contended this last year, charging the cost of network radio is contributing to "the inflated cost of network tv. Nighttime net radio is dead, but refuses to be buried," he said, suggesting that monies saved be put to creative tv uses.

The championship fight, he concluded, served as material for a "public service program." But he "can understand why network people interpret the 60 million audience as a sign that network radio is ready for a big comeback. But to be realistic, the audience would have been relatively small had the fight been carried by net tv."

John Keavey of EWRR reiterates that radio's vast audience was merely proven again by the size of the fight audience. The half-hour broadcast (following a five-round fight to a knockout) pulled one of the biggest audiences on record.

Les Blumenthal of Doyle Dane Bernbach says only four "fireside chats" of President Franklin Roosevelt out-pulled the fight. These were the declaration of a national emergency in 1941, with 53.8 million; a war message to the people later that year, 62.1 million; the "high purpose" speech in 1942, 61.1 million, and the "stab in the back" report in 1940, 42.5 million.

In recent years, A. C. Nielsen reported a radio audience of 16.5 million for the Masland special in 1958 and two million homes for the biggest game in the 1959 world series of baseball.

Pauley's goal for ABC: a well-balanced program effort which will give national advertisers a continuing, day-to-day network audience as well as one-shots which will pull in the king-size audiences.

**CO-SPONSOR** (with Bristol-Myers) of ABC event: Marco Pittaluga, (l), gen. mgr., Fiat Motor Car. He's with Robert R. Pauley, (r), ABC v.p. in charge of the radio network




**OUTSPOKEN** Emil Mogul, pres., Mogul, Williams, Saylor agency, N.Y., says event was 'extraordinary' one-shot but not a trend



# STANDARDIZED BILLING FORM CLICKS

**Over 100 stations have already adopted manual form proposed by SPONSOR Spot Practices Committee**

**For stations still studying form, here are the answers to 10 of the most commonly asked questions**

A flood of favorable reactions to the standardized radio/tv spot billing form, proposed by the SPONSOR Spot Practices Committee (see SPONSOR, 21 May and 20 June) has been pouring into SPONSOR offices recently.

At presstime this week more than

## QUESTIONS AND ANSWERS ON STANDARD BILLING FORM

**Q.** *How about machine billing?*

**A.** Ralph Neuman of Benton & Bowles, a member of the SPONSOR Spot Practices Committee, expects to have recommendations for forms suitable for machine billing on IBM, NCR, Remington Rand, and other equipment within a few weeks. The manual form recommended by the committee is only for stations using such billing. If you now have machine billing do not change your procedures until new forms are ready.

**Q.** *Is this form suitable as an affidavit?*

**A.** The Agency Financial Management Group, in approving the SPONSOR form, endorsed the signature at the bottom as the only proof of performance required by these 65 leading agencies. Though some stations provide more elaborate affidavits, the Committee feels that these are unnecessary today.

**Q.** *How about monthly balances?*

**A.** The Committee and the agencies who have endorsed the standard billing form ask specifically that monthly balances be carried on a separate statement. The billing form is not, and is not intended to be, a statement.

**Q.** *How about naming station representatives on the form?*

**A.** The Committee feels that the name of the station's representative can properly be included on the form if the station so desires. However, it cautions against adding too many other items to the form—purely in the interest of simplicity.

**Q.** *Should talent and production charge be included?*

**A.** The agencies who have endorsed the form, request that stations list on a separate sheet any production or talent charges that are involved. The standard billing form is to be used for time charges only.

**Q.** *How are short rates and adjustments handled?*

**A.** These should be explained at the bottom of the form in the blank lines provided.

**Q.** *How about saturation schedules?*

**A.** Several stations have questioned the size of the form. They point out that with heavy saturation schedules, it is impossible to list all entries on a single sheet. The Committee and endorsing agencies suggest, however, that second or third sheets be used, if necessary, rather than larger forms. Most agencies find it easier to file forms of this size.

**Q.** *How about our "similar" form?*

**A.** One or two stations, in replying, have pointed out that the forms they are now using are "similar" to the recommended form. The Committee in examining these forms, however, found significant differences which do not provide the standardization sought. Says the Committee, "Remember—the form of the form is as important as the information it carries."

**Q.** *Can the "cents" column be expanded?*

**A.** One station feels that a little more space is needed for the "cents" column at the right of the form. The Committee agrees that this may be expanded slightly without hurting standardization. Also, some stations report that a regular 8½" x 11" sheet won't fit into their typewriters. The form may be reduced slightly to fit such machines.

**Q.** *Are printed forms available?*

**A.** The Committee has made no arrangements to get into the business of printing standard billing forms. However, since the forms were announced, several sources have offered such a service to the industry. Among them: Francis M. Kadow, gen. mgr. WOMT, Manitowoc, Wisc.; and Freebern Press, 79 Maple Street, Hudson Falls, N. Y. Write for prices.

100 radio and tv stations had indicated that they will adopt the new form, endorsed by 65 leading agencies, the SRA, the ANA, and other industry groups.

A number of other stations have written that they will use the form, subject to clearing up certain questions which have puzzled their billing and accounting departments. The Spot Practices Committee is processing these questions as speedily as possible. For the benefit of other broadcasters who may have similar queries, we print opposite some common questions with their answers.

Among stations which are adopting the form, in addition to the 30 mentioned in SPONSOR, 20 June, are: WAZY, Lafayette, Ind.; KXO, El Centro, Calif.; WGAC, Augusta, Ga.; WIRC, Hickory, N. C.; WDEV, Waterbury, Vt.; WJPA, Washington, Pa.; WAAB, Worcester, Mass.; WESC AM & FM, Greenville, S. C.; WBRB, Mt. Clemens, Mich.; KBUN, Bemidji, Minn.; WTKO, Ithaca, N. Y.; KMNS, Sioux City, Ia.; KRIO, McAllen, Tex.; KCOL, Ft. Collins, Colo.; WWCA, Gary, Ind.; WJAB, Portland, Me.; WAME, Miami, Fla.; KFMK, Houston, Tex.; KEYS, Corpus Christi, Tex.; KOAM, Pittsburg, Kan.; WAMY, Amory, Miss.; WCBI, Columbus, Miss.; WROX, Clarksdale, Miss.; WMOX, Meridian, Miss.; WNGA, Grenada, Miss.; WELO, Tupelo, Miss.; WROB, West Point, Miss.; WONA, Winona, Miss.; WPON, Pontiac, Mich.; WRMN, Elgin, Ill.; WBTM, Danville, Va.; WGAD, Gadsden, Ala.; WBBQ, Augusta, Ga.; WOMI, Owensboro, Ky.; KVOO, Tulsa, Okla.; KBOR, Brownsville, Tex.; WTVL, Waterville, Me.; KSOO AM & TV, Sioux Falls, S. D.; KGU, Honolulu, Hawaii; WJNC, Jacksonville, N. C.; WBKH, Hattiesburg, Miss.; WSM, Nashville, Tenn.; KRCG-TV, Jefferson City, Mo.; KVOR, Colorado Springs, Colo.; WKAB, Mobile, Ala.; KGMS, Sacramento, Calif.; KPRO, Riverside-San Bernardino, Calif.; KREO, Indio-Palm Springs, Calif.; KROP, Brayley-El Centro, Calif.; KYOR, Blythe, Calif.; KFBI, Wichita, Kan.; WPTF, Raleigh, N. C.; WXEX-TV, Richmond, Va.; KBI, Seattle, Wash.; WBAG AM & FM, Burlington, N. C.; WLUC-TV, Marquette, Mich.; WSUN AM & TV, St. Petersburg, Fla.

# Rep gives its gals the salesman's grand tour

Ladies' day has finally arrived at Harrington, Righter and Parsons.

While many a distaff member of the New York representative firm spends a seven-hour day working on commercial television schedules, selling on the telephone, taking care of makegoods, pre-emptions, contract details and other matters, the inside of a television studio, up until recently was as far and foreign to her as the other side of the world.

It wasn't logical, the HRP boys reasoned. Anyone so close to the heart of the matter deserved the chance to scope all of it. Besides, the gals would probably do a better job if they visited one of the rep's stations and saw first-hand what happened to a commercial order they had placed.

Their reasoning resolved itself into a plan—which they labeled "One for the Road"—whereby 10 of the New York office gals would visit WTIC-TV, Hartford, for a whirlwind tour of its studios.

First order of the day: an inside view of the *Ranger Andy Show*—a live kids program—replete with a play-by-play description of how the show was prepared for telecasting, the duties of the director, switcher, audio man, cameramen, boomman, floor man, and others associated with airing the show.

Later the girls were treated to a grand tour of the master control room, projection room, video tape room, and photographic library, where they learned about tv equipment and its uses, film editing and processing.

As the day progressed, so did the activity. From the news room, where the visitors were shown the AP and UPI teletypes, AP Photofax machine and were told about the many problems encountered in gathering, preparing copy, film, and still photographs for presentation, they moved to the Travelers Weather Service, which provides live weather roundups, for a capsule lecture on weather forecasting from the meteorological assistant.

Final windup of the trip was a session with station v.p. in charge of sales Irwin Cowper, who explained the sales setup, then a look at the station's billing operation, and a quick examination of the course commercials orders take from reception to airtime.

The end of the day found 10 tired, but enlightened HRP gals home again, all of them firmly convinced their on-the-job performance would be considerably better for their tour of the television station.



**STUDIO-HAPPY** Harrington, Righter and Parsons gals (l-r) Terry Carlucci, Natalie Eimer, Pearl Moskowitz, watch WITC-TV's Harold Dorschug work video tape control panel

# What has been your most difficult sales

**Mel Bartell,** *president & general manager, WADO, New York, Bartell Broadcasting Corp., New York*

One advertiser stands out in my mind because he did everything right from our point of view. First, he came to us for help. Then, there was no quibbling on budget. Finally, he allowed us to plan and carry through the whole promotion without interference. So, we just had to make good.

In 1954 the Milwaukee broker for



*A Milwaukee broker for Chicken of the Sea whose sales were down*

Chicken of the Sea Tuna faced a severe sales problem in that market. He had good distribution, but his sales were down. Tv's Arthur Godfrey was at his peak and he was selling the competition's product. We put together what we considered the "whole ball of wax."—heavy on the air exposure on our Milwaukee station, WOKY, plus a coordinated merchandising effort that included taping supermarket managers at their stores to do the selling over the air, plus window banners, store displays and other merchandising and sales promotion activity. One year later, a consumer preference report showed that the Bartell "Complete Concept of Selling" plan had given our advertiser a 100% rise in sales.

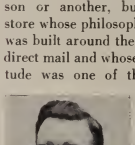
We believe that the basis for advertising as with all human relationship is "respect." Respect for each advertiser and his individual problems. The goal is the same for all—sales. However, each problem is unique and must be solved in a different manner in order to arrive at the same end result. It is this respect that we have for our advertisers, no matter how large or small, that keeps the door to my office always open.

Again the word "respect" applies to the listening audience as well. WADO is programing for the three major ethnic cultures in New York. Spanish, Italian, and Negro. WADO is catering to these ethnic cultures by programing with dignity and meaning, serving the actual needs of these ethnic communities.

Goal of the Bartell New York flagship, WADO, is to attract a mass audience via intelligent, creative programing, backed by carefully planned, coordinated, and executed merchandising. This insures each and every WADO and Bartell advertiser of a pre-tested format of programing and merchandising which has successfully created consumer demand in all areas of Bartell operations.

**James H. Ferguson, Jr.,** *vice pres. for sales WWLP, Springfield Television Corp., Springfield, Mass.*

Like many other stations around the country the toughest sales nut for our staff here at WWLP, Springfield, Mass., was not a product whose ad director was against tv for one reason or another, but a department store whose philosophy of advertising was built around the print media and direct mail and whose "show me" attitude was one of the toughest and



*Making first sale to a department store common problem*

hardest to cope with this side of Missouri.

In our case we tried for five years making pitch after pitch after pitch, with each pitch being a different angle on how tv could do a fine competitive job. The answer was always the same. "*No.*"

Finally our local salesmanager and the sales account executive put together, after some three months of work, a completely revised and original sales presentation urging at least an experimental campaign on WWLP.

The advertiser finally gave us the go-ahead with a five-minute segment once a day in 1958. This was after working on this one account since March 17, 1953, the day WWLP went on the air.

Following the first six months of the "experiment" there was no further activity or interest on the part of the department store and it looked as though it would be back to the drawing board. However, the factors that had made our presentation finally acceptable—the consumer reaction to tv with eventual successful results—became more and more apparent and the account man for the department store found the advertiser more and more amenable to suggestions for additional television buys. In the fall of 1959 the store completely revised its advertising budget and expanded its tv plans more than we had ever hoped. Today, it is one of our largest over-all advertisers.

I think our sales staff and the personnel working at WWLP benefitted more from this tough sale than anything that has come since. We learned the hard way that you have to offer more than vague promises and blue sky bonanzas in order to convince an advertiser, not that what he has been doing for years is wrong, but that what he can do with additional media will increase his business.

**Wm. A. Garden,** *national sales director, WNDU-TV, South Bend, Indiana*

One of the most difficult sales I have made was the alternate week sponsorship of the *Bishop Sheen Program* to the Garnitz Furniture Company of South Bend, Indiana.

Mr. Garnitz, a member of the Jewish faith, was naturally somewhat apprehensive of what viewer reaction might be to his sponsorship of a Catholic bishop who uses Christian doctrine as a basis for his talks.

# problem?

Garnitz has sponsored other programs on television, so it was not a matter of convincing him of the power of television as an advertising medium, nor of the proven audience pulling power of Bishop Sheen.

Mr. Garnitz was quick to sense the value of the *Bishop Sheen Program* as an audience attraction, but had to be convinced the program would improve his corporate image. He in no way wished to jeopardize his store.



*Convincing a client that Bishop Sheen's appeal extended to all faiths*
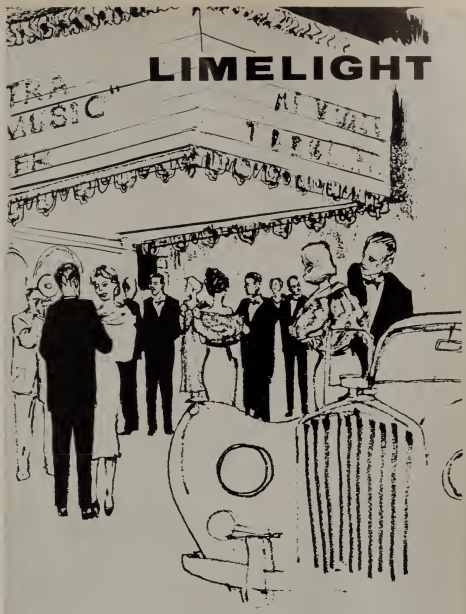
In a series of meetings and conversations in which I enlisted the aid of our general manager, Tom Hamilton, we pointed out that, this was in fact, not a religious program. The Bishop's dissertations concerned themselves basically with the problems of modern living, and his sparkling sense of humor, so adroitly interwoven with serious matter, would offend no one, regardless of faith.

After careful consideration and checking with people of different faiths, whose opinions he respected, Mr. Garnitz signed the contract.

In his first commercial minute on his initial show Dick Garnitz said:

"Good evening. I'm Dick Garnitz speaking for Garnitz Furniture. For almost 40 years Garnitz Furniture Company has been the leader in bringing you the first in fashion, quality, and economy for the home. Too, Garnitz Furniture Company has helped to foster understanding and morality regardless of race, color or creed. Regardless of faith, we believe you can enjoy and learn from this distinguished man of God."

Many letters, post cards and phone calls, indicated that Mr. Garnitz had made a wise decision.





LIMELIGHT . . . the Fine Music design for discriminating KSDO listeners . . . Attracts and holds early morning and late afternoon audiences who appreciate the finest and show their appreciation with sponsor results . . . KSDO, best Fine Music buy in the booming-buying Southwest . . . where advertising is limited timewise, screened tastewise . . .

Best Fine Radio Buy In The Booming-Buying Southwest

KSDO

San Diego

Sold nationally by Daren F. McGavren & Co.

The Gordon Broadcasting Company

KSDO San Diego AM KBUZ Phoenix AM and FM



**STORER BROADCASTING COMPANY**

*33 Years of Community Service*

# WHEN DO YOU FREEZE A FORMAT?

The answer is very simple — never!

At least, in 33 years, we have never quite been able to manage it.

Public preference changes too fast and so do each community's needs. That is why every Storer station is locally oriented to the particular community it serves.

Only by knowing community problems from day to day have we been able to help solve them. Only through constant check on listener and viewer preferences have we been able to built loyal, responsive audiences.

Keeping the public informed and entertained, and working for a better community is a day-to-day, often an hour-to-hour, even minute-to-minute job.

We've never found a way to format community service. It's too big...too fluid...too much of a responsibility to be frozen — even for one day.

| *Radio* | *Television* |
|---|---|
| **CLEVELAND**—WJW | |
| **TOLEDO**—WSPD | **DETROIT**—WJBK-TV |
| **WHEELING**—WWVA | **CLEVELAND**—WJW-TV |
| **MIAMI**—WGBS | **MILWAUKEE**—WITI-TV |
| **LOS ANGELES**—KGBS | **ATLANTA**—WAGA-TV |
| **DETROIT**—WJBK | **TOLEDO**—WSPD-TV |
| **PHILADELPHIA**—WIBG | |

**NATIONAL SALES OFFICES:** 625 Madison Ave., N.Y. 22, PLaza 1-3940 / 230 N. Michigan Ave., Chicago 1, FRanklin 2-6498

# In TV too... FILM does the "impossible"!



*"I'VE GOT NEWS FOR YOU" . . .*

"Sure, I'm Ford's shaggy dog . . . rated one of the brightest, even if I do say so myself. But, frankly, I'd get nowhere, if I weren't on film. And that, I'm told, goes for thousands of other TV commercials—animated and otherwise."

***Again, the dog is right.*** Film, and film alone, does three things for you: (1) gives animation—crisp, exciting; (2) provides the optical effects you've always required for high-polish commercials; (3) assures you the coverage and penetration market absorption requires.

For more information, write Motion Picture Film Department
**EASTMAN KODAK COMPANY, Rochester 4, N.Y.**

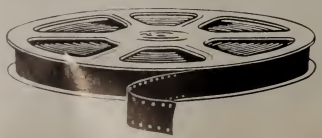
*East Coast Division*
342 Madison Avenue
New York 17, N.Y.

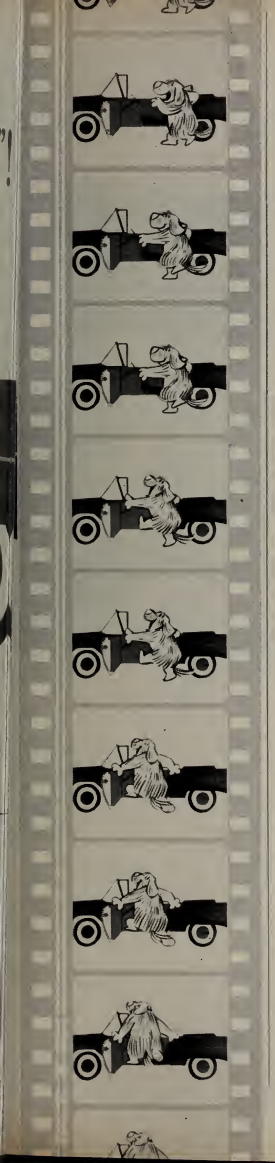
*Midwest Division*
130 East Randolph Drive
Chicago 1, Ill.

*West Coast Division*
6706 Santa Monica Blvd.
Hollywood 38, Calif.

or **W. J. German, Inc.** Agents for the sale and distribution of Eastman Professional Motion Picture Films, Fort Lee, N.J., Chicago, Ill., Hollywood, Calif.

**ADVERTISER: Ford Motor Car Company**
**AGENCY: J. Walter Thompson Company**
**PRODUCER: Playhouse Pictures—Hollywood**





*National and regional buys in work now or recently completed*

# SPOT BUYS

## TV BUYS

**Lever Bros. Co.,** New York: Campaign for All begins this month in both major and minor markets. Day and night minutes run for nine weeks, five-seven per week per market. Buyer: Don DeCarlo. Agency: Needham, Louis & Brorby, Inc., Chicago.

**Colgate-Palmolive Co.,** New York: Poise, a new deodorant, is being tested in five markets starting this month. Schedules are for eight weeks, night minutes. Buyer: Shel Boden. Agency: Norman, Craig & Kummel, New York.

**Pillsbury Co.,** Minneapolis: Activity continues on its cake mixes, with markets being added this month to the 10 that started in June. Present placements are for 39 weeks using heavy frequencies of day minutes and chainbreaks. Agency: Leo Burnett Co., Chicago.

**Mennen Co.,** Morristown, N. J.: In addition to the campaign set for the men's line reported here last week, a new deodorant for both men and women, Orbit, is getting test schedules in several markets around the country. Introductory runs are for eight weeks, day and night minutes being used. Buyer: Joe Hudack. Agency: Warwick & Legler, New York.

**Brown & Williamson Tobacco Co.,** Louisville: Ziv-UA's *Case of the Dangerous Robin* adventure series has been placed in about 30 top markets for a fall start, five to 10 more probably to be added. Brand allocation (Kool, Viceroy, Life and Belair) has not been made yet. Buyer: Bill Warner. Agency: Ted Bates & Co., New York.

**Procter & Gamble Co.,** Cincinnati: New schedules for Mr. Clean begin this month in a number of markets. Day and fringe night minutes have been bought. Agency: Leo Burnett Co., Chicago.

**American Tobacco Co.,** New York: New campaign for Roi-Tan cigars starts late July in the top markets. Fringe night minutes are being scheduled for 52 weeks, frequencies varying. Buyer: Sandy Gasman. Agency: Lawrence C. Gumbinner Adv. Agency, New York.

## RADIO BUYS

**G. H. P. Cigar Co., Inc.,** Sub. of Consolidated Cigar Corp., New York: Going into about 15 top markets this month for El Producto cigars. Traffic and day minutes will run for eight weeks. Buyer: Delores Corbone. Agency: Compton Adv., New York.

**Continental Baking Co., Inc.,** Rye, N. Y.: Using short-term schedules this month in various markets for its Wonder buns and rolls. Day and traffic minute placements are set. Buyer: Perry Seastrom. Agency: Ted Bates & Co., New York.

**Potter Drug & Chemical Corp.,** Medford, Mass.: Planning a fall campaign in 35 top markets to introduce a new medication for acne, Cutatone. Schedules will be placed in the top afternoon d.j. shows, 20-24 per week per market, to reach a teen-age audience. Buyer: Roxanne Gordon. Agency: Kastor, Hilton, Chesley, Clifford & Atherton, New York.

"A tremendous job of compilation and editing. I can't think of another source of so much useful information under the same cover."

—POWELL H. ENSIGN
Executive Vice President
Everett-McKinney, New York

"Expect to use it as a 'basic' reference book."

—WARREN C. FITZSIMMONS
Media Research
McCann-Erickson, New York

"... packed with a remarkable supply of vital information."

—RICHARD C. PROCTOR
Richard Proctor Advertising
Montgomery, Alabama

"... invaluable as a up-to-the-minute analysis of the broadcasting field."

—CARL R. JOHNSON
Music Studios, Los An

"I find Air Media Basics a very usable reference on market and market selection and also in presenting the basics on these media to my clients."

—DAVID B. AULT
Account Executive
Grant Advertising, Dallas

You'll Reach These Important Advertiser And Agency Executives ... and Thousands More with Your Ad In

# SPONSOR'S AIR MEDIA BASICS!

**FINAL DEADLINE 11 JULY**

"... definite value, not only for reference purposes, but they make a very fine performance chart for new Buyers or Buyers who are really broadcasting and formerly handled Print."

—J. C. LYONS
Weed Radio Corp., New York

"... extremely valuable to a time-buying creative director."

—BILL WOLFF
Radio/Tv Director
Advertising Agencies, Inc.
Studio City, California

"We find your publication invaluable ... most useful to the entire staff ... informative ... most practical ..."

—ROY G. DUNLOP
Controller of Programs
Rediffusion Limited
Hong Kong

"tremendous ... by far the best to date. It's loaded with valuable day-to-day information and will be a reference 'must' in our shop during the coming year."

—FRED L. BERNSTEIN
Vice President
FORJOE, New York

"As you predicted, it now occupies the cente spot on my desk. It is SRDS, McKittrick, and Broadcasting yearbook all rolled into one."

—JAY MULLEN
Station Manager
WLSV, Welsville, New York, N.

"SPONSOR's Air Media Basics is valuable to the timebuyer. It's packed with facts and figures on all phases of broadcast media and is an aid for quick reference to key sectors in marketing."

—JOHN A. BLOMSTROM
Media Director
Campbell-Ewald, New York

"... by far the best working handbook that has been published to date. You are to be commended for putting so much valuable information in the hands of your subscribers."

—LAWRENCE WEBB
Managing Director
SRA, New York

"I wonder if it would be possible for us to obtain two additional copies of AIR MEDIA BASICS? Everybody in this office keeps borrowing mine and I hate to let it out of my office for fear of not getting it back."

—KAY SHELTON
Time Buyer
Compton, San Francisco

"Enjoyed your 13th annual AIR MEDIA BASICS. Expect to use it as a 'basic' reference book."

—WARREN C. FITZSIMMONS
Media Research
McCann-Erickson, New York

*Our . . . reaction has been 'How did we get along without it up to now!'"*

—BARBARA FREEMAN
Timebuyer
Carson/Roberts, Los Angeles

*"A needed tool with all the broadcast information compactly compiled in one publication."*

—JAMES F. KELLY
Timebuyer
Fletcher, Richards, Calkins & Holden, New York

*".my day-to-day right and guide. I keep it handy for use in resentations . . . as a eral guide and media ncyclopedia deluxe."*

—ESTHER N. ANDERSON
Timebuyer
MacFarland, Aveyard & Co.
Chicago

*". . . very useful and easy to use and I assure you I shall make frequent use of it in my daily work."*

—BETTY MORGART
Sec'y to Advertising Director
Goodyear Tire & Rubber Co.
Akron

*"SPONSOR has done itself proud. This is the most complete compendium of Radio-Tv marketing information I have ever seen."*

—ROBERT H. TETER
Vice President—Radio
PGW, New York

*"Your 13th annual Air Media Basics has arrived and is being put to good use immediately. The up-to-date information on listening and viewing habits is most helpful in planning our 1960 campaign."*

—LESTER E. JOHNSON
Applegate Advertising
Muncie, Ind.

*"I would most definitely recommend AIR MEDIA BASICS to all media buyers and account people who are directly or indirectly connected with broadcast media."*

—ROBERT F. BRUNO
Media Department
Reach, McClinton, New York

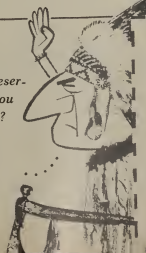
*"I like AIR MEDIA BASIC'S time-buying information, especially the up-to-the-minute statistical data on tv and radio trends. An excellent publication for anyone who buys AIR MEDIA."*

—ANITA WASSERMAN
Lawrence C. Gumhinner
New York

*". . . a veritable storehouse of useful information."*

—RAOUL KENT
MCA-TV, Film Syndicate Div.
Chicago

*"Me got reservation. You got yours?*



- When these busy executives need information to make spot-buying decisions, they turn first to SPONSOR's AIR MEDIA BASICS. When it comes to providing the charts and tables, the statistics and reference data about all phases of the broadcast industry, they know that AIR MEDIA BASICS is in a class by itself!
- They know that AIR MEDIA BASICS' key sections supply the tools timebuyers need to make decisions with a minimum of time and effort. These key sections are:
  **TIMEBUYING BASICS**
  **RADIO BASICS**
  **TV BASICS**
  **FILM & TAPE BASICS**
- Important features include a complete county-by-county TV set count, a directory of AM, FM and TV stations and their representatives—by market, and a new directory of timebuyers of the U.S.
- It's no wonder AIR MEDIA BASICS wins praise from The INFLUENTIAL 2,000—the timebuyers and others who do the big spot buying.
- That's why your ad belongs in SPONSOR's 14th AIR MEDIA BASICS. It assures call letter recognition for your station—recognition at that important moment of decision!

**THE BROADCAST INDUSTRY'S MOST COMPREHENSIVE AND PRACTICAL WORKING TOOL FOR AGENCIES AND ADVERTISERS!**

**SPONSOR**
THE WEEKLY MAGAZINE
RADIO / TV ADVERTISERS USE
40 E. 49th St. MU 8-2772 New York 17

**Sponsor,** 40 E. 49th Street, New York 17, N.Y.

Reserve_____page(s) in SPONSOR'S 14th Annual AIR MEDIA BASICS. My position preference is:

☐ TIMEBUYING BASICS ☐ RADIO BASICS
☐ TV BASICS ☐ FILM AND TAPE BASICS

SIGNED_____ FIRM_____

**REGULAR RATES APPLY** • Contract Advertisers pay their regular earned discount rates.

*Capsule case histories of successful local and regional television campaigns*

# TV RESULTS

## FOREIGN CARS

SPONSOR: Loftus Motor Co. AGENCY: Direct

**Capsule case history:** "The most successful promotion I ever ran," said Harold Loftus, owner-manager of Loftus Motor Co. of Scranton, Pa., after his campaign in this area. "The success can only be attributed to WDAU-TV." The campaign centered on the Goggomobil, introduced earlier this year and considered by most dealers as lacking consumer appeal and unsaleable. Loftus decided upon a spot campaign on WDAU-TV to promote the Goggomobil, and purchased a saturation schedule of 10- and 20-second announcements to run for seven days. The slide with voice over spots stressed the low price ($795) and the excellent gas mileage (60 mpg) of the Goggomobil. Within the first few days of the campaign, a total of 42 cars was sold to the WDAU-TV viewers. Other sales were made after the campaign, as a direct result of the advertising. In addition, many foreign car dealers in Pennsylvania contacted Loftus through the spots and he sold them 172 cars.

**WDAU-TV**, Scranton-Wilkes Barre Announcements

## BANKS

SPONSOR: St. Joseph's Bank & Trust Co. AGENCY: Direct

**Capsule case history:** The St. Joseph's Bank & Trust Co. of South Bend, Indiana, has found what it terms to be a "natural" tv program for its purposes. It needed a program that would give its employees an opportunity to help promote the bank more effectively, and found *Manhunt*, on WNDU, was the answer. The show has the highest rating for its time period—a 31.8—from 9:30 to 10 p.m. Thursday nights. Fred J. Helman, president of the bank, said: "WNDU's *Manhunt* has certainly been a most successful vehicle for the type of advertising we're trying to do. It has stimulated tremendous employee effort, and we have received a great deal of comment about the show and our commercials. We feel that we're getting across a good, solid image of what our bank represents." WNDU-TV's general manager, Tom Hamilton, pointed out that many local advertisers and interested in the "institutional image" and find the answer of off-beat syndicated films with high ratings.

**WNDU-TV**, South Bend Program

## CEREALS

SPONSOR: Kellogg Co. Agency: Leo Burnett Co.

**Capsule case history:** Bob Simpson, the local Norfolk sales manager for the Kellogg Co., working with Mike Schaffer, merchandising and promotion director of WAVY-TV, set up a special merchandising campaign to supplement an extensive tv spot schedule on that station. The schedule consisted of sponsorship of three local kid shows: *Quick Draw McGraw*, Mondays, 5-5:30 p.m.; *Woody Woodpecker*, Tuesdays, 5-5:30 p.m.; and *Huckleberry Hound*, Thursdays, 5-5:30 p.m. Result: WAVY's efforts secured a major breakthrough for distribution of Kellogg's cereals in the local Belo Chain Stores, one of the largest chains in the area. "We have had the best sales increase in the Norfolk market in many years," Simpson told WAVY. In a letter to Mike Schaffer, C. P. Davidson, division sales manager for Kellogg, wrote: "Business in the Norfolk market certainly shows the extra sales help we've been getting is definitely paying off. We hope to increase our programing on WAVY."

**WAVY-TV**, Norfolk Programs

## FOOD PACKERS

SPONSOR: Ventre Packing Co. AGENCY: Osborn & Probst Adv.

**Capsule case history:** The Ventre Packaging Co. of Syracuse, manufacturers of Enrico's food products, found that new products were forcing their way into the Albany-Troy-Schenectady market and endangering a tremendous 90% distribution figure for its spaghetti sauce. Pressure was brought to bear by local distributors on both the manufacturer and its agency, Osborn & Probst of Syracuse. Ventre decided to sign a 52-week contract for the syndicated film *Target*, hosted by Adolph Menjou, and placed it on WAST, Albany, in the 10:30 p.m. slot. Results for Ventre Packaging after more than 40 weeks on the air in this market: a 23.3 Nielsen with a 44% share of the audience. This was 12% higher than the closest competitor. In terms of sales for Ventre, the show considerably strengthened its distribution pattern, returning the spaghetti sauce to the original 90% figure, and sales increased 25% since *Target* went on the air. Ventre plans on using the show for an indefinite period.

**WAST**, Albany Programs



**DEMON**

**LEMON**

*(Cup runneth over dept.)*

Employees of WMAL-TV and affiliate WSVA-TV are on their annual picnic. Three salesmen chance together at a nearly empty, lidless lemonade barrel in which twelve cupfulls remain. There are only two containers; one holds three cups, the other five. How can an equal apportionment be made? (No fair sending them to a tavern for other measures. They may drink from either container at any time. Omit considerations of sanitation; only their enthusiasm for sponsors and spiked lemonade is contagious.)

Win big! Each correct solution gets its sender a cup of lemonade next time we see him, a copy of Dudeney's "Amusements in Mathematics," (published by Dover Publications, Inc., N. Y. C.) by return mail, and a refreshing look at Channel Seven's significant place in our significant market.

# wmal-tv

abc

**Channel 7, Washington, D. C.**

*An Evening Star Station, represented by H-R Television, Inc.*

Affiliated with **WMAL** and **WMAL-FM**, Washington, D.C.; **WSVA-TV** and **WSVA**, Harrisonburg, Va.




TOP DIAL LING

KFMB-TV SAN DIEGO WINS SYLVANIA AWARD

National Honors Go To Local "Zoorama" Series — Produced "live" at S. D. Zoo

"Zoorama," Channel 8's weekly televised excursion in the San Diego Zoo, has captured top honors in one of the video industry's more important awards ceremonies.

The program was selected as the outstanding local children's series in the Sylvania Television Awards for 1960. The awards were announced today in New York.

The prize was made in recognition of the co-operative efforts of the station and the zoo staff in bringing to TV each Sunday afternoon a feature on the nationally famous Balboa Park animal display.

The award was based specifically on one of the shows last year which covered the zoological section from soup to nuts. Hoover which recently was awarded

Oliver's knowledge of the Zoo comes in handy when a minor crisis develops during the program, as they're bound to in a zoo program. Until just recently, the weather has been co-operative. Even on rainy Sundays, "Zoorama" has been able to go ahead with a planned show.

"We had to make a last-minute switch two weeks ago because we had planned to do a bird show, and they're not at their best when wet. However, Oliver said. "Luckily though, there's always the snake house, which Oliver knows well."

Although he directed the prize-winning effort, Hower doesn't normally call the shots on "Zoorama." Last season the regular man-in-charge was Lowell Reese. Current host is Jack Shafer.

The Sylvania judging committee, headed by Deems Taylor, included [illegible] author

KFMB 8 TV
SAN DIEGO

Represented by
Edward Petry & Co., Inc.
The Original Station Representative

SEAL OF GOOD PRACTICE

A TRANSCONTINENT STATION

CHANNEL 8

# WASHINGTON WEEK

11 JULY 1960
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**The unexpected August return of Congress leaves some broadcasting matters up in the air: closing days of the regular session settled others.**

The FCC got money from Congress for monitoring broadcasting stations and for probing complaints against them. Not the $300,000 it asked, but $150,000. However, it **also secured solid "legislative history."**

Lawmakers hashed over in debate the uses to which the money is to be put, an important point to those who want a stronger regulatory hand over broadcasting.

Among matters still unsettled:

- The bill to lift Sec. 315 entirely with respect to candidates for president and vice president, but only for 1960.
- The push for network regulation, which would have died a natural death, if Congress had adjourned on schedule.
- Power for the FCC to fine stations up to $1,000 per day and to suspend licenses up to 10 days for rules violations.

**The FCC was petitioned by Chronicle Publishing Company to turn thumbs down on the whole complicated series of station sales and trades between RKO General and NBC, plus NBC purchase of KTVU, San Francisco.**

More importantly, the operators of KRON-TV in San Francisco launched a treble damage antitrust suit against NBC in that city.

The Justice Department has advised a Philadelphia court that it finds no fault with the many transactions. The FCC had no reason to turn them down. However, **the antitrust suit changes the complexion of things.** This takes the matter away from government agency jurisdiction as to the specific charges.

The court was told that NBC habitually violates antitrust laws, and all of its licenses should be voided. In the case in question, KRON alleges that NBC used its power as a network to force the series of sales and trades, and that KRON was, itself, faced with the choice of selling or losing its NBC affiliation.

The FCC may still approve the various transfers involved, but a court decision adverse to NBC could force reappraisal. Such a **decision could also be a damaging precedent for other multiple owners.**

**Broadcasters will now have a chance to testify against FCC power to fine and suspend licenses for rules violations:** no sooner had the extra session announcement been made than hearings were set for August.

There is a strong possibility that **these provisions will be dropped from the bill.** The final measure would then still contain the reversal of the FCC's strict interpretation of the sponsorship identification Sec. 317, and criminal penalties for payola and plugola activities by station personnel.

**The Senate accepted House amendments and thereby finally cleared bills to permit the FCC to license the vhf booster stations which are now operating illegally, and to permit federal regulatory commissioners to be fired for misdeeds.**

The latter bill would also permit FCC commissioners to serve beyond the ends of their terms, until their successors are qualified, up until the end of the next Congressional session after expiration.

*Significant news, trends in*
- *Film*
- *Syndication*
- *Tape*
- *Commercials*

# FILM-SCOPE

11 JULY 1960
Copyright 1960
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PUBLICATIONS INC.

**At midyear it's important to take a breather** to ask which way syndication is heading and what's to be expected in the second half of 1960-61 season.

Take a look at these happenings of the past six months and you'll have a clear hint of what may lie ahead from now to the end of the year.

These are the more significant areas and what's new in them:

- **New spenders:** Tobacco and automotive money was especially important from Studebaker in several shows and Consolidated Cigar in Ziv-UA's Home Run Derby.
- **New programing:** Comedy and animation are back in strength. Look for comedy twists in syndicated shows plus the biggest wave to date of new children's shows using animation. (Another possibility: **watch for more animated shows for adults.)**
- **Exits:** Major spenders leaving syndication were Continental Baking from national spot Annie Oakley, Amoco from U. S. Border Patrol regional.
- **Offbeat shows:** Unusual shows like NTA's Play of the Week, Screen Gems' Medicine 1960, and CBS Films' Robert Herridge Theatre—**all capitalizing on tape production techniques**—formed a major public affairs station programing trend.
- **Reorganizations:** The Ziv-UA merger was finalized and ATV became the owner of ITC.
- **Station syndication:** WPIX, New York, KTTV, Los Angeles, and WGN-TV, Chicago, were among the stations breaking in as important program producers and distributors in their own right.
- **National spot:** Budweiser virtually became a national spot instead of a regional advertiser in its mammoth buy of NTA's Third Man.
- **Feature films:** More than a thousand post-'48 pictures went on the market but the convulsion they were supposed to cause never took place.
- **Hollywood majors:** Paramount Television Productions, in the wake of Warner Bros., 20th Century-Fox, Columbia, Disney, MGM, and UA, made its bid for entrance into the circle of tv film suppliers.
- **Sports:** Programing and sales interest in syndicated sports reached an all-time high with Home Run Derby, All Star Golf, and others.
- **Foreign production:** ITC's deal with 20th Century-Fox for programs was a concession that foreign sources haven't met network film needs.

**Kellogg's will put UPA's new Mr. Magoo series in its national spot markets in the fall, replacing Woody Woodpecker.**

Incidentally, new faces at the UPA organization are Henry G. Saperstein and Peter DeMet, who both acquired large holdings this week; Saperstein becomes president and DeMet becomes chairman of the board.

Saperstein's **Dick Tracy series will be made at UPA, and UPA is also shooting Mr. Magoo commercials for GE and others.**

The Saperstein-DeMet investment in UPA was through LaSalle National Bank of Chicago.

**WGN-TV, Chicago, is moving ahead to syndicate the 1960 Notre Dame football games on video tape for day-after telecast.**

Last year the games were seen in 60 cities but this season the line-up is **expected to exceed 100 stations.**

**WCBS-TV, New York, landed three big ones as summer participators in CBS Film's Robert Herridge Theatre: General Foods, P&G, and Colgate-Palmolive.**

The respective brands are **Yuban, Duz and Palmolive.**

The station, which used to produce such a show locally for around $1,500 a week, paid an estimated $2,800 a week for it in syndication, but its tape **production budget is now ten times higher: $15,000.**

There's roughly $8,000 weekly profit for the station: Three minute announcements go for $10,800.

The participators are getting two things out of the show: (1) A chance to buy night-time minutes on WCBS-TV, and (2) association with a show already known in the area and which **earned a special critical reputation.**

**The Westcoast Publicists Association Local 818 is trying to put pressure on the eight network film shows handled by non-union press agents at Y&R.**

Chief weapon: The possibility of an AFL-CIO boycott against Simoniz, Goodyear, P. Lorillard, Remington Rand, Johnson & Johnson, Bristol-Myers, and Kaiser.

The paradox is that westcoast press agents have for a long time been all unionized, while **eastcoast publicity men of the agencies, networks and syndicators, often working on the same shows, have never been union members.**

**Six Ziv-UA sales executives were elevated and some table of organization changes were made this week.**

Edward J. Broman became Chicago v.p. (For other promotions, see FILM NEWS WRAP-UP, p. 66.)

**CBS Films and S. W. Caldwell Ltd. scored one of their biggest selling months in Canada this June.**

Four shows were sold to CBC in English, two in French, and **six shows were sold for selective (syndicated) programing.**

They are: to CBC: Have Gun, Will Travel (Lever & Whitehall); Wanted Dead or Alive (P&G); I Love Lucy (P&G), and Twilight Zone (unsold); to French network: Air Power and Champion; in selective programing: Gunsmoke (Remington Rand and Javex), Honeymooners, Annie Oakley, Mama, Richard Diamond, and Trackdown.

## COMMERCIALS

**The major trend in the commercials field during the first six months of 1960 was a move away from diversification and back toward specialization.**

If 1959 was marked by mergers and a mass migration of major film producers into tape, then 1960 so far has seen the reverse: film producers have completed an exodus out of tape and **merger tendencies are over.**

Two film majors, Elliot, Unger & Elliot, and Filmways, got out of tape—although for different reasons in each case. The EUE staff was too film-oriented to operate economically in tape, and Filmways didn't get rolling at all in deliveries of tape commercials.

A third commercials major, MPO, which was at one time a candidate for affiliation with Screen Gems, decided this year it didn't need a parent company and that it would raise $1.5 million via a stock issue.

**Investing in tape equipment and acquiring a share of the tape commercials market—two motives which drove film producers to seek mergers and affiliations with other companies—no longer apply** and the spate of mergers is apparently over.

Note that the recent Robert Lawrence-RKO affiliation solved the tape problem neatly: going tape-equipped stations came into the family, not money with which to pioneer in tape.

*A round-up of trade talk, trends and tips for admen*

# SPONSOR HEARS

11 JULY 1960
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**McCann-Erickson, Inc., this time bypassed the profit-sharing fund in divvying up the profits and instead (1) upped the value of the stock, (2) paid off part of its funded indebtedness and (3) retained the balance in the working treasury.**

The increase of about $4 a share puts **the stock value at around $30.** The indebtedness: a **bank loan of $750,000 a year over three years,** which has a **year to go.**

'Tis speculated that the stock buildup may have something to do with a plan to diversify in tangible asset areas and put out a **stock issue for the public.**

**NBC TV has tightened its control over programing to the point where it won't buy a series from a producer unless it has authority over everything.**

This includes every phase of the scripting, selection of stars and production.

**Here are the benefits that accrue to a newly named v.p. at Y&R New York:**

He gets (1) a **tweed carpet** instead of a plain colored rug, (2) **Larmon green leather furniture** instead of Larmon green wood furniture, (3) a **caraffe and two glasses,** (4) **a month's vacation** and (5) lesser scrutiny of his **expense account.**

**Put down Niles Trammell, former NBC chief and now WCKT, Miami, president, as probably the longest seller of air media: he started at it in 1927.**

Practically all of his contemporaries have retired, but **Trammell can be found periodically making the rounds of the New York agencies,** telling the story of his station and market to the younger generation of timebuyers as well as the old.

Among the pioneers **Trammell rated as radio's No. 1 salesman.**

**Nielsen interposes a demurrer re the 27 June SPONSOR HEARS crack on how it varies from ARB on the percentage of stations the average home reaches.**

Noted Nielsen: there are **two distinct definitions** of viewability its service offers; namely, the stations that the average home **can view** vs. the stations it **can and does view.**

**That tug-of-war between NBC TV and ABC TV over who's got Queen for a Day isn't the first time that a thing of this kind has happened.**

Back in the 1930's NBC thought it had the **rights to the Madison Square Garden** wrapped up in perpetuity but **Mutual snagged them away from under NBC's nose.**

NBC counterclaimed but Mutual had **the sponsor, Gillette,** on its side, and the **rights' owner, the late Mike Jacobs,** wasn't the one to scorn a bird in hand and he stuck along with Mutual. There the fights remained for several years.

**When you read about one of the toprung agencies losing an account of major dimensions—like Shell Oil—there's an interesting angle to consider.**

The defection may not cause more than a ripple in the home office **but it could have important consequences for the branch offices.**

ROBERT McLEAN
IS THE
# PACESETTER
IN ICE SKATING

He covered 50 yards in 5 seconds!



WSAI
IS CINCINNATI'S
# PACESETTER
RADIO STATION

**WSAI offers Cincinnati's most comprehensive drug and cosmetic merchandising plan . . guaranteed display in 42 high-traffic drug stores, plus counter cards and window streamers. Your product as the WSAI Special of the Week insures sales response from the thousands of shoppers who make WSAI a daily listening habit. In Merchandising . . in Programming . . in Productivity . . WSAI is Cincinnati's PACESETTER Radio Station.**

Represented Nationally by GILL-PERNA New York, Chicago, Los Angeles, San Francisco, Boston, Detroit, Atlanta
THE CONSOLIDATED SUN RAY STATIONS WSAI – *Cincinnati;* WPEN – *Philadelphia;* WALT – *Tampa*

# NEWS & IDEA WRAP-UP

**BE-BARRELED TWOSOME,** advertising 'All I Have on is the new WYAM,' distributed candy kisses, theater passes and generated goodwill in downtown Birmingham recently, to celebrate and promote the station as Birmingham's first 100% country and western music radio outlet




**BREAKFAST,** arranged by SPONSOR for a regional CBS promotion managers' meeting in Atlanta, grouped (l-r) Burt Toppan, WTVJ, Miami; Ken Tredwell and John Dillon, WBTV, Charlotte



## ADVERTISERS

**A lot of that toy spot tv business may be jeopardized as a result of a citation last week by the FTC.**

Named for alleged giving and receiving of unlawful allowances and payments for advertising was an association of toy wholesalers and seven toy manufacturers.

Specifically noted in the complaint was the payment of money for advertising on tv programs.

Among the manufacturers named were Ideal Toy, Parker Bros., American Machine & Foundry and the Transogram Co.

**Campaign:**

• **Prince Macaroni** has scheduled the largest New England spot campaign in radio history. Stations carrying Prince schedules will air a commercial every 15 minutes, during the 18-hour broadcasting day, for a total of 2,235 announcements weekly.



**35TH ANNIVERSARY** inspired showing photo of 35-year-old WCSH, Portland, Me., control room, transmitter with James Nicholson, first commercially licensed broadcaster



**HAPPILY BURRIED** under mail received from radio campaign on nine Iowa stations are Rosemary Gohring of Truppe LaGrave and Reynolds, Des Moines; client Dan Murphy

These are in addition to five-minute local news broadcasts. Markets carrying the campaign: Boston, Hartford, New Haven, Portland, and Providence.

**Thisa 'n' data: Bell & Howell,** sponsor of the *CBS Reports* program "Who Speaks for the South?" to date has received 456 letters (only 14 unfavorable) about its 27 May telecast. Officials of the camera company had been warned that sponsorship of that program may result in boycotts, decreased sales, etc. Now a month later, the company reports, none of these predictions materialized . . . A joint promotion by **Aluminum Co. of America** and **Montgomery Ward** will introduce the new Ward Tru-Cold line refrigerator on Alcoa's 19 July network tv show (NBC TV) . . . **The Florida Citrus Commission** (B&B) will spend $4,080,000 on media advertising for the next fiscal year . . . **Philip Morris** estimates its 1960 sales at over $500 million, approximately $40 million more than last year.

**Company acquisition: Pillsbury Co.** has purchased the **Tidy House Products Co.,** Shenandoah, Iowa. The move marks Pillsbury's first venture into the non-food grocery products field. Management of Tidy House will be unchanged, with J. Cy Rapp, president of the Tidy House becoming general manager of the new Pillsbury division.

**Strictly personnel:** Recent elections at American Home Products: **William F. Laporte,** to president; **Herbert E. Carnes,** to board vice chairman; **H. W. Blades,** to executive v.p. and director; and **Kenneth A. Bonham** to executive v.p. . . . **Sidney Wallach,** to advertising manager of North American operations at Massey-Ferguson Ltd., Toronto . . . **Raymond H. Schmidt,** to advertising manager at Wallace Silversmiths, a Hamilton subsidiary, and **Melvin J. Evans,** named manager of advertising operations for the parent company . . . **James A. Gordon,** to assistant advertising manager at H. J. Heinz Co.

## AGENCIES

**McCann-Erickson and DFS apparently weren't going to let Bates get away with having the only cigarette account sponsoring the conventions and the elections.**

Bates delivered Brown & Williamson to NBC TV and McCann and DFS came back with Liggett & Myers as the sponsor of these events on Mutual at a package price of $150,000.

What L&M is getting: 1,186 participations, or 936 commercial minutes, from 5 July to 1 January, involving the conventions, the campaigns, the World Today news, election returns and whatnot.

NBC Radio couldn't take a cigarette as sponsor of the conventions because of the B&W tieup on NBC TV and this week was without a dollar's commitments for the Chicago and L.A. coverage. It offered a sixth for $90,000. NBC Radio affiliates will coop half the 66 convention hours.

**Agency appointments:** Swift &

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**BEAST MEETS MAN** as Robert Hyland (c), CBS-gen. mgr. KMOX (St. Louis), toys with elephant's ear following show for visiting CBS radio spot salesmen. Below (l-r): zoo attendant; spot salesmen John Francis, Bob Price; zoo director George Vierheller




**'BIG RED,'** KSTT, Davenport, Ia., marathon, staged by station's 'Fat' Pat Patterson (seated) from a mobile news unit, finds Patterson unperturbed by rain as he sits through haircut






**A LAFFING MATTER!** Clellan Card, better known as 'Axel' on WCCO-TV, Minneapolis, broadcasts each day from his Tree House set in Excelsior Amusement Park. The park honored Card by using his name on their new Laff House, which promises to be a big ticket seller

"ARB"-OMETER SAYS

ROCHESTER'S CHANNEL 10

NEW YORK

CLIMATE *Better Than Ever!*

ARB REPORT

Rochester Metropolitan Area

March, 1960

(4 weeks average)

The nice thing about our "climate," here at CHANNEL 10, Rochester, N. Y., is that it gets better all the time! Year after year, the surveys agree that we offer the best buy in Rochester TV!

56.7% OVER-ALL SHARE OF AUDIENCE

18 of the top 20 favorite TV programs in Rochester

and of 1/4 hours delivering more than 60,000 homes:

| CH. 10 has | Sta. B has |
|---|---|
| 93 | 37 |

CHANNEL 10

(WVET-TV • WHEC-TV)

EVERETT-McKINNEY, INC. • THE BOLLING CO. INC.

Co.'s canned meats to **DFS** from McCann-Erickson, billing $250,000 . . . New York World's Fair 1964-65 Corporation to **JWT** . . . National Guard, billing $400,000, renewed with **Fletcher Richards, Calkins & Holden** . . . Shockley Transistor, Palo Alto, to **Chambers Wiswell Shattuck Clifford & McMillan,** Boston.

**Merger: Grey Advertising** and **L. H. Hartman Co.,** with joint billings of $50.5 million.

**Expanding: McCann-Marschalk** will open a Boston office located at 200 Berkeley Street. The new facility will be in addition to the separate Boston office of McCann-Erickson, the parent company. **Paul N. Swatfield** will be manager of the office.

**Change of name:** McCann-Erickson's Cleveland office to **McCann-Marschalk Co.,** a newly created division of McCann-Erickson, Inc.

**Consolidation: Tatham-Laird,** Chicago, has merged its radio-tv commercial production and copy departments. The combined department is under the direction of **Jerry Birn.**

**Admen on the move: Patrick Dolan,** BBDO International president, elected to board . . . **Roger A. Purdon,** to creative director of McCann-Erickson, N. Y. . . . **Stuart E. Hample** and **W. S. Mowat,** to v.p.'s at BBDO . . . **James R. Frankenberry** to Fletcher Richards, Calkins & Holden as v.p. and account supervisor . . . **Norton Weber,** to v.p. at EWRR, Pittsburgh . . . **Anthony C. DePierro** to v.p. in charge of media, Geyer, Morey, Madden & Ballard.

## FILM

**A significant legal action taken this week may have wide importance in removing obstacles from tv sale of motion pictures:**

A U. S. government complaint was dismissed which had questioned the legality of Screen Gems' acquisition of 600 Universal Pictures features for tv sale in 1957.

The dismissal took place under Judge William C. Herlands. U. S. District Court, Southern District of N.Y.

It was ruled that the acquisition

was **neither a price-fixing move nor** did it substantially **lessen competition.**

Since April 1958 the court had restrained Screen Gems to a release of no more than 50 of the features per year.

An irony of the court ruling is that it clears the way for feature film sales at a time when the market for such product is at an all-time low.

**Sales:** *Romper Room* (live syndication) will be produced in Spanish on WAPA-TV, San Juan, starting in September; another foreign language production of the program already began in French . . . Rhinegold Beer renewed MCA's *State Trooper* on WNBC-TV, New York; other recent renewals include Falstaff, Schmidt, Carling's, Kroger, and R. J. Reynolds . . . Neese Sausage Co. and Dixie Crystal Sugars purchased *Sea Hunt* on WSOC-TV . . . NTA's *Assignment: Underwater* to WNEW-TV, New York; WTTG, Washington; WBZ-TV, Boston . . . Cinema-Vue's Pathe *Milestones of the Century* to KCOP, Los Angeles; KPTV, Portland; KIRO-TV, Seattle; WFIL-TV, Philadelphia; WNBF-TV, Binghamton; WLYH-TV, Lebanon; WFBG-TV, Altoona; WNHC-TV, New Haven; KFRE-TV, Fresno; and KPLR, St. Louis; also *Mickey Rooney* to WABC-TV, New York; KPLR, St. Louis; WCKT, Miami, and stations in Sydney, Melbourne, Adelaide, and Brisbane.

**Video tape notes: Ampex Australia,** Pty., Ltd. has been formed with **Edmund J. Aleks** as managing director. The new unit becomes a subsidiary of Ampex International S. A. of Fribourg, Switzerland . . . **Frank Gonzalez, Jr.,** has been named southwest regional sales manager and **Gerald G. (Jerry) Rester** has been named eastern regional sales manager of Ampex video products division.

**More sales:** UAA's *Mel-O-Toons* to WGN-TV, Chicago; WBZ-TV, Boston; WFIL-TV, Philadelphia; WNHC-TV, New Haven; KPRC-TV, Houston; KTVK, Phoenix; WTVT, Tampa; KGMB, Honolulu; KLAS-TV, Las Vegas; WWLP-TV, Springfield; WFGB-TV, Altoona; KFRE-TV, Fresno; WNBF-TV, Binghamton, and WLYH-TV, Lebanon.

**Ziv-UA promotions:** Six Ziv-UA executives receiving promotions are: **Edward J. Broman,** Chicago v.p.; **Ray McGuire,** manager of regional sales, New York office; **Bob Brogdon,** syndication sales manager, New York; **Jack Puter,** south central division sales manager; **Robert Reis,** sales manager of new north central division, Chicago; and **Mike Kievman,** midcentral sales manager, Cincinnati.

**Commercials: John Savage,** former head of Crest Productions, appointed motion picture production director of Roger Wade, New York . . . Venice prize winners include Olin Mathieson packaging (D'Arcy), a first prize; Venice Cup to producer Playhouse Pictures for six best en-

NOW ON TV see pages 16 and 17


*growing, growing . . .*
*all the time!*



tries . . . Playhouse Pictures won three of five first prizes in the Advertising Association of the West 1960 All-Western TV Competition.

**Strictly personnel:** **Henry S. White** to national sales manager of Screen Gems; for three years program procurement director, he was previously advertising and promotion director . . . **Bill Ashworth** to UAA's eastern sales division; he was formerly with UAA's national sales division . . . **William Russell** will direct 10 episodes of Screen Gems' *Dennis the Menace* . . .**Walter J. Kaufman** named assistant to the president and **Marilyn Gold** named publicity and advertising director, both at Flamingo Films.

**Trade note:** Paul Pairan is a man who believes in what he sells—advertising. The **Paul Pairan Advertising Agency** recently placed an order for itself selling its services on *Play of the Week* on KOA-TV, Denver.

**Feature film:** Flamingo has acquired a group of 52 post-1953 feature films, all from foreign producers, the *Imperial Package*.

**Free film:** **Association Films** has released 26 half-hours of a public affairs series, *Your Neighbor — The World*.

## NETWORKS

**ABC TV on practically the eve of the opening of the Democratic convention found a batch of money for that and the Republican event.**

The quick sale included DuPont's auto anti-freeze products (BBDO), Mutual of Omaha (Bozell & Jacobs) and AVCO (B&B).

A sixth of the coverage hours was turned back to the stations.

**The American League Football games on ABC TV this fall are now sold out.**

Colgate and Shick Eversharp (both B&B) split the last available quarter between them at a consolidated cost of $78,000.

Others sharing the AFL games: General Cigar, Sinclair Oil, Pabst-Blatz.

**Network tv sales and renewals:** **Purex** will sponsor *Those Ragtime Years*, a *Project 20* production, to be aired on NBC TV in October . . . **Union Carbide** will participate in *Laramie* and *Dan Raven* on NBC TV this fall . . . **Equitable Life Assurance Society** has renewed for *Our American Heritage* on NBC TV — three one-hour and four half-hour programs.

**Network radio sale:** **Purolator Oil and Air Filters** has purchased 16 weeks of NBC Radio's Monitor—the spots will run through 16 October.

**Programing notes:** **NBC Radio's** *Monitor* will be extended on Friday nights during the summer—show will be broadcast from 8:05 to 10:45 p.m. EDT . . . *Queen for a Day* will move to **ABC TV** next year, scheduled for the 12:30 p.m. slot.

**New radio affiliates:** **ABC Radio:** WMNI, Columbus; KMED, Medford, Ore.; WREA, East Palatka, Fla.; WALF, Walterboro, S. C.; and





* Average ¼ hour share of audience—six a.m. to six p.m. Monday through Friday—March-April NSI, Metro area

William V. Stewart,
WPBC President

Broadcast Time Sales
National Representatives

WBRC, Birmingham, Ala. Re-affiliated is WKVA, Lewistown, Pa. . . . **Keystone Broadcasting:** KBRI, Brinkley, Ark.; KBHC, Nashville, Ark.; KHSJ, Hemet, Calif.; KGEK, Sterling, Colo.; WQXQ, Daytona Beach; WSRA, Milton, Fla.; WKLE, Washington, Ga.; KYME, Boise; WMIC, St. Helen, Mich.; KEYL, Long Prairie, Minn.; WXTN, Lexington, Miss.; KTNC, Falls City, Neb.; WBMT, Black Mountain, N. C.; WCNF, Weldon, N. C.; KEYD, Oakes, N. D.; WWCH, Clarion, Pa.; WCAY, Cayce/Columbia, S. C.; WLIJ, Shelbyville, Tenn.; KARI, Blaine, Wash.; WCLG, Morgantown, W. Va.

**Network personnel notes: Malcolm B. Laing,** to NBC as regional manager, station relations . . . **John Brookman** resigned as sales and promotion assistant, NBC TV net sales, Chicago . . . **Hugh F. Del Regno,** has been named director of business affairs, NBC o&o's and Spot Sales.

## RADIO STATIONS

**BBDO's study on the current dimensions of radio and various techniques for using it has been completed.**

The question now to be resolved: in what form is the study to be turned out? Indications are that the study will be available for the agency's accountmen and others by 1 August.

The material is far more comprehensive than the BBDO radio study of 1956.

**Keystone has entered the fm station package field.**

The basic rate: $146.80 per minute gross on 47 stations.

The selling subsidiary: Fm Broadcasting System, Inc.

**Pulse reports that out-of-home listening during the past winter was higher than any winter previously studied.**

Some highlights of the study:

- An average of 4.6% of all U.S. radio families listened to radios other than at home between 6 a.m. and midnight;
- This January-April figure (4.6%) is only 8% below the average for out-of-home listening for the peak July-August period which came to 5%;
- The cities with the highest level of out-of-home listening were New York and Kansas City. They reached 5.4% each.

**Ideas at work:**

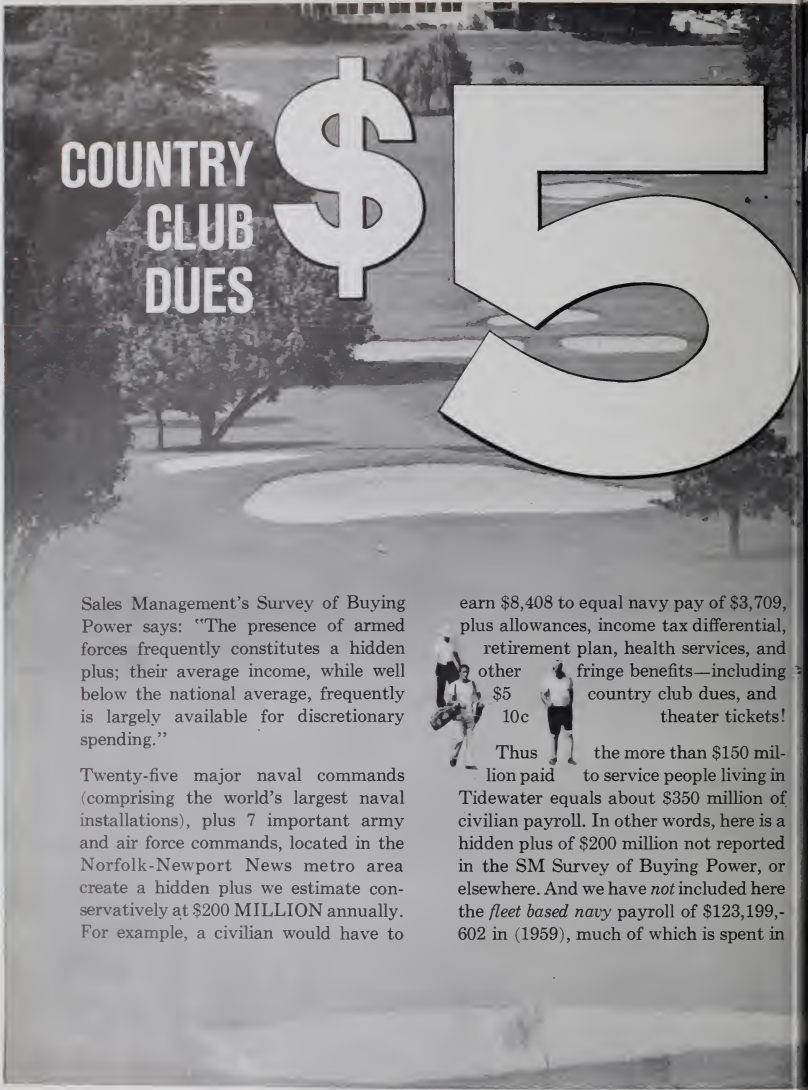
- **Stick 'em up:** D.j.'s at **WCKR,** Miami, had a bang-up time when they were visited by Hugh O'Brian, tv's *Wyatt Earp.* After getting a few pointers from the cowboy, the record spinners went into competition. The idea: youngsters competed for trophies and transistor radios by trying to "outdraw" the gun-slinging radio men.
- **Literati: WEAV-AM-FM,** Plattsburgh, N. Y., challenged the minds and pens of school boys in a contest run in conjunction with the Hall of Fame baseball game it aired. The idea: participants were to compose an essay telling which major league player they would elect to the Hall of Fame. Winner was treated to a full day of festivities at Cooperstown and a ticket to the game.
- **Low flying: KOIL,** Omaha, to celebrate its 35th anniversary, readying an air drop. 30,000 Hawaiian necklaces will be dropped from a low flying plane and each will carry a prize winning ticket. The finder may win a tv set, radio, record album, or many other items.
- **Popular principal: K-BOX,** Dallas, received more than 100,000 entries in its "Principal of the Year" contest. The idea: Dallasites were to vote for their favorite school principal in the city.
- **Question of the day: WSB,** Atlanta, has inaugurated, for the third season, its summer promotion, "Pop-Calls." The idea: Guests are selected at random, from the "Pop-Call" car, asked the question-for-the-day, and receive a bag of groceries for their answer.
- **Key to the kingdom: WINS,** N. Y., is giving away a one-year lease for a new luxury apartment to some New York resident. The idea: listeners send in as many old keys as they want, tagged with their name. The keys will be spread on the ground and a crane, manned by five blindfolded steeplejacks, will dip into the pile for a winner. If the winner doesn't want to relocate, he can act as landlord for that period and collect the rent.

**Thisa 'n' data: Maggie McNellis'** *Celebrity Talk* celebrated its 400th broadcast on Trand Radio Network . . . **WEJL,** Scranton, to make a stronger impression on drivers, announces number of arrests made during a holiday weekend due to careless driving . . . Billy Taylor and Larry Fuller, radio personalities of **WLIB,** N. Y., will do a half-hour tv special for Nordeutscher Rundfunk, a German tv company . . . **WIL,** St. Louis, is spearheading a campaign to locate folks not counted in the census check . . . **WLIB,** N. Y., is providing complete coverage of the Democratic National Convention.

**Business notes:** Dannon Yogurt (Zlowe), has purchased **WCBS,** New York, complete political package of spot announcements . . . Ohio Federal Savings & Loan Co., signed with **WTVN,** Columbus, for the third consecutive year.

**Kudos: Arthur Simon,** elected president of New York Pioneers . . . Southern California Broadcasters As-




Sales Management's Survey of Buying Power says: "The presence of armed forces frequently constitutes a hidden plus; their average income, while well below the national average, frequently is largely available for discretionary spending."

Twenty-five major naval commands (comprising the world's largest naval installations), plus 7 important army and air force commands, located in the Norfolk-Newport News metro area create a hidden plus we estimate conservatively at $200 MILLION annually. For example, a civilian would have to earn $8,408 to equal navy pay of $3,709, plus allowances, income tax differential, retirement plan, health services, and other fringe benefits—including $5 country club dues, and 10c theater tickets!

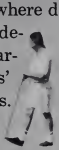
Thus the more than $150 million paid to service people living in Tidewater equals about $350 million of civilian payroll. In other words, here is a hidden plus of $200 million not reported in the SM Survey of Buying Power, or elsewhere. And we have *not* included here the *fleet based navy* payroll of $123,199,602 in (1959), much of which is spent in

# A MONTH in TIDEWTAR, VA.

## FOUND: $200 Million of Effective Income

Tidewater.

Also please note that retail sales figures as reported in SM Survey of Buying Power and elsewhere do not include sales in Tidewater's many commissaries, post exchanges, ships' stores, and service clubs.





Tidewater is a tremendous market . . . greatest concentration of people in the entire Southeast . . . more than 820,000 (new census report) in half the area of metro Atlanta or Miami! Tidewtar is a better way to spell it, and sell it, for WTAR-TV is the most powerful advertising medium in the market—No. 1 in every audience survey ever made here!



WTAR-TV

NORFOLK, VIRGINIA
CHANNEL 3

CBS

*Represented by* Edward Petry & Co., Inc. *The Original Station Representative*

sociation award to the Los Angeles District Lincoln-Mercury Dealers (K&E) for its "effective and creative radio campaigns" . . . Catholic Broadcasters Association's "Gold Bell Award" to **KMOX**, St. Louis . . . Alpha Epsilon Rho broadcasting award to **John McGoff**, manager of WSWM-FM, East Lansing, Michigan . . . Jaycees Annual Radio-Tv Award to **Jack Carney**, WIL, St. Louis . . . WBC "Lamp of Knowledge" award to **KDKA**, Pittsburgh . . . Mental Health Citation to **WADS**, Ansonia, Conn.

**Station staffers: A. B. Hartman,** to sales manager of WBZ/WBZA, Boston . . . **Robert Doherty** to account executive at KRAK, Stockton-Sacramento, Calif. . . . **Don L. Pierce,** to general manager at WNCA, Siler City, N. C.

## REPRESENTATIVES

**WCBS Radio is going the way of its sister New York flagship, WCBS TV.**

Starting with October, WCBS Radio will have its own sales staff to cover New York for national spot. It'll use CBS Radio Spot sales in all other markets.

WCBS TV circumscribed CBS TV Spot Sales in a similar way the year before.

**Rep appointments — stations:** WDOK, Cleveland, to **H-R Reps** . . . WFMM, Baltimore, to **Walker-Rawalt** . . . KEY-T, Santa Barbara, to **Young Tv Corp** . . . KCMJ, Palm Springs, to **United Spot Sales.**

**Rep appointments — personnel: John Walker,** to manager of Daren F. McGavren St. Louis office. . . **David Simmons** to v.p. at Trand Associates, N. Y. . . . **Marvin W. Harms, Jr.,** to midwest assistant director of tv sales at Avery-Knodel . . . **Samuel T. Jones,** to assistant treasurer at Katz.

NOW ON TV see pages 16 and 17

## TV STATIONS

**The top advertisers in 1959 spent more than half of their budget (50.6%) in tv.**

According to TvB estimates, a total of $1,681,533,569 was spent in measured media. Tv network and spot share was $850,361,281.

All but three of the top 10 used tv, with 68 of them deeming it as their basic medium.

In terms of ratio: 48 spent over 50% on tv; 25, over two-thirds; 15 over 80% and nine, over 90%.

**NBC TV doesn't think that the Federal Court (Philadelphia) will uphold the San Francisco Chronicle's efforts to stay the sale of KTVU to the network.**

Noted NBC: the Department of Justice investigated the proposed sale and saw no violation of the antitrust laws. (For more see WASHINGTON WEEK, page 59.)

**Television Personal Interviews surveyed over 2,000 households to determine the effect of violence on tv.**

The three questions which were designed as a basis on which to determine the effects of this type of programing were: 1) do you restrict your children's tv viewing, 2) has tv a good, bad or no influence on children, 3) are violence programs well-spaced throughout the evening?

The results: parents who control their children's tv viewing are more favorably disposed to the medium; no real difference was found between the two groups in their answer to the "violence" question. Statistics: 56.2% control viewing, while 43.8% do not.

**Ideas at work:**

• **Humanitarians all: WTRF-TV,** Wheeling, W. Va., turned its gimmick *"Clutch Cargo Humanitarian Award"* legit. The tv station and local police department honored a parking lot attendant for "service beyond the call of duty" (he permitted an officer to store his rain gear on the lot). The award became so well known that the two decided to make it really mean something. First recipient was a 12-year-old who saved a friend from drowning.

• **Census count: WTVJ,** Miami, sponsored a "South Florida Census Contest" for about 2,500 nation agency and client personnel. T idea: participants were to estima the population figure for the 12 cou ties within the station's coverage. T winner received a vacation for two a Miami hotel.

**Thisa 'n' data:** Tv cameras are no permitted to cover City Council mee ings in Chicago . . . **WOOD-AM-TV** Grand Rapids, had its sixth annu Antique Auto Tour . . . Dr. Fran Stanton, CBS president, presented gift of $75,000 to **KETC,** St. Lou educational tv station . . . **KRON-TV,** San Francisco, prepared a book let dubbed "Through the USSR,"— it gives a reporter's view of life i the Soviet Union . . . Supreme Cour of Ohio's decision on the ABA Cano 35 (the restraint which prevented the use of camera and tape in court) doe not prohibit their use for subsequent broadcast.

**Hot beat: KPLR-TV,** St. Louis made a tv "first." The station's tv cameras arrived at the scene of a major fire before the fire department.

**Kudos: WDSU-TV,** New Orleans, recipient of the "Gold Bell" award of the Catholic Broadcasters Association for the "outstanding local tv program of the year" . . . **Mac Ward,** v.p. and director of news for KNOE-AM-TV, Monroe, La., elected chairman of the Louisiana-Mississippi Associated Press Broadcasters Association . . . **KPHO-TV,** Phoenix, last week received two Emmy awards for its *It's Wallace* children's series . . . **KRON-TV,** San Francisco, awarded the School Bell Award from the National Education Association . . . **WBNS-TV,** Columbus, won AFA award for the best trade paper series of ads—prepared by Corbett Advertising.

**On the personnel front: Harry Wheeler,** named local sales manager for WHDH-TV-AM-FM, Boston . . . **George Moynihan,** to executive producer at Westinghouse Broadcasting Co. in New York . . . **Robert Heller,** to promotion director at WXEX-TV, Richmond, Va. . . . **Peter B. Kenney,** to station manager at WRC-TV, Washington . . . **William L. Woods,** to national sales manager at WCTV, Tallahassee, Fla.-Thomasville, Ga.

# WHAT HAPPENS WHEN A NATION SPENDS MORE ON GAMBLING THAN IT SPENDS FOR HIGHER EDUCATION?

f you can find any Romans around, ask them. They lived retty high on the hog in their day. That is, until some erious-minded neighbors from up North moved in. The est is ancient history.

*'ou'd think their fate would have taught us a lesson.*

'et today we Americans spend twenty billion dollars a ear for legalized gambling, while we spend a niggardly our-and-a-half billion for higher education. Think of ! Over four times as much! We also spend six-and-a-alf billion dollars a year for tobacco, nine billion dol-ars for alcoholic beverages, and billions more on other on-essentials.

*Can't we read the handwriting on the wall?*

Our very survival depends on the ability of our colleges nd universities to continue to turn out thinking men nd women. Yet today many of these fine institutions are ard put to make ends meet. Faculty salaries, generally, re so low that qualified teachers are leaving the campus n alarming numbers for better-paying jobs elsewhere.

In the face of this frightening trend, experts estimate that by 1970 college applications will have doubled.

If we are to keep our place among the leading nations of the world, we must do something about this grim situation before it is too late. The tuition usually paid by a college student covers less than half the actual cost of his education. The balance must somehow be made up by the institution. To meet this deficit even the most heavily endowed colleges and universities have to depend upon the generosity of alumni and public spirited citizens. In other words, they depend upon *you.*

For the sake of our country and our children, won't you do your part? Support the college of your choice *today.* Help it to prepare to meet the challenge of tomorrow. The rewards will be greater than you think.

---

It's important for you to know what the impending college crisis means to you. Write for a free booklet to HIGHER EDUCATION, Box 36, Times Square Station, New York 36, New York.

ADVERTISING COUNCIL PUBLIC SERVICE

*Sponsored as a public service*
*in co-operation with The Council for Financial Aid to Education*

HIGHER EDUCATION
KEEP IT BRIGHT

# I KNOW A MAN

who is one of the best sales executives in the business today. He is immediately available due to a recent merger.

Leaders in publishing, television and media enthusiastically endorse this man's imagination, drive and ability to create success.

His experience in operations, sales, advertising and promotion merit your attention.

Write Box 67
SPONSOR
40 E. 49th St.
New York 17, N. Y.


# TV and radio NEWSMAKERS



**Harry Wheeler** has assumed his new position of local sales manager at WHDH-AM-FM-TV, Boston. He brings to his new post 20 years of broadcasting sales experience which includes a stint as sales manager for WCOP-Radio, Boston, and as the New England representative for ZIV Television Programs. For the past six years, Wheeler headed his own firm of radio and television representatives which was sold last month to George Eckles. He lives in Brookline, Mass., with his wife and two sons, Todd and Jeffrey.



**Selvin Donneson** has been elected vice president of the Long Island Broadcasting Corp. (WWRL & WRFM). He joined WWRL in 1947 as a salesman and became sales manager five years later. Donneson is known as one of the pioneers of Negro-appeal radio through his association with the New York station, which is primarily a Negro and Spanish-language outlet. WRFM is an fm station which airs "good music" exclusively. Donneson's new post will include certain managerial responsibilities.



**James L. Wichert** was named director of advertising and sales promotion for Chrysler and Imperial Division. In 1946, he joined the automobile corporation as district manager, and in two years, was appointed Detroit regional manager. Wichert became the advertising director for DeSoto in 1953, and assumed the additional responsibilities of sales promotion two years later. Before entering the automotive sales field, the new director's activities were in the auto financing, parts and accessories lines.



**Frank Merklein** joins TvB next week as director of member sales presentations, supervising the new color and black-and-white tv tape recorder operation being installed in TvB's New York headquarters. Merklein has been with NBC for the past 12 years, working in every phase of its technical operations. In 1958, he was RCA representative to the Brussels World Exposition. In 1957 he was selected by NBC to tour German tv installations for the State Department. Merklein is a graduate of the RCA Institute.

## OMMERCIALS

(*continued from page 38*)

0, and earning a total of 25 cer-icates. The combined affiliates of obert Lawrence also won nine wards and a total of 26 certificates, th Grantray-Lawrence of Los An-les sharing two awards with Play-use Pictures of California. (Two ots for the Minneapolis Gas Com-ny through Knox Reeves were dged as an entry and awarded top izes in consumer service and local tegories).

Playhouse was a close third in win-ngs, earning eight Awards (one ared with Stan Freberg and two ith Grantray-Lawrence) and a total f 20 certificates. The highest num-er of certificates (28) will actually o to MPO of New York, which won ix awards and placed 20 films among ne Top 250 and two in the 25 Clas-ics. Representative of the awards pread among producers is Fred Niles roductions of Chicago which won 5 wards and 13 certificates. (For de-ails, see charts pages 39, 40.)

Geographically, as might be ex-ected, the preponderance of certifi-ates will be divided between the two oasts. Forty-seven of the winners 54%) were produced by New York ompanies. Twenty-seven winners 32%) were produced by West Coast ompanies. Thirteen winners (14%) ere produced in other areas of this ountry and Canada.

Entries were limited to commer-ials appearing on television in the J. S. and Canada between 31 March 959 and 31 March 1960. The bulk f the entries similarly came from ew York and West Coast based gencies and producers—49% of the ntrants being New Yorkers, while 9% claim the West Coast, 10% eadquarter in the midwest, and 22% re scattered throughout the country. hese ratios hold up fairly consistent-y in analyzing the Top 250 selections nd the winners.

There were 1327 commercials en-ered in all. Eighty-eight agencies (branch offices counted separately) ccounted for 757 entries or 57% of he total, while 560 entries (42%) ame from 75 production companies nd 10 entries directly from adver-isers (see chart page 38).

Plans and procedures for this First merican Tv Commercials Festival & orum were set by a Tv Commercials Council of fifty eminent advertising executives from all sections of the country. The 1327 entries were first screened by judging teams of between five and eight members of the Council according to their product category. The Top 250 which were selected were then screened by the entire Council in order to determine the awards. Names of agencies and production companies were not furnished to the judges, whose criteria of selection were *believability*, *demonstration*, *identification*, *tastefulness*, *entertainment*, *information* and *impact*.

The Council, which is headed by John P. Cunningham, chairman of the board of Cunningham and Walsh, numbers among its members some 34 agency copy, art, creative and production executives; also 13 directors of advertising and marketing of major corporations, the president of a leading independent tv station and two important members of the advertising trade press. SPONSOR endorsed the Festival in this first year as part of its *Leadership* role in broadcasting. Future festivals, which are planned as an annual event, are expected to receive industry-wide support from general advertising and broadcasting groups.

## TEN SECONDS

(*Continued from page 37*)

of CBS and NBC, however, do not display a readiness to follow ABC's course. From both outfits come expressions of apprehension similar to those of the agencies. CBS station relations v.p. Carl Ward stated that for the foreseeable future his network would be holding the line on evening chainbreaks. Likewise Don Mercer NBC station relations director, who called the ABC plan, should it become operational, "one more factor" to be considered in the continual review of affiliate requests for more time.

The NAB Code has been revised, effective 30 October, 1960, to allow for lengthened stationbreaks. Whereas the old version refers to "the established practice of reserving for station use the last 30 seconds of each program for stationbreak and spot announcements," the altered code reads, "the aggregate total of the announcements [at stationbreak] shall not exceed 70 seconds within the station's highest rate period for announcements."

## PUBLIC SERVICE SHOWS

(*Continued from page 42*)

- There's a general lack of interest in forum and world affairs programs unless they are truly informative and authoritative, with a strong feeling that such programs should not be used as a sounding board for propaganda or axe grinding.
- Less than 3% of those responding mentioned the need for more cultural or educational programs although there were several additional favorable comments on such programs now on the air. A listing of program preferences by type appears in the chart, on page 41.

In this survey, 51% of the respondents said they would not like to see more forum and panel programs dealing with current world problems, with 49% saying they would. When asked if they were in favor of canceling regularly scheduled programs between 7:30 and 11 p.m. for public service shows, 58% said no and 42% said yes. If such programs were available—an even number, 43%, said they would and would not watch, with 14% responding they didn't know. Viewers were, however, in favor of canceling regularly scheduled programing for specials or sports events—54% for the specials, 56% for football, 58% for basketball and 60% for baseball.

Some sample viewer comments, which ranged from a sentence to a full typewritten page: "We get together for viewing between 8 and 11, and enjoy entertainment. It's our only time for forgetting work and problems, so we want to be entertained. We do think we should have a better informed public in current world affairs, but after the rush and pressure of the day it's good to sit and be entertained by outstanding talent with a good laugh thrown in . . . (Public service shows) are generally stiff, rigged ahead of time, a rehash of what you already know . . . They never arrive at any conclusion . . . Most are merely segments of viewing time used by interested parties to promote pet projects."

NOW ON TV see pages 16 and 17

*frank talk to buyers of air media facilities*

# The seller's viewpoint



*It is not too often that a man in the radio/tv field has solid experience as both buyer and seller. The writer of the piece below has. He is Fletcher Turner, national sales director of WRAL-TV, Raleigh, North Carolina. Turner spent, as he points out below, nine years as a timebuyer in New York before turning to the selling end of the business. His comments about the problems of visiting station men should be instantly recognizable, and his balanced views on what can be done about the problems should be of interest to many.*

## OH, THAT LONG WAIT IN THE AGENCY LOBBY!

At the beginning of this article I would like to point out that I was a timebuyer in New York for nine years. It was before the hectic days of television, but at that time it seemed hectic enough. There were many nights when the midnight oil burned. After that I was a salesman for two New York radio stations and a rep salesman, before returning to my home town.

Because I have been on both sides of the fence I know something of the problems buyers and station men face, and have several suggestions which may be of value to all.

As you all probably know, when a station or sales manager visits major agency centers, his objective is to make as many "good" calls as possible. Generally the station's rep arranges for the visitor to call upon the buyers he feels he must see (he cannot see everyone he would like to during a week's trip, hence the most pressing calls are set up first).

Then comes the long wait in the agency lobby. One appointment time runs into another, until he is hopelessly lost and his other appointments are perturbed due to his lateness. As a former timebuyer, I realize that there are times when the buyer must attend to pressing matters and thus can't see the station man when scheduled. However, it would be beneficial for everyone if he were notified in advance (when possible, of course) that he will have to wait. This would give the visitor a chance to notify his other appointments or postpone his call till a more opportune time. Then, too, the buyer can tend to his problems without undue haste.

By the same token, once in the buyer's office his sales story is continually interrupted by a barrage of phone calls, and it is obvious the sales story is not hitting home. An apparently easy solution would be for the secretary to take all calls for the next 10 minutes or so, which would permit the station man to complete his story.

Something which doesn't occur too often, fortunately, but when it does is most embarrassing to the station representative as well as the station manager, is the "automatic buy," where other stations in a market are not given an opportunity to submit availabilities. Certainly a hurried buy that involves a spot adjacent to *Gunsmoke* or *Wagon Train* is understandable, but these are the exception rather than the rule. A truly objective study cannot predetermine which single station or two stations offer the better buy. In this type of buy the decision is based on past knowledge, which may be completely antiquated or fallacious. Only through competitive selling will the client receive equal value for his dollar.

These apply to only a small percentage of the buyers I have called upon. In the main I feel the timebuyer works harder and has more responsibility in spending the client's money wisely than most sellers realize.

# YOURS FREE

## AS A SPONSOR SUBSCRIBER

**Our apologies to**
**Atlanta, St. Louis, Boston,**
**Dallas and some other cities!**

The new 5-City Directory, just off the press, contains more than 1900 listings, and 36 pages.

It's the recognized tv/radio guide to 5 cities where 93% of all national spot business is bought.

The 1960 directory is substantially bigger than any of its predecessors. You will find it more useful, and we hope you will forgive us if your city is not included.

If you're a SPONSOR subscriber drop us a note and we'll send you a 5-City Directory with our compliments.

If not, the price is 50¢ each . . . 40¢ in quantities of 5 to 10 . . . 30¢ for 10 or more.

If you're not a subscriber, enter your subscription now by using the form shown on this page. We'll send you, as a bonus, not only the 5-City Directory but also the 220 page 1959-60 Air Media Basics including Radio Basics, Tv Basics, Timebuying Basics, and much more.




**Sponsor Publications Inc.**
**40 East 49th St., New York 17, N. Y.**

☐ Send me____ copies of Sponsor's 5-city directory.
☐ Enter my subscription to Sponsor for one year at $8.00 and send me FREE the 5-CITY DIRECTORY & AIR MEDIA BASICS.

NAME _____
TITLE _____
COMPANY _____
ADDRESS _____
CITY _____ ZONE ____ STATE _____

# SPONSOR SPEAKS

### A project for the industry

When Wallace A. Ross approached SPONSOR last fall with his plan for an American Tv Commercials Festival, we were immediately impressed with the idea.

We recognized that the industry had long needed a professional forum for the review of outstanding tv sales messages; we knew that meaningful awards by competent judges would help raise both the practices and the prestige of the tv advertising business.

Feeling this way, SPONSOR was glad to lend its support and backing to the First American Tv Festival, and we are delighted with the results that were obtained.

With over 1,300 entries, judged by a blue ribbon panel of 50 practicing advertising men, the Festival was a huge and unqualified success.

Plans are now under way for the 1961 Festival and, at this point, we'd like to make our position clear.

We believe that these festivals should be supported by the entire industry—that they should be identified not with one trade publication, but with all sections of the business concerned with tv selling.

SPONSOR will always follow the commercials festivals carefully and be proud of our part in getting them started. But the project is too big, and too important to be tied to any single segment of the industry.

For this reason, we urge now that such groups as the 4A's, ANA, AFA, and NAB take over and insure the continuance of the highly successful Tv Commercials Festival.

### New projects to be announced

As we see it, SPONSOR's role in industry affairs is to give support and help to worthwhile projects on every front. Thus, a few years ago we campaigned for an RAB and a TvB. Thus we are now engaged in a drive to standardize and simplify radio/tv spot buying.

Within a few weeks we shall announce significant new projects which will be SPONSOR backed. Watch for them.



**THIS WE FIGHT FOR:** *Unceasing creativity in tackling the problems which face the industry—a never-ending search for better ways of buying, selling and programing radio and tv.*

## 10-SECOND SPOTS

**Moved:** George Mathiesen, gener manager of KYW-TV, Cleveland, sen a letter to a party in Wooster, Ohi received it back several days late with this notation written across th envelope by the Wooster postmaste —*"Deceased—left no forwarding ad dress."*

**The truth:** An inferiority comple could be a good thing—if the righ persons had it.—Pat Buttram, CBS

**Tv note:** A fragment of dialogue be tween two men hurrying along Fift Avenue one spring day recently ha been reported to us. "The televisio drama *I'm* waiting for," one ma said desperately, "is the night tha the decay germs rally and beat th toothpaste. What a hell of a show that will be."—Caskie Stinnett in "Speaking of *Holiday*."

**Pre-empt:** A Cuban tv performer, discouraged at his show's pre-emption by one of Fidel Castro's telethons, said, "What can you do when they consider the pre-emption an act of God?"—*TV Guide.*

**Tooth for a tooth:** Memo on a program change in movies from WSJV-TV, South Bend-Elkhart—"On Friday, July 29th . . . Please cancel *The Monkey's Paw.* Insert *The Panther's Claw.*"

**Tv cure:** The curious thing about the sick comedians is that they all seem to be getting along so well.—Will Conway.

**Ammo:** Now that June is over, here's a tardy breakdown on what to throw at the happy couple depending on where the marriage took place — Main St., U.S.A.—Rice.
Beatnik Greenwich Village — Wild rice.
Hollywood—Minute rice.

**Climber:** The agency media director called the young timebuyer in on the carpet. "You've been going over my head again, haven't you?" he said.

"I d-d-don't know what you mean, sir," stammered the timebuyer.

"Isn't it true," roared the media director, "that you've been praying for a raise?"



# FRONT LINE

## of the WSB-TV news team

Poised here before *White Columns* are the men and mobile units that provide viewers with the most complete local and regional television news coverage in Georgia.

Cars shown are equipped with 2-way short-wave, mobile telephones, police radio. Complete mobile unit is pictured right. A helicopter is on call. Magnetic sound cameras are used.

When an alleged attempt was made to bribe a Fulton County grand jury foreman, a concealed WSB-TV cameraman filmed the actual passing of money. For this filmed story WSB-TV has just received the Associated Press' highest news award for Georgia in 1959—"Superior" in general news.

This station also was awarded the AP "Superior" for news features—the staff-produced "One in a Million" that documented Atlanta's reaching a million population being the winner.

With seven local newscasts daily, in addition to regular network news, WSB-TV is THE news station of Georgia. Audience ratings are consistently higher than for any other Atlanta tv outlet.

ATLANTA'S

**WSB-TV**

CHANNEL 2

iliated with The Atlanta Journal and Constitution. NBC affiliate. Represented by Petry. Associated with WSOC/WSOC-TV, Charlotte; WHIO/WHIO-TV, Dayton.




# SUMMER PROGRAMMING STYLED FOR SUMMER SELLING!

Summer campaigns zoom to peak-season results on WPRO-TV, CBS for Southern New England, America's first vacationland. Cape Cod, Newport, Martha's Vineyard, Nantucket and other summer colonies *more than double* the viewer size of America's twelfth largest market.

WPRO-TV programs and promotes for peak-season results all summer long. First run feature films . . . 12 personalities with daily shows . . . Red Sox baseball . . . CBS summer specials including the Olympics and Nominating Conventions swell WPRO-TV's great summer audience of buyers.

Call Gene Wilkin in Providence at PLantations 1-9776 or Contact Blair TV.

**WPRO-TV** Providence

Represented by Blair TV

Capital Cities Broadcasting Corporation

18 JULY 1960
40¢ a copy • $8 a year

# SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE


# DO YOU BUY TIME

## N SAN ANTONIO or HOUSTON?

Then, for Heaven's sake, check your latest Hooperating.

u'll be amazed to see how KTSA has clobbered the San Antonio opposition.

And in Houston, Hooper now shows KILT nearly DOUBLE its

nearest competition. Ask John Blair for the latest figures!

## The McLENDON Stations:

YSL uffalo | WAKY Louisville | KTSA San Antonio | KILT Houston | KABL San Francisco | KLIF Dallas | KEEL Shreveport



**HOW CLIENTS SOLD ON TV AT CONVENTION**

A set-side report on tv commercials from Los Angeles and how 11 web sponsors fared

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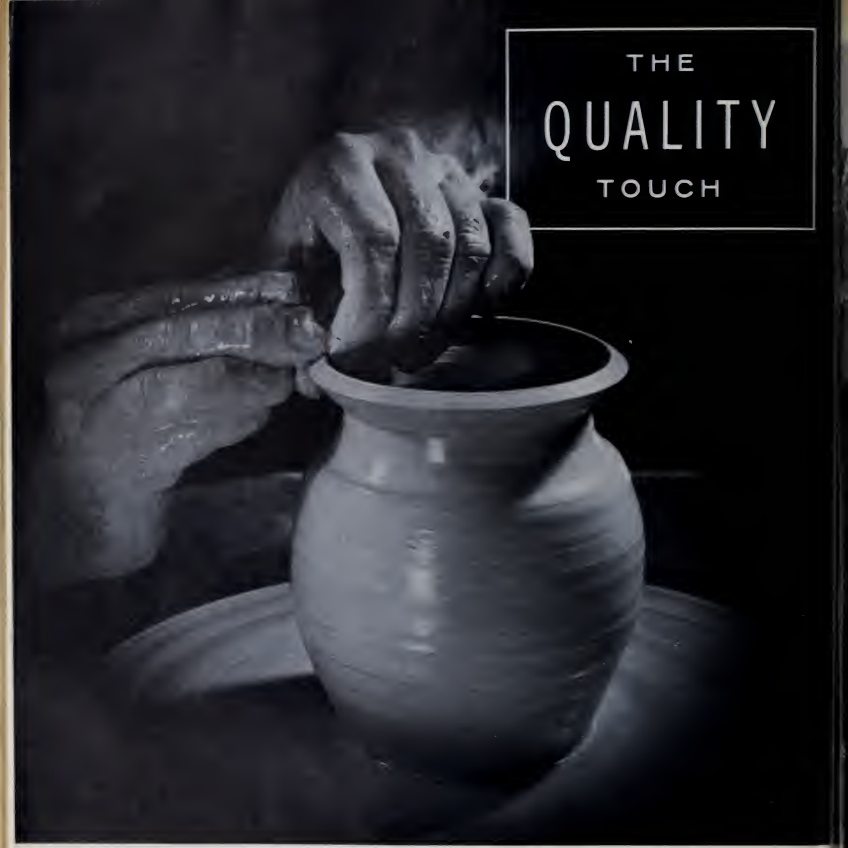
**The high cost of agency tv departments**

Page 36

**Trend in tv commercials: the soft sell**

Page 40

DIGEST ON PAGE 4




Faster and faster the potter's wheel spins... from a mere mound of clay there suddenly arises a cherished piece of pottery – a visible reflection of one who possesses a quality touch.

Oftentimes this all-important quality reflection is not visible. Nevertheless, it is there . . . to be sensed and valued. Such is the case when quality enters the operational scene in today's better radio and television station operations.

Represented by

Edward Petry & Co., Inc.

The Original Station Representative



WFAA

TELEVISION abc

RADIO abc/nbc • DALLAS

Serving the greater DALLAS-FORT WORTH market

BROADCAST SERVICES OF THE DALLAS MORNING NEWS


buy St. Louis
'a la card*
*KTVI rate card your lowest cost per thousand
TV buy in St. Louis
In the Chimp Arena
at the St. Louis Zoo
Represented
nationally by
BLAIR-TV
KTVI 2
CHANNEL
ST. LOUIS
abc

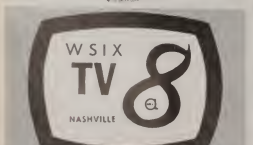
NASHVILLE'S
WSIX-TV
Now offers
"Live" as Life
Quality...with NEWEST
VIDEOTAPE*



the fastest way to sell the Central South

Simplified, economical production . . . the quickest way to get your sales message across. In Tennessee WSIX TV offers you the latest model VIDEOTAPE* television — improved circuitry insures brilliant reproduction. Complete facilities for both recording and playback . . . or send us any tape that's been recorded on an Ampex VR-1000 for immediate scheduling.

VIDEOTAPE




TV 8 LAND OF THE CENTRAL SOUTH
Represented by Peters, Griffin, Woodward, Inc

© Vol. 14, No. 29 • 18 JULY 1960
SPONSOR
THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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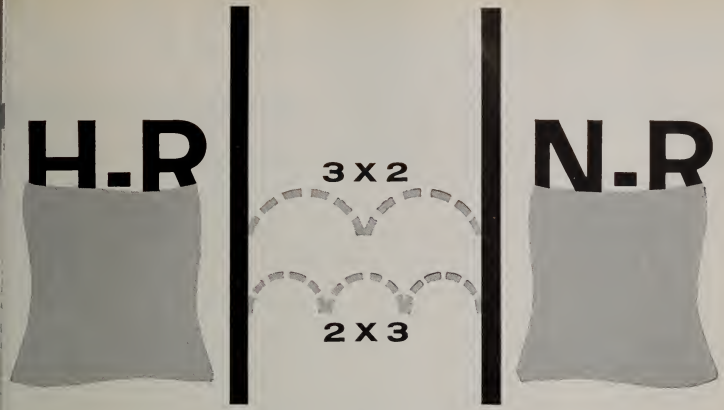
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# BOUNDERS IN SACK SUITS

It's station rep day at the Annual Time Buyers Outing. By a series of eliminations, our man from H-R and another from Nameless Reps, Inc., have achieved the finals of the sack race (not to be confused with Bag Holding, which is another puzzle entirely). They are to race to a point one hundred feet distant, and return.

Clockers have 'em cased, from preliminary heats, as a 3x2 one-gaiter up against a 2x3 one-gaiter. (One covers three feet per bound and makes two bounds while the other, covering two feet per bound, makes three bounds. Neither can change his length of bound.) Both are adroit enough to negotiate the turn without loss of time.

The prize, twelve unbreakable appointments with twelve time buyers of twelve agencies of his choice, is won by the H-R man. Was he the 3x2er or the 2x3er?

*You too can be a winner. Each correct solution wins a fresh copy of Dudeney's "Amusements in Mathematics," published by Dover Publications, Inc., N. Y. C.*

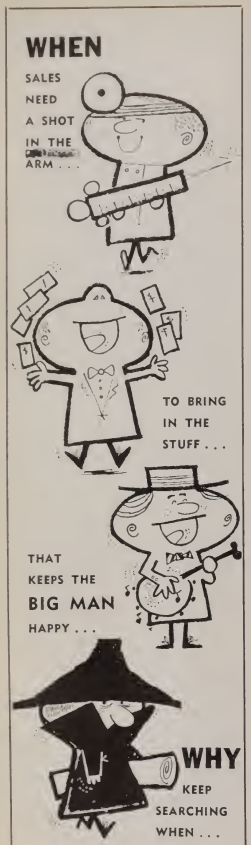
**wmal-tv**

abc

Channel 7, Washington, D. C.

*An Evening Star Station, represented by H-R Television, Inc.*

Affiliated with **WMAL** and **WMAL-FM**, Washington, D.C.; **WSVA-TV** and **WSVA**, Harrisonburg, Va.





# NEWSMAKER of the week

***Today, 39-year-old Ted Bergmann—a 13-year pioneer in television advertising—joins Revlon, Inc., as vice president in charge of that company's giant advertising program in tv, radio, magazines and newspapers, after being president of the Parkson agency, New York. The move portends even greater tv stress for the cosmetics and the other divisions.***

**The newsmaker:** After a week's vacation between jobs at West Hampton, a posh resort area near his Manhasset home on Long Island, Theodore G. Bergmann is launching into his new post at Revlon with a verve which matches that of his energetic employers.

His plans as advertising v.p.? "It would be presumptuous, at this point, to discuss them. But tv has played and will continue to play an extremely important part in Revlon's future. It is easily the most influential of all media." His tv experience, of course, was a major determinant in the thinking of Revlon President Charles Revson.



*Theodore G. Bergmann*

Bergmann joined WABD, New York, the DuMont key station, as a salesman in 1947; worked up to become managing director of the DuMont network and its three o&o stations.

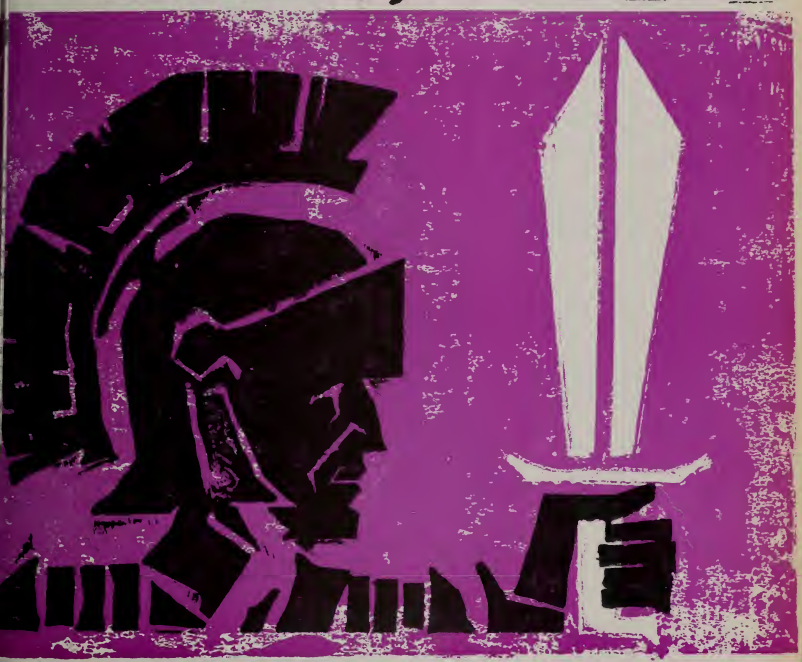
But he's an all-around ad specialist as well as a tv pro, having been v.p. and member of the marketing plans board at McCann-Erickson. He's been president of Parkson since 1957.

There he gained toiletry and cosmetics experience (Pharmaceuticals, J. B. Williams), with 90% of the billings in net tv. One of his successes: *Twenty One*, the Pharmaceuticals show which matched the success of Revlon's *$64,000 Challenge* and *Question* programs.

Mr. Bergmann's appraisal of tv today seems to point toward exclusive program sponsorship for Revlon. He has "lots of ideas about what's going on in tv today," and he "deplores the magazine concept or spot carrier concept that is almost blanketing the medium. They remove from the advertiser the valuable basic pluses over and above the inherent selling ability of the medium. A lot of spots in a lot of different shows lose the most potent factor—the image-making or gratitude factor—identification of the product or the company name with the program property. The more the industry goes in this direction, the less effective the broadcaster makes the medium."

Mr. Bergmann is active in industry as well as civic affairs. A past board member of the NAB, he's now on the boards of the Radio-TV Executives Society and the Academy of Tv Arts and Sciences.

# CAME, I SAW



# CONQUERED

Egypt, Caesar went to Syria and Pontus, and in quick order, routed Pharnaces II, sending back his famous message. Balaban Stations haven't taken to wearing the victor's laurel wreath around their s, but it's a fact Balaban advertisers are conquering their markets. Balaban directs their messages, aesar's, straight to the point . . . the selling point. Balaban programming, stimulating personalities and o-and-go appeal gets listeners and keeps listeners – keeps 'em listening and keeps 'em buying! Let alaban Stations carry your message, straight to the buyer. Balaban Stations – couriers par excellence!

**IE BALABAN STATIONS** in tempo with the times • **John F. Box, Jr., Managing Director**

**L-ST. LOUIS WRIT-MILWAUKEE / KBOX-DALLAS**

Chicago's most popular after dinner host...





**Largest share:**
WNBQ wins Chicago's biggest nighttime audience share—an average of 31.7% per quarter-hour, 6 pm to midnight, Monday through Friday.

**Most adults:**
And it's the audience you want most to talk to—88% adult!

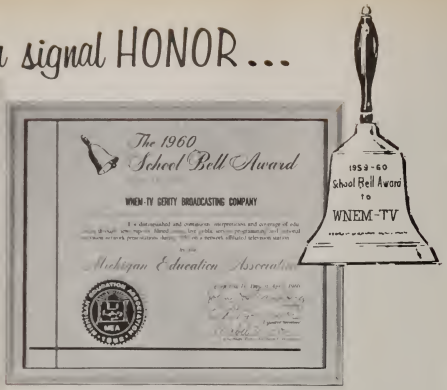
**Biggest buying power:**
The biggest share of audience and the most adults among all Chicago stations, means the greatest purchasing power. For the power to sell in Chicago, use...

WNBQ

NBC Owned • Channel 5 in Chicago
Sold by NBC Spot Sales

Source: NSI May 1960 & NSI April-May 1960

# a signal HONOR...




The Michigan Education Association, at their 1960 representative assembly, cited WNEM-TV "FOR DISTINGUISHED INTERPRETATION AND COVERAGE OF EDUCATION THROUGH NEWS REPORTS, FILMED SERIES, LIVE PUBLIC SERVICE PROGRAMMING AND NATIONAL NETWORK PRESENTATIONS DURING 1959."

## channel 5 WNEM-TV the first TV station to ever win this AWARD!

. . . another in a **long line** of distinguished **awards** and **honors** bestowed upon WNEM-TV, Eastern Michigan's FIRST VHF STATION.



"This 1959 School Bell Award was received with deep gratitude and appreciation. Please join me in sharing this signal honor, and rest assured that WNEM-TV will always strive to measure up to its responsibilities to our many associates."

Most Sincerely,
James Gerity, Jr.,
President
Gerity Broadcasting Corp.

CHANNEL 5

**WNEM-TV**

serving
FLINT • SAGINAW • BAY CITY

Represented by
NB Gerity



**SPONSOR**
THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE



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# Hard-boiled rating service

Let's face it: The toughest rating service of all is determined by the sponsor's pen; he either signs a renewal or he doesn't. And, by this standard especially, we shine with a gem-like brilliance. For example, Esso Standard has sponsored our 11 P.M. news for five years without an interruption. Sealy Mattress has sponsored the 11:10 P.M. weather show for eight years. Ratings like these from top national advertisers pay off — for our clients and for us — against any competition.

NBC abc

Edward Petry & Co., Inc.

## WJAR-TV

CHANNEL 10,
PROVIDENCE, R.I.

Concentrate in

JACKSON, MISS.

*Did you know?*

**Over 233,000**

**TV Homes**

★ ★ ★

**A Billion Dollars**

**in Retail Sales**

★ ★ ★

*All in the*

**JACKSON**

**TV Market**

**Area**

**WJTV**
**CHANNEL 12**
KATZ

**WLBT**
**CHANNEL 3**
HOLLINGBERY

*by John E. McMillin*

# Commercial commentary

## Hey, getcha co' beer



"Holy cow!" shouted Phil Rizzuto. Roger Maris had uncoiled that cream-smooth swing and the ball was going, going, gone on a flat trajectory into the upper right field stands of Yankee Stadium.

"Holy cow!" said Rizzuto again. "Say, did you see that?" And suddenly, as Phil burbled on and Maris went tearing around the bases in a burst of triumphant modesty, I got to thinking about my father, Ralph E. McMillin who, 47 years ago this summer, was sports editor of the *Boston Herald*.

Sitting in the pressbox high above Fenway Park he pounded out, back there in 1913, exactly the same kind of tribute:

"*Zowie! Police! Say, did he hit that ball?*
*Well take it from me he did:*
*He's the guy with the eye that they never get by.*
*The little ol' murderin' kid.*"

That's the kind of language I was weaned on. And I know I have a built-in family prejudice in favor of baseball and the work of such ace sportcasters as Rizzuto, Mel Allen, and Red Barber.

But even admitting this inherited bias, I'd like to suggest that the season-long telecasts of the Yankee games are the greatest single tv treat we have in the New York area, and an almost perfect example of enlightened tv sponsorship.

If there are other advertisers in America who are doing a better selling job in a friendlier way than Winston, Camel, and especially Ballantine beer, I'd like to know who they are.

### Li-ve-ly golden, crys-tal-ly clear

For the R. J. Reynolds brands, of course, the commercials on the Yankees' home-and-away games represent a relatively minor part of huge, year-round advertising campaigns. And, as I've said before, Winston (and Camel too) always sell good, like a cigarette should.

But the Ballantine effort seems to me even more remarkable. For the Newark firm is competing in one of the country's best advertised industries and is batting close to 1,000 in a very tough league.

According to the judges in the First American Tv Commercials Festival last May, three different product categories lead all others in today's creative selling.

We found more top commercials for autos, prepared food mixes and beers than for any other classifications.

And of these groups, beer is certainly the most surprising.

With automobiles, there are dozens of style, model, and accessory features that can be shown photogenically in a tv spot.

With prepared food mixes (cakes, muffins, instant potatoes, instant onions, instant coffees, etc.), there are strong elements of nov-

(*Please turn to page* 14)

# "THE JIM BACKUS SHOW —HOT OFF THE WIRE"

**Wire press service—or madhouse?** No one knows for sure. But this is certain. "The Jim Backus Show—Hot Off The Wire" will be one of the funniest, zaniest shows ever seen on television.

Jim Backus plays John Michael O'Toole, last of the free-wheeling journalists. As sole proprietor and editor of Worldwide Press Service, O'Toole lives only to "scoop" the major press associations. And that's the root of the fun in this new comedy series.

Supporting cast includes Nita Talbot, who has a long string of Broadway, television and movie credits. She aids and abets the high-jinks as O'Toole's Girl Friday. Ray Singer and Dick Chevillat, who have written for most of television's top comedy series are producing "The Jim Backus Show."

NBC TELEVISION FILMS, A DIVISION OF CALIFORNIA NATIONAL PRODUCTIONS CNP



**FOREIGN NEWS ANALYST** — O'Toole stays abreast of the news from the four corners of the globe . . . via radio. But John Michael O'Toole will start a war if necessary to create a front page story.

**FASHION EDITOR** — O'Toole doesn't know a peignoir from a penguin. But if he needs fashion news he'll get it. If necessary, his men will write an "exclusive," *then* go out and make the news happen.

**SPORTS EDITOR** — O'Toole makes it a habit to get all the sports news first-hand . . . from bookies, and tipsters. Actually, O'Toole's favorite sport is scooping the major press associations on hot news.

YOU
KCAN'T
KCOVER
TEXAS
without
KCEN-TV




5 & 10!

our plans for top rated spots in class B, C and D time deliver viewers at lowest cost per thousand.

NBC
CHANNEL 6
KCEN-TV
TEMPLE • WACO

BLAIR TELEVISION ASSOCIATES
National Representatives



elty and how-to instructions that make the tv job comparatively easy.

But beer is a product that causes copywriters to cringe.

The differences between beers are non-demonstrable (at least on tv). The sales arguments and copy platforms permissable in a beer campaign are as ephemeral as the foam on a Third Avenue stein.

Yet somehow, by some creative miracle, we have more fine beer advertising—Budweiser, Schlitz, Coor's, Piel's, Carling, Stroh's, Busch Bavarian, Schaeffer and many many others—than we have for almost any single product you can name.

And for all-round advertising excellence—for its program gift of Yankee baseball and its "li-ve-ly golden, crys-tal-ly clear" commercials, my own vote goes to the Ballantine campaign.

### The sale with brewer's gold

Baseball and Ballantine are now in their 14th year in New York and let no one underestimate the value of this long association.

Charles Liebman, president of Liebman Breweries, and the originator of the "Miss Rheingold" contests, once told me this about beer advertising, "With a frequent-purchase item that has no novelty features you can't hope to get by with straight, hard-sell product announcements. You've got to *give* people something—entertainment or programing."

Ballantine, with its superlatively handled Yankee broadcasts, has been giving the public something very special. And undoubtedly it has been cashing in on what Leo Burnett calls the "glacial power of friendly familiarity."

But it would be a mistake to think that mere gratitude for the televised exploits of Messrs. Mantle, Maris, Berra, Ford, and Stengel has made Ballantine the "largest selling beer in the East."

Equally important and much more significant to advertising men is the masterful way in which Ballantine, with its agency William Esty, has built up its structures of tv commercial selling.

One of the keynotes of the Ballantine approach is variety, or as they call it, "freshness of exposure"—a mercifully pleasant change of pace and treatment which keeps a viewer from getting bored, irritated, and sore, as you do with the pounding copy repetitions.

For its baseball broadcasts Ballantine uses nine different types of commercials, over 30 different announcements in a season.

They range from the gay and humorous "Three Ring Pete" cartoons down to straight live sales pitches delivered by Mel Allen. They include two different puppet campaigns, a "Lighter Side of Sports" series, a "Paul Hahn," a "Peter Crisp" series, and numerous still life product treatments. And new commercials for each series are being fed into the Ballantine pool every month.

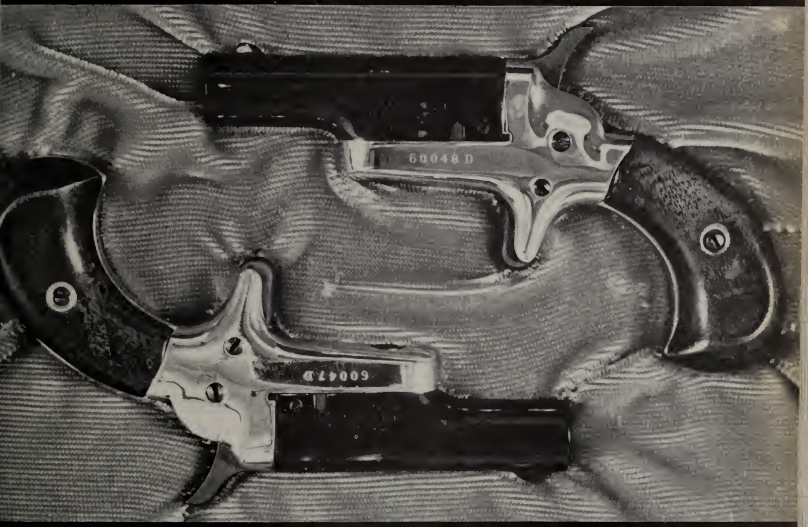
Holding them all firmly together are the well-known Ballantine trade marks, the "Three Ring Sign," the "Hey, getcha co' beer" call, and the bouncy "ic-e-ly light, pre-ci-se-ly right" jingle.

There's no mistaking the copy and sales points which Ballantine is making. Like all smart advertisers, they concentrate on a few simple sales themes, and stay on target.

But within the framework of a carefully planned copy approach, they show a bright gay friendly creativity and originality which any adman could be proud of.

This is my idea of sound, enlightened advertising practice. To borrow Ballantine slogan, it's a "sale with Brewers Gold."

# QUALITY TELEVISION*
# SELLS
# RICH, RICH
# SOUTHERN NEW ENGLAND




QUALITY IN THE GUNSMITH'S CRAFT IS REPRESENTED BY THESE MATCHED DERINGERS, MANUFACTURED BY COLT'S OF HARTFORD. A PROUD NAME SINCE 1836.

IN RICH, RICH SOUTHERN NEW ENGLAND, QUALITY IN TELEVISION IS THE HALLMARK OF WTIC-TV.

OH YES, WTIC-TV PROGRAMS ARE HIGHEST RATED TOO.

**WTIC TV 3** HARTFORD, CONNECTICUT

*ASK YOUR HARRINGTON, RIGHTER & PARSONS MAN

how does a tatto



**ncern you ?**



Two ways.

First — it's a perfect illustration of what a great campaign can do. Second — it proves that the advertiser who believes in advertising ends up a power in his industry.

So — how does this concern a broadcaster?

So — it works the same way here.

Every station that sells advertising — and has equal faith in buying it as well — always winds up with a bigger share of spot in its market.

Think it over.

And don't eliminate the "tattoo".

We respectfully suggest you find the "tattoo" that suits your station image best — then call SPONSOR.

SPONSOR reaches practically everyone involved in the purchase of time—of course. But there's a special segment it reaches best. We call it "the influential 2000" because this "influential 2000" actually purchases better than 95% of all national radio and TV spot. SPONSOR has a greater penetration of influence within this group than any other book in the broadcast field.

That's our sales "tattoo"—substantiated by every independent survey made.

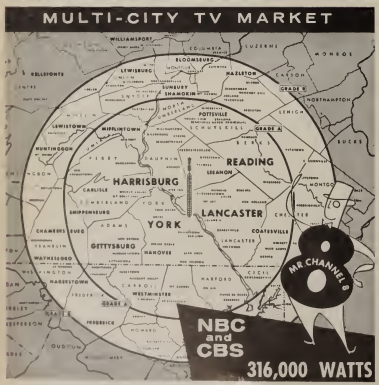
**SPONSOR**

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

40 East 49th St. MU 8-2772 New York 17

*Everywhere people are saying . . .*




# WGAL-TV

is favored by viewers in Lancaster-Harrisburg-York, plus Gettysburg, Hanover, Lebanon, Chambersburg, Lewistown, Carlisle, Shamokin, Waynesboro, and many other communities. Profit-proved for advertisers, this multi-city market is important to your selling plans.

**WGAL-TV**
*Channel 8*
**Lancaster, Pa.**
**NBC and CBS**

STEINMAN STATION
Clair McCollough, Pres.

*Representative:* The MEEKER Company, Inc. New York • Chicago • Los Angeles • San Francisco

*Most significant tv and radio news of the week with interpretation in depth for busy readers*

# SPONSOR-SCOPE

18 JULY 1960
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**There's lots of open time right now but tv stations, especially in the major markets, appear to be holding firm to the 30-day confirmation rule for fall business.**

In other words, all that national spot accounts with September or early October starting dates are getting are **tentative acceptances**—for what they're worth—and **assurances they'll be hearing of confirmations around 15 August.**

Among the major accounts in the market for early fall start is **Vick's. Morse's media director, Orrin Christy, Jr., who's been on the road talking to stations about Vick schedules, admitted this week that he's been finding it tough to get confirmations.**

What this tightening of the 30-day confirmation bit may indicate is that the stations anticipate the **tightest market for spots in several years.** Particularly in view of the fact there'll be heaps of election money starting early September.

**A. C. Nielsen will be playing two sides of the media street soon.**

It's planning to launch a syndicated service which will produce what it terms a **cross-media analysis of tv and magazine audiences.**

On the magazine side it will deal with **total readership, unduplicated readership and various market and home characteristics.** It will also deliver tabs showing what the audience would be in **certain variations of exclusively magazine or inter magazine-tv mixes.** Subscription fee being asked of the big agencies: **$12,000 a year.**

**Know what a large percentage of calls reps have been getting lately from their radio stations pertain to?**

It's this: what should they do about accepting **at the local rate** a schedule on a national product which was being offered them through, as it might be, **a distributor, jobber or somebody traveling for a national advertiser or agency?**

Obvious reason for the phone call flurry: **that tee-off to reps by Ayer's Leslie Farnath** about seeing that the stations gave all national products equal rate treatment.

The key response of the reps to those calls: **it depends on how hungry the other stations in the market are for business; if too hungry, you'd better snap it up.**

**Don't be surprised if for the first six months of this year national spot tv shows a higher gross than network tv in gross time sales.**

At the rate they're going **spot should edge through with at least $10 million better than network.**

Of course, there's no comparing the actual expenditures made in the two media. First, **the ratio spent on talent in network is many times that of spot;** secondly, there's a big difference in **discounts prevailing in spot.**

**B&W's latest progeny, Kentucky Kings, is on the prowl for nighttime tv ID's via Bates, with September as the starting time.**

Among the other spot tv quests for the past week: **P&G's Lilt (Grey),** nighttime minutes; **Revlon's High & Dry (Grey)** day and night minutes, starting the end of July and running six-eight weeks at the rate of five-10 a week.

**Talk about innovations in supermarkets,** one has just opened in Rockland, Mass., that offers **wall-to-wall carpeting.**

The carpeting, however, is limited to the **gourmet department.**

**Prime-time shows principally appealing to kids appear to have become a dr on the market for the tv networks.**

Note in this regard that such hard names as **Disney, Shirley Temple and Bugs Bu ny still are unsold.**

What the networks, as the trade sees it, are up against:

1) **The base for the kid-seeking type of advertiser with the kind of mone that network requires is pretty narrow.**

2) **Rating obtainable in prime time may be good** but the **cost-per-1000 for t kid potential is far out of line** with what can be had from buying into kid shows sel tively.

Meanwhile, though, the demand for **spot availabilities in and around kid shows h begun to run so high that reps expect tv stations to create new repositories fo such business.**

This would be mainly to take care of the **pre-Christmas trade.**

The added programing: **5-5:30 Saturdays and Sundays.**

**International Latex is scouting around for a film barter deal with which to r place the one it made in July 1956 with C&C Tv Corp. involving the RKO librar**

Some of those C&C contracts are expiring **this year,** while others have **until July 196** to go.

Reported last week: **Latex was in process of negotiating a barter proposition tha entailed around $4 million.**

**Worth noting is the latest premium twist in the cereal field:** a **story book whic starts around the sides of the box and continues in a folder encased in the package**

Innovator: **General Mills' Twinkles.**

In other words, now that the **boxtop giveaway** by agreement of the manufacturers i out, the trend is to develop **cartoon-story characters stemming from the brand itself**

**Chalk up DuPont as one of the most shrewdly and successfully nursed account in the highways and byways of tv by an agency.**

Within the space of a few years **BBDO has maneuvered this chemical giant int the position where its expenditures for tv are not far from $12 million a year.**

Its network commitments alone are now about **$11.5 million,** what with the **Show o the Month,** the **June Allyson** show and its **48 commercial minutes to be devoted thi fall-winter for the promotion of the anti-freeze and auto-cleanser lines.**

There are also the periodic spot campaigns for the **textile division.**

**The watch industry isn't giving network tv the money play it did the 1959 fall conspicuously among the missing will be Bulova.**

For the Christmas buying season last year Bulova spent about **$2.6 million** for an al ternate week show and fourth quarter participations in Today.

Here's what the timepiece industry's commitment picture in network tv looks like th 1960-61 season:

| COMPANY | VEHICLES | TIME-TALENT COSTS |
|---|---|---|
| Westclox | Regular series | $2,700,000 |
| U.S. Time (Timex) | Specials | 1,250,000 |
| Elgin | Participation, special | 850,000 |
| Longine Wittnauer | Specials | 550,000 |
| Benrus | Special | 300,000 |
| **Total** | | **$5,450,000** |

**There's no question now about the spread of the alternate half-hour and participations taking their heavy toll on the singly sponsored program.**

The **number of regularly sponsored nighttime tv network programs with but one advertiser will be down to an all-time low of 25 come the fall.** And that against an all-time high of 109 commercial prime-timers.

A comparison of the singly sponsored program tallies over the past three falls:

| NETWORK | 1960 | 1959 | 1958 |
|---|---|---|---|
| ABC TV | 7 | 10 | 8 |
| CBS TV | 9 | 17 | 13 |
| NBC TV | 9 | 9 | 11 |
| **Total** | **25** | **36** | **32** |

**CBS TV's daytime sector proudly pointed out last week that in face of stiff price competition it's just garnered a mess of business.**

Cited as cases in point: **R. T. French,** two quarter-hours a week and additional quarter-hours from **Armstrong, J. B. Williams, Corn Products** and **Lever** (Lipton's Tea).

For an interesting contrast of what they're asking these days at the tv networks for **commercial minutes on untried nighttime programs:**

**Aquanauts (CBS), $18,000; Hong Kong (ABC), $28,000 and the Western (NBC), $21,000.**

**Daytime network tv billings fell off another notch in May.**

How the gross billings stacked up by network for that month and the first four months of 1960, as reported by LNA-BAR via TvB:

| NETWORK | MAY 1960 | MARGIN VS. 1959 | JAN.-MAY | MARGIN VS. 1959 |
|---|---|---|---|---|
| ABC TV | $2,833,000 | +43.2% | $14,773,000 | +9.5% |
| CBS TV | 7,174,000 | — 5.3% | 38,105,000 | —4.3% |
| NBC TV | 5,823,000 | —13.9% | 31,588,000 | —6.6% |
| **Total** | **$15,830,000** | **— 3.8%** | **$84,466,000** | **—3.0%** |

**What agency research people deem the most significant innovation in daytime network tv: the flexibility of the commercial announcement scattering operation.**

The core of their observation: **this technique of hitting all points of the week's schedule via minutes and crossplugs is something the multi-product advertiser has always wanted and not found available.**

A curious angle of this concept: the ability to achieve a **high level of reach and frequency** is such as to possibly **preclude the advertiser from appearing on the anchor show.**

Even for the **small advertiser,** say the researchers, it's been a **tremendous novelty.**

(For what new use techniques portent for daytime tv see 4 July SPONSOR, page 29.)

**Raymond Spector has the Hazel Bishop account back on his hands: Donahue & Coe quietly resigned it after less than five months.**

The cosmetic's last involvement with air media was in a couple things on CBS TV.

**Cynosure of the giant agencies is Ogilvy, Benson & Mather and their particular point of interest is this: how deft will OBM be in digesting the mammoth Shell Oil account with all its complex local factors?**

Media-wise Shell's **predominantly local** and OBM starts off faced with **a mountain of paperwork,** that is, **renegotiating time, program and space commitments.**

It also happens to be one of those accounts **where the regional and district people exercise heavy control over planning, budgets and media strategy.**

OBM hasn't indicated whether it'll **absorb some of the people who serviced the account at JWT,** nor was it ready last week to tell **how it will staff up to handle the account.**

Incidentally, it took McCann-Erickson two years to digest the Coca-Cola account.

Just to bring you up-to-date on some of the **latest factual facets of tv:**

- **The average home watches tv 45 hours a week,** which is better than the time devoted to the normal 40-hour work week.
- **Evening watching per week averages 24 hours per home**—only a minute less than the peak year of 1958.
- **The morning average is 6 hours and 16 minutes a week** and in the **afternoon it's 10 hours and 33 minutes.**

(For the latest statistics on this medium and radio see Air Media Basics, scheduled for inclusion with the 1 August SPONSOR.)

**Spot tv's new business developers aren't calling quits just because the Detroit automotives have gone high-wide-and-handsome for network tv this fall.**

**Carriers of the spot message for at least two of the major reps last week made the rounds of the GM agencies, filling them in on the latest facts and arguments.**

Admitted the missionaries: we've still got a **hard row to hoe** before Detroit becomes aware of the right media balance and mix in these 1960's.

**Don't think though that these sales development people in tv rep firms aren't doing something resourceful about getting a bigger share of automotive money this fall.**

Several have already lined up **dates for early July** at which they'll pitch **something different in getting maximum mileage out of spot via actual local devices.**

One of them has a **local personality angle** which he figures will **appeal strongly to the smaller companies because it will have the effect of "making $3,000 look like $6,000."**

**Fearsome that the thing might be symptomatic, JWT's making a strenuous effort to dissuade WJAR-TV, Providence, (a two-station market) from putting the Tennessee Ernie Show (Ford) on delay and replacing it with the Untouchables live this fall.**

WJAR-TV's supposed reason: Groucho Marx who follows Ernie is unsponsored.

JWT may raise this point: can NBC be considered as **having a valid contract** for the Ernie Ford Show if it can't deliver the stations live the program's been accustomed to.

**Bates reports that Continental Baking,** which spent around $7 million for spot tv in 1959, **has no plans for the fall firmed up.**

However, there have been signs that it's thinking of announcements. Also, **nothing is expected to come out of that query it made about local events programing.**

**For other news coverage in this issue,** see Newsmaker of the Week, page 6; Spot Buys, page 46; News and Idea Wrap-Up, page 60; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 67; and Film-Scope, page 56.




# IT'S A THIRD PARTY LANDSLIDE

... In the Land of Milk and ~~Honey~~ M

## AND WHY NOT! LOOK AT OUR PLATFORM

1. Channel 2 for those extra counties.
2. CBS for the best in Public Service.
3. 400,000 TV homes for greener pastures.

In the Land of Milk and ~~Honey~~ M!

**WBAY-TV** 2

GREEN BAY, WISCONSIN

HAYDN R. EVANS, General Manager • Represented by THE KATZ AGENCY



**BRAND-NEW:**
Out of the thousands of
**SATURDAY EVENING POST**
stories read and loved by millions
of Americans, **ITC** now proudly
brings to television first run,
for the first time, the

"BEST OF THE POST"



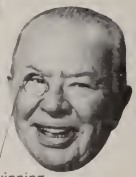
**Pat O'Brien**
. . . hard-hitting
action



**June Lockhart**
. . . tender
romance



**Everett Sloane**
. . . Western
adventure



**Charles Coburn**
. . . tongue-
in-cheek
farce

Pulitzer Prize-winning
authors like MacKinlay Kantor,
Conrad Richter, Stephen Vincent
Benet . . . and many others.

I T C
INDEPENDENT
TELEVISION
CORPORATION

488 Madison Avenue • N. Y. 22 • PL 5-2100



# Reps at work

**Tom Carroll,** v.p., Radio-Tv Representatives, New York, laments the "negative selling" he sees practiced by many spot radio salesmen. "By negative selling I mean attacking the competition in the market. Usually this is done in the mistaken belief that the salesman then enhances his own chance of selling his properties. This type of selling does no good for anyone. Actually it seriously undermines the whole concept of spot radio as a top flight sales tool, and leads to confusion in the mind of the timebuyer. I have actually heard buyers say after listening to various reps knocking each other's stations that they wonder if they should recommend spot radio at all. At Radio-Tv Reps salesmen are instructed to sell positively on each of the stations in our markets. We sell our radio stations and couldn't care less about the competition. We prefer not even to mention any other station's call letters. If each rep concentrates on doing a creative selling job for his own stations, the buyer can decide by comparing the strong features instead of weaknesses. Lets keep competition constructive."



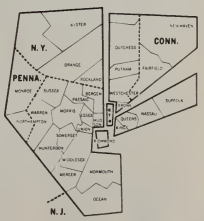
**Ed Dillon,** Television Advertising Representatives, Inc., New York, urges reps to tie their presentations of spot television to the client's specific problems in dealing with agencies and advertisers. "The upcoming fall and winter may well be the biggest spot season in the history of television, but it won't happen automatically. Record expenditures for spot tv must come not only from current users, but from non-users and light users, who—I believe—have shown an increasing interest in the medium and a growing awareness of its selling power." In working with advertisers Ed believes that a rep must be careful to base his presentation on a knowledge of the entire product category as well as the advertiser's specific marketing needs. "Station men ought to be doing the same in their market. We must intensify our two-pronged effort, both nationally and locally, to convert more non-users and light users to regular customers for spot. While reps work at the national level, stations should educate the local broker. The best way to get maximum market support is by teamwork between rep and station."





# WHETHER

YOU WEATHER THE STORM IN AMERICA'S LARGEST AND MOST COMPETITIVE MARKET DEPENDS TO A LARGE EXTENT ON HOW WELL YOU'RE COVERED. AND WHETHER YOU COUNT COVERAGE BY NOSES OR COUNTIES, IF YOU'RE COUNTING ON COMPLETE COVERAGE IN THE NEW YORK AREA YOU NEED WPAT... METROPOLITAN NEW YORK'S REIGNING GOOD MUSIC STATION. WPAT AND WPAT-FM, NOW BROADCASTING FROM OUR NEW FM TRANSMITTER SITE ATOP THE CHRYSLER TOWER, GIVES YOUR PRODUCT COMBINED COVERAGE OF 31 COUNTIES IN NEW YORK, NEW JERSEY, PENNSYLVANIA AND CONNECTICUT... AN AREA WHERE MORE THAN 17,000,000 PEOPLE LIVE, WORK AND BUY IN MORE THAN 5,000,000 RADIO HOMES. THEY DON'T ALL LISTEN TO WPAT BUT MORE OF THEM DO THAN YOUR COMMERCIAL MESSAGE CAN AFFORD TO MISS. WE'RE MEDIA MEN, NOT METEOROLOGISTS BUT WE'LL HAZARD A FORECAST: YOUR SALES OUTLOOK WILL BRIGHTEN THE MOMENT YOU BEGIN ADVERTISING ON




## RADIO STATION WPAT



**TODAY...THE EFFECTIVENESS OF A RADIO STATION IS MEASURED BY THE AMOUNT OF GOODS IT SELLS.** And in Sacramento, KXOA sells more of everything, including tobacco, because it reaches, influences and appeals to more people. The unique KXOA "Sound" coupled with extensive news coverage and promotional activities has made KXOA *the* station in the prosperous Sacramento Valley. Rated first by Pulse* and Hooper*, KXOA sells more because it reaches and influences more people.

**KXOA—First in Sacramento, California's Capital**

KXOA

NATIONAL REPRESENTATIVES: DAREN F. McGAVREN CO., INC./SOUTH: CLARKE BROWN CO.
Affiliated with KAGO (formerly KFJI) Klamath Falls, Oregon. Rep. Paul H. Raymer Co.



# 49th an
# Madison

**Fm forge-ahead**

I was much impressed with the fm round-up story—"Why Fm Is Picking Up Speed," in your 30 April issue, and we have ordered extra copies for use of our sales staff.

The faith that many advertisers and agencies have in the selling power of this medium is reflected in their familiarity with and enthusiasm for your comprehensive fm report. We find fm *is* picking up speed. Many prospective clients we see are considering fm for the first time, and others are reconsidering it on a national and regional basis rather than only at the local level.

As you know, I have just organized a new subsidiary company—FM Broadcasting System, Inc.—and our national sales staff is now in the process of talking with advertisers and their agencies about the actuality as well as the vast potential of this phase of sound broadcasting.

I think *our* faith in fm is amply testified to by the organization of this new company, and by the fact that we represent the first national fm network of 49 affiliates.

Sidney J. Wolf
*president*
*FM Broadcasting System, Inc.*
*Chicago*

**Kudos**

Glad to see that the light touch hasn't been abandoned in trade reporting, as per example your article on Sacramento Tomato Juice in the 4 July issue.

Seems to me your writer captured just the right flavor and told a most palatable story. I don't mean that I want gags instead of ingredients (media strategy, creative side, merchandising highlights, etc.) but when warranted, a light treatment can get smileage while informing.

While passing out the hosannas,

t me extend one to Herb Levart
or some of the best photo work I've
een in any trader. I suppose it's
asier to take a beautiful picture of
ie sun setting behind George Wash-
ngton Bridge than of a glass of to-
nato juice, but you wouldn't know it
rom his truly artistic shots.

Norm Flynn
*Broadcast Times Sales*
*N.Y.C.*

**orrected data**

Data shown in the recent release of
RB estimates of television house-
olds (SPONSOR, 20 June), pertaining
o St. Louis, Missouri, should be cor-
ected to read: Total Households,
65,900; Television Households, 428,-
00; Percent with Tv, 92.

Maurice Abrams
*mgr., res. plnng. & design*
*American Research Bureau, Inc.*
*Beltsville, Md.*

**onvention cynicist**

happened to be glancing at the 27
une "Sponsor Speaks" where you
alk about the great job the radio and
v nets are going to do covering the
olitical conventions. I hope so. But
omehow I think all the publicity
hat's been devoted to the extent and
uality of the coverage may backfire.
hus far there doesn't seem to have
een too much effort made to dis-
inguish between developments of sig-
ificance and hypoed puff. Perhaps
he trend will reverse itself. But what
ind of sane, analytical reporting may
ve expect in this souped-up atmos-
here? Does anyone suspect that
alse glitter and artificial drama will
lo the advertiser any good?

E. E. Cogan
*Cogan Associates*
*N.Y.C.*

**Expectant!**

Glad to read in your 4 July issue that
you plan to include an updated "Time-
buyers of the U. S." in your Air
Media Basics. I know of no other
readily available source in trade mag-
azines of this information. Been wait-
ng for your updated version since
1958.

John Falcetta
*H-R Representatives, Inc.*
*N.Y.C.*


# Editorial Leadership:

*radio's best way to build community respect and sales!*



**DANIEL W. KOPS, President**
**WTRY · WAVZ**

Raido has proved itself to be America's most effective *advertising* medium.

Less recognized, but coming to the fore, is the fact that radio is just as powerful as an editorial medium.

For the highest form of community service is *community leadership.*

American cities today have the most aggravated problems in our history. Radio editorials, serious interest and participation in local affairs can lead the way to their solution.

Working from this philosophy of community responsibility; here are a few of the things achieved by editorializing on WAVZ and WTRY.

Turned a pig farm into a 300 family housing project.

Urged federation of all local fund raising. New records were established in resultant drives.

Redevelopment of downtown business districts and other areas. Now, projects totaling hundreds of millions of dollars are changing the faces of these cities.

Construction of a modern airport terminal.

These results have built a greater awareness of WTRY and WAVZ, bigger audiences *and* sales.

The conclusion: responsible EDITORIAL LEADERSHIP is radio's job. It is also radio's best way to build respect *and* sales.

# WAVZ • WTRY

**NEW HAVEN, CONN. · ALBANY, SCHENECTADY, TROY, N. Y.**



## In Roanoke in '60 the Selling Signal is SEVEN . . .

Roanoke is an ideal test market. Isolated from competing markets. Diversified industry. Self-contained economy. Large population. Many distribution outlets.

Put Roanoke on your schedule, and don't fumble the ball when buying television. Specify WDBJ-TV . . . serving over 400,000 TV homes of Virginia, N. Carolina and W. Va. in counties having a population of nearly 2,000,000.

*Sell like sixty on seven.* We'll help you to cross those sales goal lines.

*ASK YOUR PGW COLONEL FOR CURRENT AVAILABILITIES*

# WDBJ-TV

**Roanoke, Virginia**





# Win a transistor radio

*in celebration of*

# WWJ's 40th ANNIVERSARY...

The World's First Commercial Radio Station—WWJ-The Detroit News—invites all advertisers and personnel of their advertising agencies to participate in celebrating WWJ's 40th Anniversary.

To join the celebration, just match dates with events as listed on this page, and mail the whole page to: 40th ANNIVERSARY, Radio Station WWJ, Detroit 31, Michigan.

Senders of the first 40 correct or most nearly correct answers will each receive a new transistor radio as an Anniversary Remembrance from WWJ.

One entry per person. In case of ties, first postmarked entries will be declared winners. Contest will close at midnight, August 20, 1960. All entrants will be notified of winners by mail.

***Dates and events are jumbled. Have fun straightening them out by writing the letter that signifies the correct date the event occurred in the box next to the event.***

- ☐ WWJ becomes an original affiliate of NBC
- ☐ WWJ broadcasts first play-by-play direct-from-the-scene baseball (Detroit vs. Cleveland)
- ☐ WWJ broadcasts first radio newscast of election returns and general news items
- ☐ WWJ inaugurates first regularly scheduled religious broadcasts (Easter Sunday from St. Paul's Cathedral, Detroit); services have been broadcast every Sunday since
- ☐ WWJ originates first broadcast of a complete symphony concert (Detroit Symphony Orchestra)
- ☐ WWJ first goes on the air with regularly scheduled daily programs
- ☐ WWJ broadcasts first play-by-play direct-from-the-scene football (Michigan vs. Wisconsin)
- ☐ Thomas E. Dewey, "a baritone from Owosso, Michigan" sings over WWJ
- ☐ WWJ does first broadcast of national election returns (Harding vs. Cox)
- ☐ WWJ makes first "missing person" broadcast; later Detroit Police Department station, WCOP, is founded as result

a. *August 20, 1920*
b. *October 25, 1924*
c. *November 15, 1926*
d. *April 19, 1927*
e. *August 31, 1920*
f. *November 2, 1920*
g. *April 16, 1922*
h. *February 10, 1922*
i. *March 15, 1922*
j. *June 9, 1922*

NAME_____

COMPANY OR AGENCY_____

STREET ADDRESS_____

CITY_____ ZONE_____

**WWJ AM and FM RADIO**

**Detroit's Basic Radio Station**

**NBC Affiliate**

NATIONAL REPESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC.
OWNED AND OPERATED BY THE DETROIT NEWS

'V CLIENTS AT THE DEMOCRATIC CONVENTION




**THE CBS SETUP** at the Democratic Convention in Los Angeles. Westinghouse commercials were delivered live from studio at lower left of cutout

# HOW THEY SOLD AT THE CONVENTION

## Here's an at-setside report on commercials at the Democratic Convention in Los Angeles, and how 13 network sponsors fared

**by JOHN E. McMILLIN**

At 8:11 p.m. E.D.T. on the evening of 11 July just three minutes before Paul Butler succeeded in opening the 33rd Convention of the Democratic Party, ABC interrupted its tv coverage of the proceedings for a special announcement:

"See prehistoric monsters locked in mortal combat!" shrieked a frantic, frenzied voice. "Cross the Graveyard of the Doomed!"

These Cassandra-toned greetings were not, as you might have expected, a bitter, mordant political commentary and prophecy of things to come.

They were merely part of a lurid trailer for the 20th Century Fox production of the *Lost World*, a trailer, incidentally, which featured a couple of the most sheepish-looking papier-mache dinosaurs that Conan Doyle ever dreamed of.

To me, this was the advertising highspot of the

entire Convention. Between them the three networks had managed to pick up 13 sponsors for the Los Angeles shenanigans, ranging from Bufferin and Belair Cigarettes to Avco's solemn explanation of the tongue-twisting science of "magnetohydrodynamics."

But I kept thinking of "prehistoric monsters locked in mortal combat" as I watched the heavy-jowled, cigar crunching faces on the floor of the Sports Arena. And there were many times when it looked all too like the "Graveyard of the Doomed."

For sheer advertising weight, of course, and perhaps for the variety and complexity of its tv commercial treatments, the honors went again to Westinghouse.

Unlike NBC which had eight tab-paying customers, and ABC which had four, CBS had sold its entire coverage to the Pittsburgh electrical giant and Betty Furness & Co. were all over the place as they had been in 1952 and 1956.

I watched Betty and her daughter in a number of Westinghouse chores but to get a panorama of convention advertising I found myself switching nervously from one network channel to the other.

Not that it made a great deal of difference in picture coverage. Mayor Poulson of Los Angeles looked the same on NBC, ABC and CBS and considerably less jaunty than in his Khrushchev set-to last year.

I did find, however, that the Huntley-Brinkley comments on NBC were considerably more witty and pungent than the anchor work of Walter Cronkite and John Daly on the other networks, and maybe this will be reflected in the ratings.

As to the tv commercials at Los Angeles, there were some startling differences and perhaps it may be possible to draw a few advertising lessons and conclusions.

First of all, how appropriate is it to have "sponsored conventions"? Does a schedule of minutes, 20's and 1D's detract from the solemnity of the occasion?

From Cardinal McIntyre who delivered the invocation to Senator Frank Church, the Boy Orator of the Snake River who gave the keynote address, every speaker stressed the "What does all this portend for America?" note.

You might expect that a pounding plea to buy Goodrich H. T. Silvertown tires—"only $11.95 and up," or to "enroll as a salesman for 'World Book Encyclopedias'" might intrude on such sober patriotism.

But strangely enough it didn't seem to, at least to me. One reason, of course, is that all of us who are regular tv viewers have come to accept commercial interruptions as a conventional part of the game.

To our perhaps jaded eyes it seemed no more improbable to follow Paul Butler's swan song speech as Chairman of the Democratic National Committee with a plug for Westinghouse transistor radios, than to follow the mad scene in Hamlet with a commercial for a headache remedy.

We're toughened to it, and it doesn't seem to matter.

I'll admit, though, that I was a little startled by what happened when Governor Pat Brown of California was giving his Golden State welcoming address.

The cameras framed Brown on the podium (according to David Brinkley the Democrats scorn to call it a rostrum), and suddenly 20th Century Fox, the gay Til Eulenspiegel of all convention sponsors, superimposed a sales message for the John O'Hara movie "From the Terrace" over the Governor's solemn physiognomy.

I got the impression that this was intended to imply that the picture deals with a California-type terrace, or patio-type podium or something.

But in general, the commercial interruptions of Convention proceedings seemed a perfectly normal, natural part of the tv scene.

Undoubtedly the fact the Convention itself is a big, sprawling, formless and rather poorly organized tv show had a lot to do with it.

For months Sig Mickelson of CBS and others have been telling us that this year "the Conventions are going to be built around tv."

Well, maybe so. But to me the circus and hoopla at Los Angeles still seemed more designed to impress the delegates and visitors in the Sports Arena than what Butler called the "hundreds of millions of tv viewers." (Check that with Nielsen or ARB.)

For one reason the speakers, without exception, had that glazed "I'm speaking to a mighty miltitude" expression which was great stuff when Bryan brought down the house with his Cross of Gold oratory, but is hardly suitable for the modern "three or four persons in a livingroom" medium of television.

For another, the merciless eyes of the tv cameras kept picking up distractions which hardly contributed

## BETTY: FIRST LADY FOR THIRD TIME



BETTY FURNESS was star Westinghouse sales gal at Conventions of 1952, 1956, as well as at the Los Angeles arena in 1960

## AVCO: TURNED HANDSPRINGS TO PRODUCE TV SPOTS

*Avco Corporation and Benton & Bowles agency hit supersonic speeds in producing highly technical commercials for Convention. Client made ABC package buy morning of 29 June. With no commercials available, here's diary of action.*

**29 June.** *Avco and B&B agree on six basic areas to be covered, set basic commercial pattern. B&B assigns writers, alerts set designer. Avco calls its divisions for films, stills, models.*

**30 June.** *Avco technicians, films, scientific data arrive in New York. B&B reviews 15 hours of film clips, sends out casting calls.*

**1 July.** *Rough commercial scripts reviewed. Twenty-nine announcers auditioned. Hugh James approved. Props, models, sets, tape studio ordered.*

**2, 3, 4 July** *(weekend). Copy written and rewritten. Film clips edited.*

**5 July.** *B&B submits final scripts. Avco division ad managers called for phone approvals. Clearances rechecked.*

**6 July.** *Sets brought to Videotape Center. Thirty-six takes of six commercials shot. Avco executives on set give approvals. Film transfers ordered.*

**7 July.** *B&B account man Dale Strand leaves by jet for Los Angeles with commercials.*



**CHECKING ON PRODUCTION** of Avco "Magnetohydrodynamics" spot are (standing) Lew Wechsler, B&B assoc. prgm. dir., Dale Strand, a.e., Dave McAneny, writer, Dick Griffith, Avco

to the solemnity of the event. While Butler and Church engaged in some of their most soaring flights of rhetoric, we got glimpses of guys reading newspapers, guys walking up and down the aisles with large paunches and large cigars, hatchet-faced dames chattering under improbable hats, and the Golden Girl usherettes swirling through the crowd.

And finally, the speeches and a good many of the proceedings (the presentation of the Gideon Bible, the presentation of the South Dakota gavel, etc.) were so incredibly dull and repetitious that I didn't even mind looking at the rather conventional bathing girl commercials which Bown and Williamson dished up for Belair cigarettes.

Of the sponsors whose work I caught, there seemed to be an almost even division between the "let's use our regular spots" school, (Mutual of Omaha, 20th Century Fox, Goodrich, Bristol-Myers, Brown and Williamson) and the "let's do special ones" advocates (Lipton, *Look*, Avco, Westinghouse). Westinghouse, of course, which went in 100% for originals far outstripped all the rest in number of commercials.

Lipton Tea had Eddie Albert doing live, and largely ad-libbed spots from a Convention setting. His technique was to interview delegates, wives and visitors, and to weave in easy, relaxed plugs for "The pitcher of pleasure, Lipton's Iced Tea."

I thought he did an extremely friendly selling job, and one that was helped by his up-to-the-minute comments, "Well that was quite a speech that Senator Church just gave."

Avco, which put on a nine-day sweat to produce six special commercials on tape (see box) concentrated on institutional copy for some of it more abstruse projects (I saw a neatly done plug on its missile nosecone research) and used part of its time for a recruiting pitch.

I'm not quite sure of the thinking behind this ("World Book Encyclopedias" were also recruiting like crazy), but then why shouldn't you sell jobs as well as Bufferin and *Look* magazine against a political backdrop?

The big commercial question, of course, was whether the big Westinghouse blanketing of CBS really paid off. Westinghouse was using 60 different commercials for the two Conventions, with roughly 50% going to consumer products like transistors, refrigerators, etc, 25% to electric homes, and 25% to corporate and institutional.

Betty Furness, whose voice has some harsh strident overtones that make me think it must have been especially effective before micro-

## TV SPONSORS AT CONVENTION

| | ADVERTISER & AGENCY | COMMERCIAL TYPE | PRODUCT |
|---|---|---|---|
| CBS | Westinghouse Corp.<br>(KM&G; McC-E; Grey) | *Live*<br>*Special* | Corporate, Consumer & Electric Home |
| ABC | Mutual of Omaha<br>(Bozell & Jacobs) | *Tape*<br>*Special* | Insurance |
| ABC | Twentieth Century-Fox<br>(Chas. Schlaifer & Co.) | *Tape/film* | The Lost World & From the Terrace |
| ABC | Avco Manufacturing<br>(B&B) | *Tape*<br>*Special* | Institutional |
| ABC | DuPont<br>(BBDO) | *Tape*<br>*Regular* | #7 Car Polish |
| NBC | Thomas J. Lipton Co.<br>(SSC&B) | *Live*<br>*Special* | Iced Tea |
| NBC | Brown & Wmsn. Tob.<br>(Bates) | *Tape*<br>*Regular* | Kentucky Kings & Belair |
| NBC | Cowles Magazines, Inc.<br>(McC-E) | *Live/cartoon* | Look Magazine |
| NBC | Bristol-Myers<br>(Y&R) | *Tape*<br>*Regular* | Bufferin |
| NBC | Field Enterprises, Inc.<br>(Keyes, Madden & Jones) | *Film*<br>*Regular* | World Book & Child Craft |
| NBC | B. F. Goodrich Co.<br>(BBDO) | *Film*<br>*Regular* | Tires |

phones were perfected, did her usual professional job. Her daughter Babbie, an unusually pretty just-out-of-Smith graduate, added brightness to several Westinghouse presentations I saw.

But frankly I didn't think that the Westinghouse commercials themselves were particularly distinguished for originality or creative selling, and a few had some pretty dreadful dialogue. (For instance, Betty discussing a Gold Medallion Home told Babbie that it would be "nice for casual vacation living.")

On the whole, I believe that the Westinghouse purchase on CBS will have to be judged solely on the basis of a media buy —how many homes, and viewers, for how much?

As to the Convention itself, there were a couple of references which seemed to me to have particular significance to the ad business. One was the swipe which Keynoter Church took at the Administration. "No sooner had the Eisenhower team been installed than Madison Avenue eagerly took charge and a barrage of bland ballyhoo soon filled the land." Nobody loves us admen, do they

RADIO CLIENTS AT THE

# Web radio

**Two-network buy designed to fill gaps in spot campaign; tv to be limited**

**Westinghouse continuing Convention coverage on CBS for corporate image and sales**

Of the four national advertisers who are sponsoring Convention coverage via network radio, The Mennen Co.'s buy is probably the most significant.

The men's toiletries firm, now taking a breather between the Democratic and Republican Conventions, is heavily involved in radio this year in the wake of a recent major switch to the *am* media.

The Mennen purchase includes one-half of ABC and one-quarter of NBC coverage. Other advertisers are Westingtouse Electric Corp. with 100% of CBS time, the S. C. Johnson Co. with another quarter of NBC, and Liggett & Myers Tobacco Co. for Oasis Cigarettes, which has 20% of Mutual's coverage. Network affiliates are selling 50% of the ABC and NBC broadcasts and 80% of MBS time locally, and will retain all revenue accrued from their sales.

Mennen's convention purchase is the second phase of a policy shift inaugurated 1 June when the company and its agency, Warwick & Legler, doubled the radio budget and cut back on television. According to Joseph T. Lawrence, Mennen account executive at W&L, network radio is expected to solve problems of lack of frequency and coverage that have been encountered since adoption of a large spot radio campaign last month.

"We have limited our television for perhaps two seasons," Lawrence reveals, "and have launched the spot radio campaign over 175 stations in the 75 major markets. The Convention buy is intended to kick off a

# at Los Angeles: Mennen's big switch

much wider pattern and to back up many of our salesmen not helped by television or spot radio."

Mennen thoroughly merchandised its participation in the Los Angeles Convention and salesmen throughout the country will be following through during the G.O.P. conclave next week. W&L expects to reach a very large male audience with the broadcasts, and at relatively low cost. More than 200 NBC outlets and about 312 ABC stations are involved.

Westinghouse, which will sponsor all the CBS coverage on radio and tv, is sold on net radio as a means to achieve its major advertising goals: enhancing its corporate image of public service and selling appliances.

"With no other coverage than network radio's," a Westinghouse spokesman declares, "we feel we've had an effective advertising program from Los Angeles and will have it again from Chicago. We think so much of it," he adds, "that for the first time we have a corporate spokesman for radio only—Melvin Douglas."

Westinghouse has the entire CBS hookup of more than 200 stations to go along with its CBS television sponsorship, and is footing the bill for the third consecutive Convention year. It's agency, Ketchum, MacLeod & Grove, contends that "in the daytime and on summer nights there is nothing to beat network radio's coverage."

The agency's estimate of radio's strength cannot yet be checked with the Los Angeles results, but A. C. Nielsen Co.'s tabulations for the 1956 Conventions plus RAB's latest set count, probably went a long way in selling the network radio packages.

According to Nielsen, 21 million American families listened in on network radio to some part of the last Democratic Convention and 15.6 million to the Republican conclave, which was a day shorter. Daily audiences ranged from 6.5 million to 13 million homes, averaging 10.3 million a day for the Democrats and 8.2 million for the G.O.P. And these figures do not include radio's great summer plus, out-of-home and car audience.

As a running-mate for television in 1956, the four radio networks attracted 8,810,000 homes which never tuned to tv, extending network television more than 27% and resulting in a combined coverage of 41 million homes, Nielsen reports.

RAB counts almost 160 million working radios, with 40,400,000 auto radios and "millions of new portables, the vast majority ultra-compact transistor sets people carry with them as easily as a pack of cigarettes." The networks all expect that with the addition of so many radios and the out-of-home audience, the 1960 radio listenership will far exceed the 1956 totals.

Network officials contacted by SPONSOR also indicate that they feel Los Angeles gave them a terrific chance to prove some points about their medium. Delegations, scattered as far as 15 miles from the Sports Arena, were covered by radio newsmen carrying shortwave gear. Observers noted that when reporters, delegates and demonstrators became crushed together in the wake of a conference or caucus, sound was getting the story while tv occasionally looked like a documentary on sardine packing.

"It was the roughest convention test the news media have ever faced," declares MBS president Robert F. Hurleigh. "For us, however, it was a golden opportunity, a geographic layout perfect for radio."

**ROBERT TROUT,** CBS's dean of political Convention reporters, acts as anchor man during balloting. Mobile reporters covered key delegations in the hall and all over town





**CONSOLIDATING FORCES** to go over last minute details of Coty Keyed-to-you color campaign are (l-r) Coty division product manager Bob Hull; Jane Gruen, fashion director, BBDO; Eugene Judd, advertising director at Coty; Ed Cauley and Bruce Sherman, a.e.'s at BBDO, and Wallace T. Drew, Coty v.p. and marketing director. The campaign introduces four new matching lipstick and nail polish shades

# Coty's new tv and print parlay

**This week Coty kicks off largest promotion ever with tv spot in 50 markets, daytime net tv, color print**

**Tv is used to highlight new fashion service, build store traffic; color print shows Coty lipstick spectrum**

This week Coty will launch one of the biggest color promotions ever to get the green light in the tint-conscious cosmetic industry.

The No. 3 lipstick company (Revlon is first, Max Factor second) has planned a late summer drive, tying in a spectrum of lipstick and nail polish shades with my lady's fall wardrobe and matched it all to her complexion tone. The theory: take the guesswork out of glamor and make it easy for any woman to become a femme fatale by showing her how to choose the Coty "Keyed-to-you" color that will harmonize with her particular complexion and with her costume as well.

While Coty's king-size promotion points clearly to the use of color print media, the cosmetic firm, long partial to tv, is depending on video for a major role. Print is needed to illustrate the Coty spectrum, including four brand new shades, and graphically present the fashion service which is at the heart of the "Keyed-to-you" push. Tv is being used to give the campaign impetus and reach and provide a do-it-now incentive to female viewers.

Coty has bought minute announcements in approximately 50 markets and participations in five daytime network features on ABC and NBC (the schedule on a sixth show, *American Bandstand*, doesn't start until after 27 August, the end-date on the "Keyed-to-you" promotion). This represents the biggest network buy for the company that previously placed most of its tv monies in spot.

"Our problem was different in the past," explains Bob Hull, Coty product manager. "Then we were introducing one new lipstick shade at a time. But in this promotion we're introducing four new shades along with a new service. We needed national coverage with high cost efficiency. Daytime net tv proved to be the answer."

Studies prepared for Coty by BBDO point out that in a typical week daytime net tv penetrates into 85% of U.S. tv homes, and in the summer, when average viewing is off by 30%, daytime drops by just 10%. A daytime schedule provides continuity of

message, and hits a heavy viewing female audience with low cost efficiency. To illustrate, Coty has purchased 26-week schedules on *Play Your Hunch* and *Young Dr. Malone* (NBC) and on *Day In Court*, *Love That Bob* (reruns), and *Who Do You Trust?* (ABC). All these shows have a relatively low cost-per-1,000 homes. In the above order, the figures are $1.64, $1.04, $1.23, $1.27 and $1.29. But the true test of cost efficiency is in how effectively these programs hit the Coty target group. The cost-per-1,000 for female viewers between the ages of 13-19 reflects the value of the schedule to the advertiser. These figures, in the same order, $3.81, $1.67, $3.17, $2.28, and $2.86. In addition daytime network reach tends to parallel Coty sales potential on a geographic scale.

The basic reason for Coty's buying on two networks is that one complements the next as far as reach and frequency are concerned. But by buying on two nets Coty also increases reach in areas where one net might have a problem in clearing time. The network schedule also assures national coverage in sections of the country where magazines are weak.

A most important aspect of the promotion is department store participation. Over 100 such leading stores are participating, devoting window display and counter space, and many of them will develop "Keyed-to-you" colors into a storewide theme. Stores have already ordered more than 6,000 dummy lipstick containers and nail polish bottles, and better than 100,000 consumer analysis sheets. These sheets will be used by Coty demonstrators at store cosmetic counters. The demonstrators will analyze a customer's complexion and describe what shades of lipstick and nail polish are right and which fall fashion colors will harmonize with them, and make a notation of all this information on the consumer analysis sheet which is given to the customer. The customer may then carry the sheet with her whenever she intends to shop for cosmetics and always know just what Coty shades to choose.

Print advertising has been most instrumental in obtaining department store cooperation, but Wallace Drew, Coty v.p. and marketing director hastens to point out that "it is rare that a main floor item will dominate an entire store and that few items that get storewide treatment are supported by a national tv campaign."

The majority of spots in this campaign are scheduled on late evening movies and some *Paar*, with additional slots in fringe and prime time. Hull explains that "we're after three audience types. Primarily we hit housewives with hour network daytime tv schedule, the working girl with evening spots, and the teenager with *Bandstand*, plus national magazines in all categories."

The tv commercial produced specially for this campaign is part live action film, part animation. To create the illusion of a range of color values the commercial opens on a series of changing bars of varying lengths and varying degrees of intensity. The message is a fairly complex one, so that it is stated by the announcer as well as shown on one of the color bars. Once stated, the service theme of the message is illustrated by a model at a Coty display counter and is repeated at the end of the commercial, in a close-up of the display itself. Original, vibrant music aids in creating a non-specific illusion of color.

Coty will be continuing in spot tv for its other products during this campaign for lipstick and nail polish. Company officials report nearly 70% of the year's ad budget is slated for air media. As for the future, tv will play a major role, in which consideration v.p. Drew has said, "We await with great anticipation the full blossoming of color tv."

## COMMERCIAL KEPT SIMPLE TO TELL COMPLEX MESSAGE




**ILLUSION OF COLOR** created by moving bars gives message impact. Made by MPO, BBDO producer was Chan Buck, writer Dick Hedin

# THE HIGH COST OF AGENCY TV TALENT

**Policy of agency tv chiefs is to 'pay money to protect money' as they clamor for programing pros**

**Despite turnover of show control to networks and suppliers, agencies now have costliest tv complex ever**

This coming fall, agencies will reach their lowest point in direct control of tv programing, with nine out of every 10 shows concentrated in the production hands of the networks and suppliers. Yet, at the same time, costs of maintaining high-powered agency television pros and the complex tv program structures which they supervise have never been so high.

Is it paradoxical that agencies' tv overhead soars as their immediate control of tv programing declines? This is what SPONSOR asked advertisers as well as agency executives last week. And this is what they said:

• It costs a lot of money to protect a lot of money, and that's what's involved in network television programing today. As McCann's Terence Clyne, chairman and general manager of the new M-E Productions Division, commented: "We're gambling with someone else's money, and a lot of it." It takes a real pro to know where to put his program bets.

• The program vehicle has never been more important in the over-all marketing strategy of a blue-chip advertiser. But acceptance and supervision of the show is still the agency's responsibility, even though actual production may be carried on elsewhere.

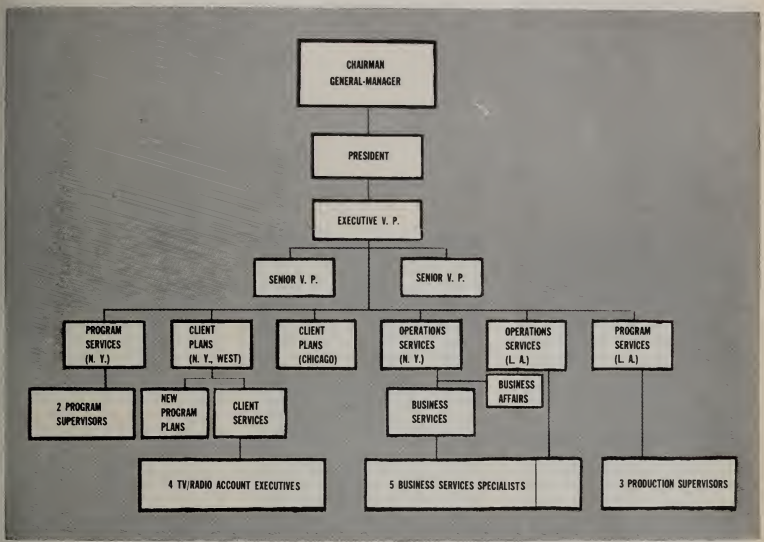
• Competition for audience and for sales is at its roughest. This is why agencies are willing to pay their top tv men anywhere from $60,000 to $100,000 . . . and why the more sophisticated advertisers agree with agency management that the money is well spent. Tv department managers, in addition to knowing their immediate tv trade, these days must also be top-level marketing and advertising men. Perhaps more importantly, they must be salesmen.

How do they sell? By backing what is usually a multi-million dollar tv recommendation with a persuasive presentation to the client. Client contact is increasingly important for these top program-production people

**CREATIVE TV PEOPLE** in agencies account for biggest single item in departmental budget. Typical creative plans group at EWRR (l to r): Rollo W. Hunter, v.p. and director of tv/radio; Victor Watson, Jr., producer; Havis Medwick, bus. mgr.; Jack Schwartz, senior tv producer



## McCANN HAS MOST COMPLEX AGENCY TV UNIT




**PACE-SETTER** in tv programing trends is McCann-Erickson's new M-E Productions Div. headed by C. T. (Terry) Clyne as chairman and general manager. He's assisted by some of highest paid tv/radio pros in the business, heads international and McCann-Marshalk tv work as well as U. S. in vast complex of specialists. Above organizational chart shows how responsibility sifts from him downward in highly structured hierarchy

because so much of a total manufacturer's ad appropriation goes to television.

The demands for the rounded tv program executive are so great, says Terry Clyne, that his "responsibility, below that of actual management, is as great as anyone bears." Therefore, the high salaries paid to agency tv people are not disproportionate and—for that matter—can be argued as low compensation for the value of the work performed.

He contends there are "no more than 12" proficient, high-grade television executives among all of the top advertising agencies. And he cites some McCann figures which indicate the trend which even medium and small agencies are following. M-E Productions Division of McCann-Erickson has been billing at the annual rate of about $100 million in tv and radio, of which Clyne estimates operating costs for the unit at $1.2 million. Of this last sum, some 75% or $900,000 goes directly to salaries. This represents, by far, the biggest single portion of a departmental budget, and even in smaller agencies seldom ranges below 60%. The average is nearer 70%.

S. J. (Sy) Frolick, senior v.p. in charge of tv and radio at Fletcher Richards, Calkins & Holden, says "there are few really good, skilled people" in the production and writing area, which is why top workers get more than $20,000 a year. But younger production assistants earn a respectable $7,500 to $10,000. And Rollo Hunter, v.p. for broadcast at Erwin, Wasey, Ruthrauff & Ryan, says the "going rate for a film producer today is up about $3,000 from only three years ago."

These men, and other executives queried by SPONSOR, agree that the past three or four years have marked a turning point in agency television operations. Here are the trends they see evolving:

- The biggest agencies and the most sophisticated clients realize that the agency has renounced none of its creative responsibility as direct show control has moved to the networks and to suppliers (packagers, independent producers, etc.).
- But many medium and small agencies have "taken the easy way out" by relieving themselves of this creative responsibility and collecting their 15% commissions.
- There's client grousing at these middle and lower budget levels, however, as they rebel against the standard 15% being applied to tv shows on which the advertising agencies do a

relatively little amount of work.

• Bigger shops, and the more progressive smaller agencies, contend that advertisers are far more savvy than even four years ago. Today they are demanding—and getting—much more in the way of service, research, copy and all related functions within the agency proper.

• Specialization is on the move with, for example, some agencies so segmented in their work-a-day job functions that there are separate "film" producers and "tape" producers—and never the twain shall overlap.

• This specialization means a higher degree of skill, but a lessened chance for the development of the all-around television-marketing-advertising executive.

• The most immediate trend, which is manifest in every phase of tv production, is the upward move in costs.

A major cost continues to be salaries, and "television advertising requires high-salaried people," in the opinion of Frederic R. Gamble, president of the American Assn. of Advertising Agencies. The association's reports on its member agencies and their trends are kept within the group and secret from the industry at large. But in a report for the *Harvard Business Review* last fall he quoted Robert E. Lusk, president of Benton & Bowles, and Ernest A. Jones, president of MacManus, John & Adams.

Said Lusk: "I found we employ 15 motion picture producer-directors full time. Last year we produced more film footage for television commercials than MGM did in feature movies. In the department that is responsible for the programing (not the commercials) of television programs, we employ 92 people."

And Jones, commenting that tv includes a lot of "mercurial" work, said: "Much of the cost of a new program or new advertising series is incurred before the client sees it. If it does not appeal to him, we have to start all over again without reimbursement for the work already done. (This) points up a major item of cost to any agency advertising on tv."

Rising costs are inevitable as union contracts are concluded and renewed, and most of the writers, actors, producers and technicians with whom agencies work on shows and commercials are affected by union pay hikes. The unions, in turn, have a direct effect on soaring agency personnel costs, says Rollo Hunter.

"Inevitably, the people at the agency who have supervisory responsibility over the well-paid union workers start a ground-swell for the same scales. There's a union rub-off!"

High costs are implicit in every phase of the agency's tv operation. Installation of technical equipment, alone, is expensive, as agencies have been forced to hire union projectors, construct viewing and screening rooms, install television sets, cameras, recording equipment. And another major item is travel expense, as tv people rush from coast to coast.

These expenses, of course, are incidental to the day-to-day operating costs of the tv complex. Even though agencies buy packages or network programs, they still go through tortuous time, talent and facilities negotiations, screenings and conferences and planning stages before deciding

(*Please turn to page* 50)



**MEDIUM** size agency, FRC&H, maintains tv staff of 16, headed by v.p. S. J. (Sy) Frolick



**LARGE** agency, McCann, has 29 tv executives in production, reports Chm. Terry Clyne

## HOW CLIENTS AD AGENCY MEN DIFFER ON SHOW COMMISSIONS*

| Amount of compensation | Tv adv. mgr. opinion: Agency produces show | Tv adv. mgr. opinion: Agency buys show | Tv agency opinion: Agency produces | Tv agency opinion: Agency buys |
|---|---|---|---|---|
| MORE THAN 15% | 31.1% | 6.2% | 12.8% | 69.7% |
| 15% | 60.8 | 35.3 | 29.7 | 80.9 |
| LESS THAN 15% | 8.1 | 58.5 | .6 | 6.3 |
| (EFFECTIVE SAMPLE) | (520) | (546) | (189) | (258) |

*Source: The Advertising Industry, prepared for the Assn. of National Advertisers in 1958 by Albert W. Frey and Kenneth R. Davis, Amos Tuck School of Business Administration, Dartmouth College. Extract is titled: "Amount agencies should be compensated for agency-produced tv shows compared with packaged or network-produced shows."

# 'v station break teams weather, 20-second spot

Whoever said, "Everyone talks bout the weather but nobody does ything about it," was sadly misken.

Because weather, like many an old yet popular topic, turned into a highly profitable idea for one station with foresight and an advertiser who quickly recognized it.




**WEATHER 'N BEER** are happily united on WAPI-TV for Sterling Brewers, Evansville, Ind.

It all started last February, when Al Gillen, v.p., WAPI-TV, Birmingham, Ala., and Bob Gilbertson of the station's rep firm Harrington, Righter and Parsons, hit upon a new slant for the station: selling *advertising* instead of just availabilities.

Toying with the possibilities of this idea, the two men moved from the general to the specific—namely, the problems which face beer advertisers in the Birmingham market, and how they could best be met. Gilbertson reasoned that the low unit price of beer, which depends on mass volume sales, required frequency of schedules. Gillen's solution to the laxity of consumer acceptance due to Alabama's many dry counties, was to identify beer with a program service so that viewers would feel they were being entertained while watching the commercials.

At quick look at the tv schedules of the two Birmingham stations revealed that during the hours of 6:45 p.m. and 10:45 p.m. neither station aired a weather report. Taking it from there, Gillen and Gilbertson envisaged a station break combining a 30-second commercial message and weather report (10-seconds of weather, followed by 20-second filmed spots, Monday to Friday, 8:30 p.m.), as an ideal outlet for a beer advertiser, since it would provide a needed service to viewers and allow the advertiser saturation and impact of program sponsorship. The rest of the plan fell together easily when only a few weeks later an advertiser was found—Sterling Brewers of Evansville, Indiana—who recognized the full potential of

(*Please turn to page* 69)

# Want speedy tv commercials? Marry film and tape

The portability of film and the speed of video tape were married recently in a commercial production parlay where speed was of the essence.

The problem confronting Larson Boat Works, Inc., Little Falls, Minn., was this: The boat-selling season was coming to a close; if a last minute sales push was to be made, it had to be done quickly. Larson decided that tv was the best solution for this "immediate impact" drive.

The problem confronting the boat manufacturer's agency, Pidgeon Savage Lewis, Inc., Minneapolis, was this: How to shoot location commercials involving action shots of boats —from a boat—and have them on the air in less than a week for a campaign involving two West Coast markets, one of which called for 42 spots a week.

With the help of Thomas Countryman Film Productions (who came up with the idea of using both film and tape), and with a big assist from the tape staff of WCCO-TV, Minneapolis-St. Paul, the job was done in five days.

Here's the crux of PSL's dilemma:

Taping from a boat (action shots were required) was not feasible, so film was the only practical medium for the original shooting. But normal film developing techniques would have taken too long.

Normally, the two picture rolls and a magnetic sound track would have to be sent to a Chicago or New York lab. The lab would have made an optical sound track and printed it with the two picture rolls to make a composite print. An answer print would have to be checked and approved or corrected, and finished prints made. Total film process from the time the original film was edited to the time prints were delivered:

(*Please turn to page* 69)



**WATCHING** playback of film commercial are, (l-r) Dick Hatch of Pidgeon Savage Lewis agency, Tom Countryman, producer, and Frank Kettler, WCCO-TV, Mpls.-St. Paul

PART II OF A TWO-PART SERIES:

# COMMERCIALS FESTIVAL: trend

- **Analysis of winners shows 43% relied importantly on humor. About half used music to bolster sales pitch**

- **Live action picture stories, non-verbal approach, video tape demonstration rated high among techniques**

*This is the second of a two-part analysis of the results of the recent* American Tv Commercials Festival. SPONSOR's *upcoming* Air Media Basics *will carry the complete list of 83 Award Winners with advertiser, agency and production company credits.*

**by WALLACE A. ROSS**

*Director, The American Tv Commercials Festival*

Analysis of the winners and the Top 250 Commercials of 1959-60, as chosen by the 50 advertising executives who judged the recent first *American Tv Commercials Festi* shows a distinct preference for t "softer" sell.

In the new attempt to bre through television's plethora of sa messages—often characterized by t public as "too much" and in part the FTC as "too bad," the trend toward more entertainment, le pitch, more effective product dem stration, and increased audience volvement.

One primary purpose of the fes val was to upgrade commercials focusing recognition on the outstan ing work.

Criteria employed by the 34 agenc

## TECHNIQUES USED BY 83 AWARD WINNERS & TOP 250

| TECHNIQUE | 39 WINNERS & CITATIONS | 44 RUNNERS-UP & HON. MENTIONS | TOP 250 | 25 CLASSICS |
|---|---|---|---|---|
| *Live Action* | 26 | 29 | 150 (60%) | 8 |
| *Animation* | 8 | 10 | 66 (26%) | 13 |
| *Combined* | 2 | 2 | 7 (3%) | X |
| *Stop Motion* | 1 | 1 | 9 (4%) | 1 |
| *Puppets* | X | 1 | 5 (2%) | 1 |
| *Squeeze Motion* | 2 | 1 | 6 (2%) | X |
| *Special Effects* | X | X | 44 (18%) | 4 |
| *Video Tape* | 9* | 6* | 31 (12%) | X |
| *Color* | 5 | 1 | 22 (9%) | 1 |
| *Humor* | 19 | 17 | 92 (37%) | 8 |
| *Demonstration* | 22 | 15 | 99 (40%) | 10 |
| *Strong Copy Sell* | 26 | 29 | 86 (34%) | 8 |
| *Choral or Jingle* | 11 | 3 | 28 (11%) | 7 |
| *Orchestral Scoring* | 8 | 9 | 56 (22%) | 5 |
| *Sound Effects* | 3 | 3 | 8 (3%) | 2 |
| *Non-Verbal* | 4 | 4 | 8 (3%) | X |

Note—Includes Special Winner, Runner-up and Honorable Mention Citations for Video Tape Production.

# o the softer tv sell

n, 13 advertising and marketing ectors, one station president and o trade publication critics who ide up the Tv Commercials Coun- were—(1) *believability*, (2) *taste- lness*, (3) *copy line*, (4) *demon- ation*, (5) *identification*, (6) *en- tainment*, (7) *impact, as well as ) technical excellence.*

Of 83 product category and special ation winners, 36 (43%) relied nportantly upon a humorous or en- rtaining approach. Of the Top 250 osen by the Council for screening ring the 18-20 May festival, 92 37%) relied on humor as a basic ncept in selling. Although the dges created a Special Citation for ntertainment Values (it went to the rnie Kovacs campaign for Dutch aster Cigars) in order to reduce mor as an overly-influential factor the general appraisal, the enter- ining approach was not to be de- ied.

From a technique standpoint, even ore obvious was the preponderance mong the winners of the "live ac- on" situation and demonstration ap- roach as opposed to pure animation. Of the Top 250, no less than 150 60%) employed real people, or pets, nd actual demonstrations of the roduct in use. The percentage rose lightly to 66% among the winners, here 55 of the 83 relied on cinema- ography and a direct presentation.

Generally, animation has run off with whatever competitions there were in the past (New York & Chi- cago Art Director Clubs, Hollywood Ad Club, etc.) because of general orientation toward technique. How- ever, with the judges of this adver- tising-oriented festival looking for "selling ads," over and above tech- nique, the incidence of pure anima- tion among the Top 250 (66 account- ing for 26%) and the Award Win- ners (18 accounting for 22%) was surprisingly lower.

To be sure, animation was em- ployed outstandingly in many in- stances—particularly in the Pet Food, Consumer Service, Public Service, 8- 10 Second I.D., Billboard, and Meat Product categories. Certainly, the "Bert & Harry" school of animated character identification held forth im- portantly in the Beers & Wines area —what with "Burgie" Burgermeister, Utica Club's "Dooley and Schultz" animated mugs, and Hamm's Bears among the favorites.

And yet of the 14 finalists for this category in the Top 250, 12 util- ized "live action" and not animation. The Budweiser, Schaefer and Schlitz campaigns, which employed real peo- ple in situation playlets wherein they used the product, were greatly liked.

Of course the winner of this cate- gory, Martini & Rossi's 20-second commercial for its imported ver- mouth, was a little gem, which com- bined cinematography, humor, voice track and scoring, to overcome the powerful bids of no less than 108 competitors.

Last year's "hot" technique— "squeeze motion," or animated still photos to a lively musical or voice tempo—had little charm for the judges. They felt the device had been overworked. Only five examples were selected for the Top 250. Still and all, they gave several top awards to commercials employing the technique and one Special Citation for Visual Effects—to Johnson & Johnson's Band-Aid "Patches" entry.

Stop Motion, involving painstaking frame-by-frame photography to ani- mate objects, was appreciated for craftsmanship, but not as much as in the past. Nabisco's "Eggs, Eggs, Eggs" commercial, which won a Runner-up Award in the Baked Goods category, was a refreshing adaptation of one of the European commercials that Harry Wayne McMahan brought back from last year's International Ad Film Festival.

Puppets, always in a greatly ad- mired minority, had five representa- tives in the Top 250, including the offbeat Wilkins Coffee I.D.'s, which won the Runner-up Award in that category.

Color—not a factor in the judging, which was by product category rather than technique, was employed by six



**NORTHWEST** Orient Airline spots with Bus- ter Keaton topped Travel category. 43% of winners relied on humor, 37% of Top 250.



**THIS** Stan Freberg-Playhouse spot for Kaiser Foil won Paper & Wraps category. Of winners only 22% were animated, 66% live action

**NON-VERBAL** commercials, relying on pic- ture and track, won eight awards. This Chev- rolet spot was Best in Automobile category.



of the Award Winners, but only by 20 of the Top 250. Twelve of that number were found in the lush automobile model introduction commercials.

Increasingly important in the estimation of the judges was the effective use of music and sound tracks to create the desired viewer mood. They gave three Special Citations to underscore this respect—one to Mercury's "Ballad," whose track runs the gamut of big choral and orchestra effects; one to General Foods' "Clown" spot for Tang, which relies strictly on pantomime and musical scoring; one to Ipana's "Little Girl," which utilizes the "Hexa . . . Hexa . . . Hexachloraphine" jingle.

All in all, 41% of the winners employed either choral or jingle (17%), or orchestral scoring (20%), or significant sounds (7%) to regi their message. Of the Top 250, s 84 commercials (33%) used t sound and music tracks to effect.

One side note is pointed up by fact that all eight of the Top which employed "non-verbal c munication" won Best of Categ Runner-Up or Honorable Ment honors as well. The effect of re screenings of European commerci

## TECHNIQUES USED IN TOP 250 COMMERCIALS BROKE

| Category | Live Action | Animation | Combined | Stop Motion* | Squeeze | Special E |
|---|---|---|---|---|---|---|
| *AUTOMOBILES* | 11 | 3 | 2 | | 1 | |
| *AUTO ACCESSORIES* | 5 | 1 | | | | |
| *APPAREL* | 9 | 1 | | 1 | | 3 |
| *APPLIANCES* | 5 | 1 | | | 1 | 2 |
| *BAKED GOODS* | 2 | 2 | 1 | 3 | | 2 |
| *BEERS & WINES* | 10 | 3 | | | 1 | 4 |
| *BREAKFAST CEREALS* | 4 | 3 | | 2 | | 1 |
| *CIGARETTES-CIGARS* | 7 | 3 | | | | 2 |
| *COFFEES & TEAS* | 4 | | 1 | 2 | 1 | 1 |
| *CONSUMER SERVICE* | 7 | 4 | | | | 3 |
| *COSMETICS, TOILETRIES* | 21 | | 1 | | | 6 |
| *DAIRY PRODUCTS* | 4 | 1 | 1 | | | 1 |
| *BILLBOARDS, OP, CLOSINGS* | 2 | 3 | | | | 4 |
| *GASOLINES & OILS* | 2 | 4 | | | | 1 |
| *HOUSEHOLD CLEANSERS* | 5 | 3 | | | | |
| *HOME FURNISHINGS* | 8 | 2 | | 1 | | 1 |
| *INSTITUTIONALS* | 10 | 3 | | | 1 | 1 |
| *PUBLIC SERVICE* | 1 | 3 | | 1 | | |
| *JEWELRY, SPORTS, TOYS* | 5 | | 1 | | | 1 |
| *MEAT PRODUCTS* | 1 | 5 | | 1 | 1 | 1 |
| *PAPER & WRAPS* | 4 | 2 | | | | 1 |
| *PET FOODS* | 2 | 5 | | 1 | | |
| *PHARMACEUTICALS* | 3 | 1 | | | | 2 |
| *PREPARED FOODS* | 12 | 3 | | | | 3 |
| *SOFT DRINKS* | 3 | 3 | | | | 2 |
| *TRAVEL* | 3 | | | | | 1 |
| *8-10 SEC. I.D.'s* | | 7 | | 2 | | 1 |
| | **150 (60%)** | **66 (26%)** | **7 (3%)** | **14 (6%)** | **6 (2%)** | **44 (18%)** |
| *CLASSICS* | 8 | 13 | | 2 | | 4 |

Note—In Stop Motion: 1 in Cereals, 1 in Coffees, 1 in Public Service, 2 in I.D.'s. †Includes Non-verbal: 1 in Automobiles, 1 in Beers, 1 in Cereals, 2 in Cigarettes

ich rely *more on the picture than copy* for universality is readily apparent in Chevrolet's "Family Shopping Tour," Kellogg's "Sounds of Morning," Budweiser's "Surprise Party," the Dreyfus Fund's "Lion In the Street," the Ernie Kovacs video taped spots for Dutch Master, Standard Oil of California's "Kid In Car," and Texize Cleanser's "Shoe Shine Boy"—all of which won awards.

Perhaps the most unexpectedly strong showing, from a technique standpoint, was that achieved by the video tape industry. There were 83 original entries on video tape, submitted by 10 production companies or their clients. Of this number, no less than 31 were picked for the Top 250 and 12 won product category Awards or Special Citations in addition to the three Citations made expressly for Video Tape Production.

The tape technique seemed particularly effective in the area of live demonstrations. The "Jam Coffee Braid" commercial for Fleischmann's Yeast (by Elliot, Unger & Elliot for J. Walter Thompson) won not only Best of Category for Baked Goods, but also a Special Citation for Product Demonstration. Delco's "Five Car Salute" (by NBC for Campbell-Ewald) won Best of the Auto Accessory category as well as the top Video Tape Production Citation. CBS TV Production Sales had the top and the honorable mention commercials (both for G.E. through BBDO) in the Institutional category, while the Westclox "Grand Central" commercial produced by NTA Telestudios for BBDO, won two Runner-up Awards —one in the Jewelry category and one for Video Tape Production.

The video tape entries and awards were not restricted to top New York producers either. The Runner-up Award Winner in the Local Market judging went to KGGM-TV's institutional commercial for the Albuquerque National Bank through the Ward Hicks agency, also of Albuquerque. In the top 250 was a Cains Coffee spot produced by WKY-TV for the Lowe Runkle agency, both of Oklahoma City. Roger Price's witty commercial for the Metropolitan Dairy Institute of New York, produced by Tex McCrary's organization, also was a member of the select 150.

Any analysis of trends in technique would not be complete with an appraisal of the 25 Commercial Classics that were selected from 135 entries on the basis of memorability, longevity of use, and influence upon later techniques. The 25 selected at this first festival will form the nucleus that will be augmented annually to form a Commercials Hall of Fame.

Several things can be noted for the record: Ranging from 1948 to 1959 in age, the oldest selections were Lucky Strike's "Square Dance" and the Ajax "Pixies." They brought theatrical stop motion and animation techniques, respectively, to television.

As a group the Classics leaned toward animation as a technique (13 of the 25), with live action photography accounting for eight, and stop motion for one, puppets for another, and a

(*Please turn to page 69*)

## OWN BY PRODUCT CATEGORIES

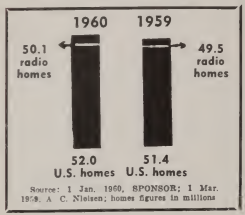
| Tape | Color | Humor | Demo | Track† | Sounds† |
|---|---|---|---|---|---|
| 1 | 12 | 7 | 12 | 6 | 1 |
| 1 | 2 | 2 | 6 | 2 | |
| 2 | 1 | 1 | 8 | 3 | |
| 2 | 1 | 3 | 3 | 2 | 1 |
| 1 | | 3 | 3 | 4 | |
| 1 | | 4 | 7 | 7 | |
| 1 | | 5 | 1 | 1 | 1 |
| 2 | | 3 | 3 | 4 | |
| 1 | | 1 | 3 | 5 | 1 |
| 3 | 2 | 4 | 2 | 2 | |
| 2 | 1 | 4 | 9 | 5 | |
| 3 | | 3 | 3 | 3 | |
| | 2 | 1 | 1 | 3 | |
| | | 4 | 2 | 2 | |
| | | 3 | 4 | 3 | 1 |
| 1 | | 4 | 4 | 4 | |
| 3 | 1 | 1 | 3 | 2 | |
| | | 2 | 2 | 4 | |
| 1 | | 4 | 3 | 1 | 1 |
| | | 4 | 1 | 5 | |
| 2 | | 1 | 5 | 1 | |
| | | 5 | 2 | 2 | |
| | | 1 | 2 | 2 | 1 |
| 4 | | 6 | 6 | 3 | 1 |
| | | 6 | 3 | 4 | |
| | | 3 | 2 | 2 | |
| | | 7 | 1 | 2 | |
| **31 (12%)** | **22 (9%)** | **92 (37%)** | **99 (40%)** | **84 (33%)** | **8 (3%)** |
| | 1 | 8 | 10 | 12 | 2 |

cars, 1 in Consumer Service, 1 in Gasolines, 1 in Home Furnishings & Maintenance.

# Facts & figures about radio today

## 1. CURRENT RADIO DIMENSIONS

**Radio homes index**




Source: 1 Jan. 1960, SPONSOR; 1 Mar. 1959, A. C. Nielsen; homes figures in millions

**Radio station index**

| | Stations on air | CPs not on air | New station requests | New station bids in hearing* |
|---|---|---|---|---|
| **End of June 1960** | | | | |
| Am | 3,483 | 98 | 628 | 197 |
| Fm | 741 | 171 | 74 | 44 |
| **End of June 1959** | | | | |
| Am | 3,377 | 123 | 516 | 155 |
| Fm | 622 | 147 | 49 | 21 |

Source: FCC monthly reports, commercial stations. *May, each year.

**Radio set index**

| Set location | 1960 | 1959 |
|---|---|---|
| Home | 106,007,095 | 98,300,000 |
| Auto | 40,387,449 | 37,900,000 |
| Public places | 10,000,000* | 10,000,000* |
| **Total** | 156,394,544 | 146,200,000 |

Source: RAB, 1 Jan. 1960, 1 Jan. 1959. sets in working order. *No new information.

**Radio set sales index**

| Type | May 1960 | May 1959 | 5 months 1960 | 5 months 1959 |
|---|---|---|---|---|
| Home | 548,322 | 400,882 | 3.175.469 | 2,480,686 |
| Auto | 463,165 | 476,222 | 2.726.222 | 2.262.390 |
| **Total** | 1.011.487 | 877,104 | 5,901.691 | 4,743,076 |

Source: Electronic Industries Assn. Home figures are estimated retail sales, auto figures are factory production. These figures are of U.S. production only. Radios in phonographs add another 15-20% to the home sales figures.

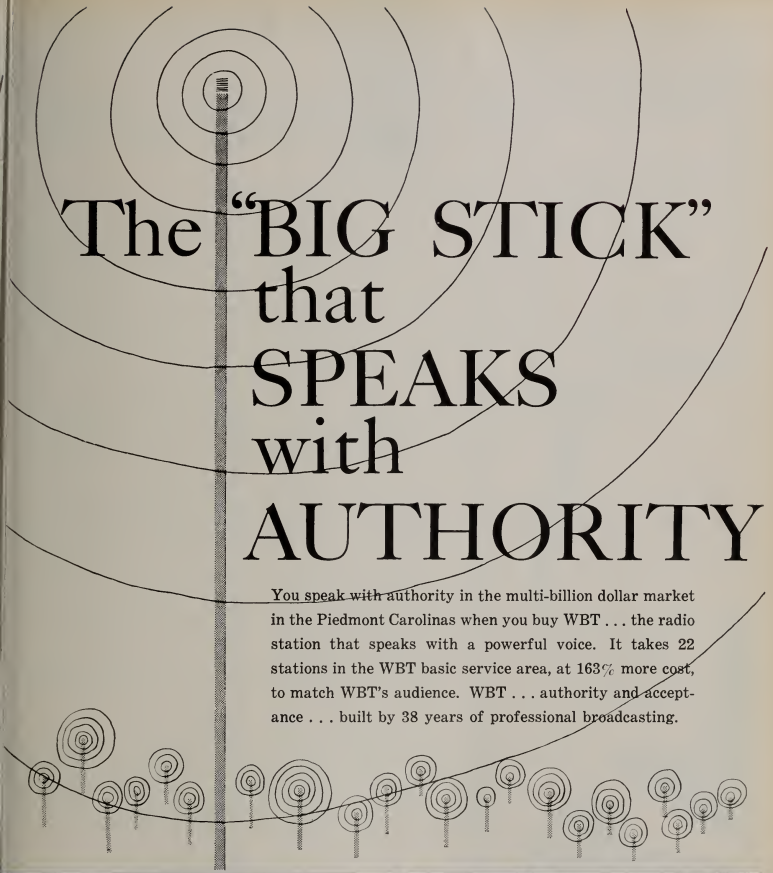
## 2. CURRENT SET PATTERNS

Figures, which refer to percentage of radio homes, point up trend of set location away from living room. They show that practically all U.S. radio homes now have sets in the bedroom with kitchens in second place

### DISTRIBUTION OF HOME RADIO SETS

| LOCATION | PERCENT |
|---|---|
| *Bedrooms with radio* | **84** |
| *Kitchens* | **71** |
| *Living rooms* | **36** |
| *Homes with portables* | **16** |
| *Homes with outside (includes autos)* | **53** |

Source: Fact Finders, A. C. Nielsen Co., 1960



# The "BIG STICK" that SPEAKS with AUTHORITY

You speak with authority in the multi-billion dollar market in the Piedmont Carolinas when you buy WBT . . . the radio station that speaks with a powerful voice. It takes 22 stations in the WBT basic service area, at 163% more cost, to match WBT's audience. WBT . . . authority and acceptance . . . built by 38 years of professional broadcasting.

**WBT**

CHARLOTTE 50,000 WATTS

AWARD-WINNING VOICE of AUTHORITY in the PIEDMONT CAROLINAS

**2,216,600**

2,216,600 consumers populate the 75-mile radius around Charlotte . . . a population larger than the comparable area served by Indianapolis.

Jefferson Standard Broadcasting Company

Represented Nationally by CBS Radio Spot Sales

WTHI-TV
the
Number One
single station
market
in
America!

WTHI-TV is a single station market of 217,400 TV homes.

An advertising dollar on WTHI-TV delivers more TV homes than many dollars in a multiple station market.

CBS TELEVISION

WTHI-TV
CHANNEL 10
TERRE HAUTE,
INDIANA

Represented by THE BOLLING CO.

*National and regional bu*
*in work now or recently comple*

# SPOT BUYS

## TV BUYS

**General Foods Corp.**, Maxwell House Div., Hoboken: Campaig for Instant Maxwell House coffee starts this month in about 75 ma kets. Fringe night minutes are being scheduled through Septembe Buyer: Grace Porterfield. Agency: Benton & Bowles, New York.

**Formfit Co.**, Chicago: A number of top markets will get schedule for its Sleex girdle promotion in the fall. Day and night minutes be gin early September for 13 weeks. Agency: MacFarland, Aveyard Co., Chicago.

**Procter & Gamble Co.**, Cincinnati: Activity continues on Dunca Hines cake mixes with selected markets being bought. Day minut schedules on the angel food cake start third week of this month an run through the P&G contract year. Buyer: Doug McMullen. Agency Compton Adv., New York.

**Ocean Spray Cranberries, Inc.**, Hanson, Mass.: Planning a 13 week fall campaign for its cranberry products, to create a mor favorable market after last year's bad publicity. Schedules of da minutes and prime 20's start late September and early October. Buyer: Hope Martinez. Agency: BBDO, New York.

**General Mills, Inc.**, Minneapolis: Campaign for Red Band flour begins 17 July in southern markets. Schedules are for five weeks, day and night minutes. Buyer: Bob Fitzgerald. Agency: Dancer-Fitzgerald-Sample, New York.

**Procter & Gamble Co.**, Cincinnati: Going into the top markets for Lilt Home Permanent starting 25 July. Night minutes are being set through the P&G contract year. Buyer: Dorothy Houghey. Agency: Grey Advertising Agency, New York.

**Quaker City Chocolate & Confectionery Co.**, Philadelphia: Kid show schedules for the fall will be bought for its Good & Plenty licorice candy. Thirteen-week placements starting in September will be in Boston, Baltimore, Chicago, Cincinnati, Cleveland, Columbus, Milwaukee, Philadelphia, Pittsburgh, Detroit, Los Angeles, New York, Syracuse and New Haven. Buyer: Elmer Jaspen. Agency: Bauer & Tripp, Inc., Philadelphia.

## RADIO BUYS

**Fels & Co.**, Philadelphia: Schedules on Instant Fels-Naptha, Gentle Fels and Fels-Naptha All Purpose Cleaner begin this month for 10 alternate weeks or 20 consecutive weeks, depending on market. Two to seven stations per market are being used. 10-40 day minute spots per week per station, in 105 markets. Additional schedules start 8 August and run through 25 November. Buyer: Alan Bobbe. Agency: Aitkin-Kynett Co., Philadelphia.

**Liggett & Myers Tobacco Co.**, New York: Eighteen-week sched ules are being lined up in the top markets for L&M Filters. Traffic minutes will start this month, 20-25 spots per week per market. Buyer: Fred Hawkins. Agency: Dancer-Fitzgerald-Sample, New York.

# SEE FOR YOURSELF WHY ONE STATION DOES AROUND 80% OF THE LOCAL BUSINESS IN DES MOINES

Central urveys Study (Feb. 1960) Ask Katz for the facts

## Most Watched Station . . . KRNT-TV!

Most Believable Personalities . . . KRNT-TV!
Most Believable Station . . . KRNT-TV!
Most People Would Prefer KRNT-TV Personalities As Neighbors!
Most People Vote KRNT-TV
The Station Doing the Most to Promote Worthwhile Public Service Projects!

Nielsen (Feb. 1960) Ask Katz

## Wonderful Ratings on KRNT-TV!

The Points Where Your Distribution is Concentrated

ARB (Mar. 1960) Ask Katz

## Wonderful Ratings on KRNT-TV!

The Points Where the Points Count the Most for You.

Ask Katz about Central Iowa Advertisers

**See for yourself** the list of local accounts whose strategy is to use this station almost exclusively. It reads like who's who in many classifications—Foods and Financial Institutions, to name a couple.

**See for yourself** the new, tried and proved power concept of these companies of concentrating on one station. See for yourself how they use this station to get distribution and produce sales. The bold concept used by these companies discards the old strategy of a little here, a little there, a little some place else. Old strategy oftentimes results in a dissipation of efforts.

**See for yourself** why KRNT-TV regularly carries around 80% of the local business. See for yourself that this station is a big enough sales tool to win your sales battle if it's used in a big enough way.

# KRNT-TV

## DES MOINES

A COWLES STATION

# What public service programs evoke strong audience

**Paul O'Friel,** *general manager, WBZ, Boston*

We at WBZ are of the opinion that two types of public service programing — documentaries and saturation spots—are most effective in attaining the best public acceptance. In programing spot announcements, it is imperative that the campaigns receive the same careful analysis and study as a sponsor's campaign for product sales. In order to determine the proper types of public service programing, there are three basic rules we apply in our analysis: 1) Determine the need; 2) decide on the form; 3) frame the message.

For example, WBZ recently scheduled a saturation public service announcement campaign on behalf of the Big Brother Association of Boston who was recruiting new members. The appeal was aimed specifically at our male audience, and announcements were scheduled every hour to stimulate the maximum number of male listeners to respond. This was not an appeal for funds, but an appeal for time. Members who were accepted into the Big Brother Association would have to devote four or five hours each week to advise, guide, and help mold the characters of fatherless boys between the ages of five and 17



*Programs based on public need backed by showmanship and promotion*

in the metropolitan Boston area. The Big Brother Association, which awarded WBZ a citation, stated that over 800 Big Brother applicants were screened and 140 were accepted following the drive. The WBZ Radio public service campaign on behalf of the Association realized the greatest response of any previous appeal in their 12-year history.

Campaigns of this type have been successful because of our strong qualified air personalities who have acquired listeners. Also radio has an advantage over television in that the medium reaches out-of-home listeners. In the New England area alone there are over three million car radios.

In planning our documentary campaigns, we do not program in hit-or-miss fashion. Through the coordination of both promotion and publicity and a flair for showmanship, we stimulate public response prior to the broadcast. In the case of our hour-long documentary, *Pornography: The Business of Evil*, a frank and factual news report, written by WBZ radio news director Jerry Landay, on pornography, indecent literature, photographs, the corrupters who produce and sell it, and the people it corrupts, we scheduled a preview in Boston for civil and government leaders, members of women's clubs, and the press. Through their enthusiasm and influence we realized incalculable reaction from other groups. Our listeners were aware that we were scheduling this informative report, and WBZ was credited by the office of the Middlesex County District Attorney for bringing to light several distribution outlets for obscene literature and photographs. The public was alerted by this broadcast, and through WBZ's appeal they telephoned information which led to police investigations. We can judge from telephone calls from listeners and hundreds of letters the effectiveness of our public service programing, and such response has been gratifying.

In order to achieve the greatest public response for public service programing, the ingredients of proper planning and staging, showmanship, and creativity are essential, and this working formula will guarantee impact and reaction.

**Doug Holcomb,** *director of promotion-advertising, WDAU-TV, Scranton-Wilkes Barre, Pa.*

Since the day of its founding, WDAU-TV has, in its many-faceted roles of informant, public servant and entertainer, held first and foremost the concept that television is an instrument of public service to the community.

Aware of its responsibility to over one and a half million people in central and northeastern Pennsylvania, WDAU-TV endeavors to present in addition to thousands of announcements for scores of organizations, in-



*Programing with honest station support, good time slots and exposure*

stitutions and worthy causes, special programs of cultural, informational and public value.

What type of public service programing to present and what will be accepted by the public is an ever-difficult and doubtful question, but this does not lessen the obligation we have as broadcasters to operate with the highest regard for service to the community.

To us, public service has always been more of a challenge than an obligation.

On 30 May, 1960—Memorial Day—WDAU programed in prime evening time, *50,000 Lives*, a public service program in cooperation with the State of Pennsylvania Departments of Health, Public Instruction and Civil Defense.

The program opened with the appearance of a child whose life had been saved just two days previously by "insufflation." A 13-minute filmed section of the program covered direction and demonstration of insufflation (mouth-to-mouth respiration). A panel discussion followed featuring comments by Pennsylvania State officials.

The presentation, under the direction of our program director, Mort

# esponse?

senthal, has received the plaudits tv editors and columnists through- the area.

Since the program was aired, re- ests for insufflation cards have been uring in from all parts of the East. part of the over-all promotion of show these same cards were iled to all account executives and dia directors in principal markets the country. Regional service or- nizations have requested a repeat the program and the wallet-size rds to distribute to their member- ips.

This project was a station—call it promotion or a program—activity ilored to the current needs of the mmunity in behalf of a timely and orthy cause. And from public re- onse similar programs would be ually acceptable.

**Harry Novik,** *president and general manager, WLIB, New York*

Our public service news program- g as a whole and one program in rticular. The one program that ands out in over-all acceptance and opularity with WLIB's Negro audi- ce in metropolitan New York is a rogram which also happens to be e of the oldest on our air.

It is the *Editors Speak*, which has een on the air for more than seven

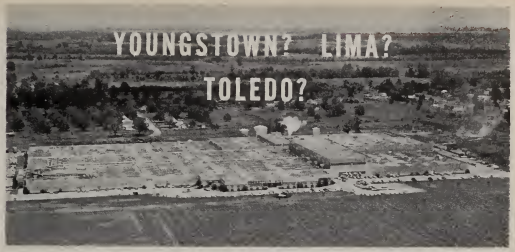


*Panel shows on timely problems with outspoken guests*

ears. The program is a panel-type iscussion featuring each week sev- ral guest editors from various pub- cations who air their views on cur- ent news events of interest to WLIB's uge Negro audience.

This program has become the bell- ether of community feeling in our rea and our audiences have indi-

(*Please turn to page* 51)


**NO, THIS IS "KNOE-LAND"**

**(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)**

**JUST LOOK AT THIS MARKET DATA**

| | | | |
|---|---|---|---|
| Population | 1,520,100 | Drug Sales | $ 40,355,000 |
| Households | 423,600 | Automotive Sales | $ 299,539,000 |
| Consumer Spendable Income | $1,761,169,000 | General Merchandise | $ 148,789,000 |
| Food Sales | $ 300,486,000 | Total Retail Sales | $1,286,255,000 |

**KNOE-TV AVERAGES 79.1% SHARE OF AUDIENCE**

**According to March 1960 ARB we average 79.1% share of audience from 9 a.m. to midnight, 7 days a week.**

**KNOE-TV**
Channel 8
Monroe, Louisiana

**CBS • ABC**
**A James A. Noe Station**
**Represented by**
**H-R Television, Inc.**

*Photo: "Greenville Mill, Division of Mohasco Industries, Inc.", Greenville, Mississippi. Manufacturers of the finest carpets and rugs.*

**WORLD FAMOUS**
MOHAWK MIDGETAPE PROFESSIONAL 500
HIGH SPEED
POCKET TAPE RECORDER

NO ELECTRICITY REQUIRED

OPERATES ON ONLY 1 BATTERY



Used by **NBC – CBS** and numerous radio and **TV** stations, for recording in the field.

Records anything it hears and plays it right back in unbelievable broadcast quality.

Special built-in "VU Meter".

Weighs only 3 lbs.

THE PEER OF POCKET TAPE RECORDERS... MIDGETAPE IS AMERICAN MADE.

"Science Fiction" accessories available for confidential recordings.

For literature, or free demonstration in your office, write Dept. B.

ALL TRANSISTORIZED

*Mohawk*...
business machines corp.
944 halsey street brooklyn 33, new york
manufacturers

(*Continued from page 38*)

on a program. And after the decision is made, there are constant script checks, story conferences, supervision of film shooting or on-stage rehearsals and performance, integration and coordination of the commercials and the uncountable details of a finished television performance.

The cost of maintaining a tv department is exhorbitant, and the profits low in consideration of the output and service involved. This is what most admen say. And here's what Fred Gamble, 4A president, has to say on the subject:

"I once heard a man who might be regarded as an advertising expert by outsiders explain to a friend that tv is a 'gravy train' for agencies because it produces 'fat' commissions while requiring less work than other media. This is an idea that has gained some currency. Yet one ad executive recently described tv as an 'ogre,' explaining if he could convert tv billings to other media annual earnings for the agency would skyrocket. Another agency executive estimated that tv required five man-hours of work for every man-hour put into a similar budget in other media. "The charge that tv provides a quick route to riches for advertising agencies is transparently false."

One agencyman, in discussing so-called "package" shows, charges that the word package "implies that the program comes in a neat bundle and the agency simply wishes it well and sends it on its way." But, he adds, the agency contributes enormously to such a buy, and the first contribution is a large background of knowledge about all kinds of tv programing as well as advertising to the package producers.

More specifically, the agency does the following after buying a "package": "work with the packager to develop the concept of the program, sometimes even starting with the program title; reserve the right to approve all major casting and script material; read all scripts and make suggestions for revisions when they are needed for dramatic purposes or in terms of client interest; cover all studio rehearsals and make suggestions for program improvement, cover remote shooting, establish contact with and work with all participants of package shows (producer, actors, writers, director and technicians) to make sure that the client gets the best possible results for his great expenditure."

Sy Frolick, FRC&H, recalls the cooperative work which accompanied production of *Navy Log* (for U. S. Rubber) by an independent producer. "Our agencyman, the show producer, a representative of the Navy, another from ABC TV network and two other people met regularly to discuss subject matter far in advance of the script being written. We followed each step all the way through, and, as a result, we never had to make any major changes because we were in agreement throughout."

He and his agency follow the same creative participation patterns of the agency giants, although his staff is structured differently and is smaller. He heads two groups of people—programers and writer-producer staffers —who work laterally in both areas so that all 16 persons are conversant with each area of activity.

This contrasts with McCann, with 29 men at the executive level, one of whom is executive v.p. and two, senior v.p.'s. The major agencies have bestowed vice presidential ribbons on their key tv people, adding to their prestige in dealing with clients as well as with suppliers. One adman commented, wryly, "the networks and program suppliers are reluctant to deal with anyone who doesn't have his v.p. stripes and who perhaps can't, therefore, make a decision or a recommendation."

The demand for the "stars" of advertising, reports Raymond F. Sullivan, chairman, SSC&B to the 4A's Fred Gamble, is bound to grow as advertising volume increases. He agrees with his colleagues that the competition for well-qualified people will intensify, and that many of these people specialize in the broadcast field.

The heavy-up in tv people, so marked in some shops, is notable for its absence in still others. One medium-sized agency, with an estimated $6 million in broadcast billings, services these accounts with only four people. That's why the department director recently joined another agency, because his management "skimmed off that 15% gravy and refused to give me more people." In contrast Madison Ave. reports that Ogilvy, Benson & Mather, which bags the Shell account next December, will hire another 100 people, many of whom will work in broadcast.

More than a few big agencies have fallen into what one v.p. calls the "appalling trap" of hiring inept people at very high salaries to head units. He sees "too many agency officers falling for the 'show business experience line and hiring someone who knows nothing about television as an advertising medium."

He and his admen colleagues stress the urgent need for the rounded tv pro. Frolick's definition is "someone who knows that the show itself is not the thing, but that show business will a purpose *is!*" Terry Clyne says the magic combination calls for "experience, judgment and ability." An an ANA survey two years ago (the Frey report) indicates that advertising managers of client companies are interested in two characteristics of people and of agencies: the knowledge of markets, products and advertising and the ability to create. (This same report summarizes views of agency compensation for agency originated and agency-bought shows. See chart, page 38.)

This experience, judgment and ability come into play even when the client doesn't buy programing. Both Frolick and Hunter pointed out to SPONSOR that tv executives need to keep on top of all developments whether clients buy shows or not. "Almost every client is interested in tv programing and a prospect for it," says Hunter. "There's no lessened effort in keeping up with what's new, in screening all pilots and in keeping clients briefed."

There are, of course, advertisers who resent paying 15% commission on programs which are not agency originated. But most of them, say admen, realize that the so-called tv commissions are plowed back into all areas of agency activity: research, marketing, planning, copy. Clyne suggests that McCann's revenue breaks down this way: Between 1% and 2% of the 15% commission becomes agency profit, some $2 million on a broadcast gross of $100 million. Another 1% generally—$1.2 million—goes to operating expenses of the television productions division. This therefore leaves between $11 and $12 million which is diverted into other agency functions and which, agencymen believe, make for a better return

the client's investment.

A significant number of advertis- and agencies have worked out a tually satisfactory commission- s fee arrangement for the tv de- tment. The Frey report (again, ) years old but relative to today's terns) shows that 38.9% of the ad nagers of client companies re- ted compensation for agency-pro- ced shows on this basis and 26.3% packaged programs.

The preferred technique, however, the flat 15% commission, with .4% paying this for packaged ows and 32.0% for agency-pro- ced programs.

The trend, admen told SPONSOR, is r the bigger-budget clients—who e more sophisticated in advertising eds and techniques—to be the most illing to pay premium fees or fees us the fixed 15% commission to encies on their tv activities.

But medium and smaller advertis- s are beginning to climb on this ime bandwagon. One reason: it's ot unusual these days for a fast- rnover, slim-markup item to be ad- ertised on a per-unit basis with tele- ision at a higher cost than the actual anufacture. A drug item which osts the producer 20 cents per unit ay cost him an equal amount in elevision advertising.

This is why the good judgment of he men in charge of these television udgets is a much sought after com- nodity, bearing a high price tag. But progressive agency men realize he field is fast being tapped and that nost of the newcomers to high-eche- on tv department ranks will have to levelop from within the agency's own raining program.

The moneybags agencies have car- ied on this kind of training program for three or four years, and their "juniors" are now being moved up- ward toward the "senior" classifica- tion. Money is only one of the lures, however. Trainees with interest in and aptitude for television program- ing and production are interested also in associating with a manage- ment which offers them creative lee- way and room to expand their men- tal horizons as well as their financial ones.

Those agencies across the country which are offering both the tangible and intangible pluses are the ones attracting the best talent with the most potential.

## SPONSOR ASKS

(*Continued from page 49*)

cated time and again that they feel the program is fulfilling an exceptionally fine public service need.

The program is moderated by our news director George W. Goodman and the guests are invited from such newspapers and magazines as *Ebony*, the *Amsterdam News*, *Jet*, *Pittsburgh Courier*, *New York Post* and other important periodicals.

The program offers over a period of time, complete discussion on any and all phases of community life, welfare, health and civic aims as they pertain to New York's Negro population.

The programs are free-wheeling, no-holds-barred discussions with the principle objective being to present all sides of the subject matter to the audience. The editors specifically bring to light points that may have been overlooked in some stories, and, even with the most controversial subjects, use their editorial experience to spotlight all angles of a given news story and its importance to the Negro community. The variety of editorial viewpoints presented at these discussions almost guarantees interesting and factual news reporting. Because of this the program has become increasingly more important to the Negro audience, WLIB serves and it has enjoyed a steadily increasing audience over the years. At present. it is one of our best-known and most discussed public service offerings.

One of the main reasons for this interest is the liberal use of important guests on the program. Guests who have participated in many of the newsworthy and frequently history making events that have been part of the Negro heritage and who can offer their own experience as editorial discussion matter for the *Editors Speak* panel. These guests have included leading politicians and diplomats from Africa, student participants in the Southern sit-in strikes, leading Congressmen from both sides of the recent civil rights debates and many others with important news stories to offer for discussion.

An example of this radio-journalism occurred during the last national

(*Please turn to page 59*)


In Joplin, Missouri



YOUR PRODUCT'S BEST FRIEND IS

The FRIENDLY Group's

KODE-TV

CHANNEL 12

28% taller and 29% more powerful — tells and sells 152,000 TV homes who spend 750 million annually.

*For Rates and Avails*

- IN JOPLIN: D. T. Knight, MA 3-7260
- IN NEW YORK: Lee Gaynor, OX 7-0306

Exclusive Shopper Topper Merchandising

WSTV-TV
CHANNEL 9
Steubenville-Wheeling

WRGP-TV
CHANNEL 3
Chattanooga, Tennessee

WRDW-TV
CHANNEL 12
Augusta, Georgia

WBOY-TV
CHANNEL 12
Clarksburg, West Virginia

KODE-TV
CHANNEL 12
Joplin, Missouri

# TELEPULSE RATINGS: TOP SP

| Top 10 shows in 10 or more markets. Period: 19 March-15 April, 1960<br>TITLE, SYNDICATE, TYPE | National average | 7-STATION MARKETS | | 5-STA. MARKET | 4-STATION MARKETS | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | N.Y. | L.A. | Seattle | Chicago | Detroit | Minpls. | St. Louis | San Fran. | Wash. | Atlanta | Balt. | Boston | Buff |
| **Sea Hunt**<br>ZIV-UA (Adventure) | 19.7 | 23.3<br>wcbs-tv<br>10:30pm | 14.7<br>kcra-tv<br>10:30pm | 25.3<br>king-tv<br>7:00pm | 19.0<br>knbq-tv<br>9:30pm | 30.9<br>wjbk-tv<br>10:30pm | 24.4<br>wtcn-tv<br>9:30pm | 18.4<br>ktvi-tv<br>10:00pm | 26.5<br>kron-tv<br>7:00pm | 12.5<br>wmal-tv<br>7:00pm | 14.8<br>wsb-tv<br>7:00pm | 10.0<br>wbal-tv<br>10:30pm | 17.4<br>whdh-tv<br>10:30pm | 16.<br>wkbw<br>10:30 |
| **Huckleberry Hound**<br>SCREEN GEMS (Cartoon) | 18.7 | 11.3<br>wpix-tv<br>6:30pm | 17.7<br>kttv<br>7:00pm | 21.3<br>king-tv<br>6:00pm | 12.3<br>wgn-tv<br>6:30pm | 16.9<br>cklw-tv<br>7:00pm | 18.9<br>wcco-tv<br>6:30pm | 10.0<br>kplr-tv<br>6:00pm | 19.3<br>ktvu-tv<br>6:30pm | 18.5<br>wttg-tv<br>7:00pm | 13.3<br>wsb-tv<br>6:00pm | | 15.7<br>wnac-tv<br>6:30pm | |
| **Mike Hammer**<br>MCA (Mystery) | 17.8 | 3.2<br>wrca-tv<br>10:00pm | 13.2<br>kcra-tv<br>10:30pm | 17.0<br>king-tv<br>10:30pm | 14.3<br>wgn-tv<br>9:30pm | | | 17.2<br>ksd-tv<br>10:00pm | | 5.8<br>wrc-tv<br>10:30pm | | | 16.7<br>wnac-tv<br>7:00pm | 14.<br>wkbw<br>10:30 |
| **Whirlybirds**<br>CBS (Adventure) | 17.2 | 4.2<br>wpix-tv<br>7:00pm | 4.7<br>khj-tv<br>7:30pm | 25.8<br>komo-tv<br>7:00pm | 9.8<br>wgn-tv<br>9:00pm | 7.4<br>wxyz-tv<br>11:00pm | 11.7<br>wtcn-tv<br>6:00pm | 14.4<br>ksd-tv<br>10:00pm | | 14.9<br>wtop-tv<br>7:00pm | 22.8<br>wsb-tv<br>7:00pm | | 21.0<br>wnac-tv<br>7:00pm | 24.<br>wben<br>7:00 |
| **Manhunt**<br>SCREEN GEMS (Mystery) | 17.1 | 4.1<br>wnew-tv<br>6:00pm | 14.1<br>kcra-tv<br>7:00pm | 24.3<br>king-tv<br>7:00pm | 10.5<br>wgn-tv<br>9:30pm | 13.9<br>wjbk-tv<br>10:30pm | 14.0<br>kstp-tv<br>10:30pm | | 19.8<br>kron-tv<br>6:30pm | 10.2<br>wttg-tv<br>10:30pm | 16.8<br>wsb-tv<br>7:00pm | | 13.5<br>wnac-tv<br>6:30pm | 17.<br>wgr-<br>7:00 |
| **Quick Draw McGraw**<br>SCREEN GEMS (Cartoon) | 16.9 | 10.8<br>wpix-tv<br>6:30pm | 11.9<br>kttv<br>7:00pm | 17.0<br>king-tv<br>6:00pm | 22.5<br>wgn-tv<br>6:00pm | 17.2<br>cklw-tv<br>6:30pm | | 9.5<br>ktvi-tv<br>6:00pm | 24.3<br>ktvu-tv<br>6:30pm | 16.9<br>wttg-tv<br>7:00pm | 10.0<br>wsb-tv<br>6:00pm | | 13.5<br>wnac-tv<br>6:30pm | |
| **Lock-Up**<br>ZIV (Drama) | 16.7 | 6.6<br>wrca-tv<br>7:00pm | 15.2<br>kabc-tv<br>7:00pm | 15.8<br>komo-tv<br>10:00pm | 10.8<br>wnbq-tv<br>10:00pm | 10.2<br>wjbk-tv<br>7:30pm | 19.5<br>kstp-tv<br>9:30pm | 20.4<br>ksd-tv<br>9:30pm | 19.0<br>kron-tv<br>7:00pm | | 19.0<br>wlw-a<br>10:30pm | 9.5<br>wbal-tv<br>7:00pm | 17.2<br>whdh-tv<br>10:30pm | 14.5<br>wgr-t<br>10:30p |
| **Grand Jury**<br>NTA (Drama) | 16.9 | 9.9<br>wcbs-tv<br>7:30pm | 14.2<br>kcra-tv<br>6:30pm | | 9.3<br>wnbq-tv<br>9:30pm | | 20.5<br>wcco-tv<br>7:00pm | 11.7<br>ksd-tv<br>10:00pm | | | 16.0<br>wlw-a<br>10:30pm | | | 27.9<br>when-t<br>10:30p |
| **Border Patrol**<br>CBS (Adventure) | 16.4 | 4.3<br>wabc-tv<br>7:00pm | | 5.8<br>ktnt-tv<br>9:30pm | | 12.2<br>wwj-tv<br>7:00pm | 19.5<br>kstp-tv<br>9:30pm | 11.4<br>ksd-tv<br>10:00pm | 9.8<br>kron-tv<br>10:00pm | 8.4<br>wrc-tv<br>7:00pm | 17.0<br>wsb-tv<br>10:30pm | 24.3<br>wjz-tv<br>5:30pm | 24.5<br>wbz-tv<br>7:00pm | 23.4<br>wkbw-t<br>10:30p |
| **U. S. Marshal**<br>NTA (Western) | 16.3 | 5.7<br>wabc-tv<br>6:00pm | 5.9<br>kttv<br>9:00pm | 3.3<br>ktnt-tv<br>6:30pm | 11.0<br>wgn-tv<br>9:00pm | 13.9<br>wwj-tv<br>10:30pm | 6.9<br>wtcn-tv<br>9:30pm | 15.0<br>ksd-tv<br>10:00pm | 10.3<br>kgo-tv<br>7:00pm | 13.7<br>wrc-tv<br>7:00pm | 21.8<br>waga-tv<br>10:30pm | | 26.2<br>wnac-tv<br>10:30pm | |
| **Top 10 shows in 4 to 9 markets** | | | | | | | | | | | | | | |
| **Woody Woodpecker**<br>KELLOG (Cartoon) | 16.4 | | | | | 15.0<br>cklw-tv<br>6:30pm | | | | 14.5<br>wttg-tv<br>7:00pm | 14.8<br>wsb-tv<br>6:00pm | | | |
| **Badge 714**<br>CNP (Mystery) | 14.0 | 4.8<br>wnew-tv<br>7:30pm | 2.9<br>keop-tv<br>7:30pm | 5.3<br>ktnt-tv<br>6:30pm | | | 24.8<br>kstp-tv<br>10:30pm | | | 16.0<br>wttg-tv<br>7:30pm | | 12.3<br>wmar-tv<br>6:30pm | | |
| **Vikings**<br>UAA (Adventure) | 13.3 | 5.8<br>wabc-tv<br>6:30pm | 4.6<br>kabc-tv<br>7:00pm | 20.5<br>komo-tv<br>7:00pm | 13.8<br>wgn-tv<br>7:30pm | | | 18.9<br>ksd-tv<br>9:30pm | | | | | | 19.5<br>wgr-t<br>7:00pm |
| **Honeymooners**<br>CBS (Comedy) | 13.2 | 4.3<br>wpix-tv<br>8:00pm | 3.8<br>kabc-tv<br>10:30pm | | | 12.5<br>wwj-tv<br>6:30pm | 8.5<br>kmsp-tv<br>9:00pm | | 15.8<br>kron-tv<br>6:00pm | 15.0<br>wrc-tv<br>7:00pm | | | 24.9<br>wnac-tv<br>7:30pm | |
| **Bold Ventures**<br>ZIV-UA (Adventure) | 12.9 | 15.8<br>wcbs-tv<br>7:00pm | 8.4<br>kttv<br>9:00pm | 29.3<br>komo-tv<br>6:30pm | | 5.4<br>wxyz-tv<br>7:00pm | 7.9<br>wtcn-tv<br>9:30pm | | | 14.4<br>wrc-tv<br>10:30pm | | | | |
| **Pony Express**<br>CNP (Adventure) | 12.7 | | 9.4<br>kttv<br>7:00pm | | | | | | 14.8<br>kttv-tv<br>7:00pm | 10.2<br>wtop-tv<br>7:30pm | 12.3<br>wlw-a<br>6:30pm | | | 15.9<br>wkbw-t<br>10:30pm |
| **Decoy**<br>OFFICIAL (Mystery) | 12.5 | 4.3<br>wpix-tv<br>10:00pm | 7.7<br>kttv<br>9:30pm | | 6.0<br>wgn-tv<br>8:30pm | | | | | | | 16.8<br>wjz-tv<br>7:30pm | 12.4<br>wbz-tv<br>10:30pm | |
| **State Trooper**<br>MCA (Adventure) | 12.4 | 8.1<br>wpix-tv<br>7:30pm | 4.4<br>khj-tv<br>8:30pm | | 10.3<br>wgn-tv<br>9:30pm | | 17.4<br>kstp-tv<br>10:30pm | | | 8.2<br>wnac-tv<br>6:30pm | 10.8<br>wlw-a<br>6:30pm | | 22.0<br>wnac-tv<br>7:00pm | 17.0<br>when-tv<br>6:00pm |
| **Rendezvous**<br>CBS (Drama) | 12.3 | | 4.9<br>kabc-tv<br>7:00pm | 18.8<br>king-tv<br>7:00pm | | | | 8.6<br>ktvi-tv<br>10:30pm | 6.8<br>kron-tv<br>7:00pm | | | | 18.4<br>wbz-tv<br>10:30pm | 23.5<br>when-tv<br>9:30pm |
| **Little Rascals**<br>INTERSTATE (Comedy) | 12.0 | 5.6<br>wabc-tv<br>6:00pm | 13.8<br>khj-tv<br>7:00pm | | | 4.5<br>wxyz-tv<br>9:30pm | | | | | | | | |

"In Washington *Copter Patrol* was used for *Whirlybirds*.

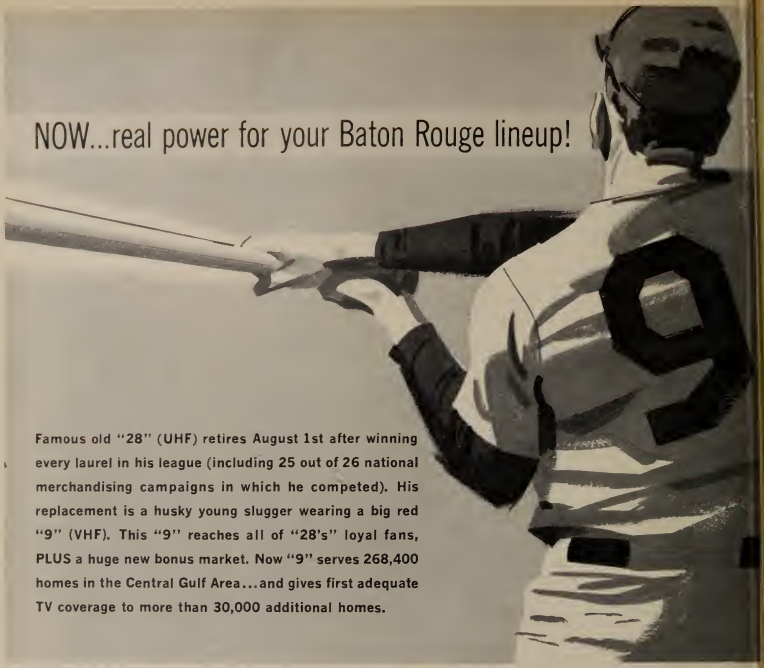
Films listed are syndicated ½ hr., ½ hr. and hr. length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Films indicated like and also listed in this market 19 March-15 April. While net shows are fairly stable from one month to another in markets in which they are shown, this is much less often true of syndicated shows. This should be borne in mind when analyzing rating trends from one month to another in this chart. Classification as to number of s

# SPOT AND SPONSOR HAVE A LOT IN COMMON AND SIX OUT OF TEN COPIES OF SPONSOR GO TO AGENCIES AND ADVERTISERS

# ...LM SHOWS

| TATION MARKETS | | | | 2-STATION MARKETS | | |
|---|---|---|---|---|---|---|
| ...d. | Milw. | New Or. | Phila. | Birm. | Dayton | Prov. |
| 6.8<br>...-tv<br>...pm | 24.8<br>wisn-tv<br>9:30pm | 24.5<br>wdsu-tv<br>9:30pm | 21.7<br>wcau-tv<br>6:00pm | 27.3<br>wbrc-tc<br>9:30pm | 18.3<br>wlw-d<br>10:30pm | 18.5<br>wpro-tv<br>7:00pm |
| 2.3<br>...-tv<br>...pm | | | 17.9<br>wcau-tv<br>7:30pm | 29.3<br>wapi-tv<br>6:30pm | | |
| 9.0<br>...-tv<br>...0pm | | 22.0<br>wsl-tv<br>9:30pm | 31.4<br>wcau-tv<br>10:30pm | | 31.8<br>whio-tv<br>8:30pm | |
| 3.3<br>...n-tv<br>...0pm | 22.3<br>wtmj-tv<br>9:30pm | 25.0<br>wdsu-tv<br>9:30pm | 13.5<br>wcau-tv<br>6:00pm | 30.0<br>wbrc-tv<br>7:30pm | 18.8<br>whio-tv<br>7:30pm | 21.3<br>wpro-tv<br>7:00pm |
| 1.8<br>...se-c<br>...0pm | 24.5<br>wtmj-tv<br>9:30pm | 29.0<br>wdsu-tv<br>10:00pm | | 25.0<br>wapi-tv<br>9:30pm | 28.3<br>wlw-d<br>7:00pm | |
| 5.8<br>...n-tv<br>...0pm | | | 10.5<br>wcau-tv<br>5:00pm | 33.3<br>wapi-tv<br>6:30pm | | |
| 5.3<br>...lw-c<br>...30pm | 12.8<br>wisn-tv<br>9:30pm | | 19.2<br>wrcv-tv<br>7:00pm | 30.3<br>wbrc-tv<br>9:30pm | 25.8<br>whio-tv<br>10:30pm | 16.8<br>wjar-tv<br>7:00pm |
| 5.8<br>...lw-c<br>...30pm | 16.3<br>wtmj-tv<br>7:00pm | 23.2<br>wsl-tv<br>10:00pm | 22.0<br>wrcv-tv<br>10:30pm | | 20.5<br>whio-tv<br>7:00pm | |
| 9.3<br>...lw-c<br>...00pm | | 34.8<br>wsl-tv<br>9:30pm | 19.2<br>wfil-tv<br>7:00pm | | | 24.8<br>wpro-tv<br>7:00pm |
| 13.8<br>...wn-tv<br>...30pm | 16.3<br>witl-tv<br>6:00pm | 18.0<br>wdsu-tv<br>10:00pm | | 31.8<br>wbrc-tv<br>7:30pm | 21.8<br>whio-tv<br>7:30pm | 24.0<br>wpro-tv<br>10:30pm |
| | | | | 18.8<br>wapi-tv<br>6:30pm | | |
| | | 19.2<br>wsl-tv<br>10:00pm | | | 26.5<br>whio-tv<br>10:30pm | |
| 12.3<br>...un-tv<br>...00pm | 10.8<br>wisn-tv<br>6:30pm | | | | | |
| 16.3<br>...nt-tv<br>...30pm | 17.3<br>wtmj-tv<br>10:15pm | | | | | |
| | | 13.9<br>wdsu-tv<br>10:30pm | | | 8.3<br>wlw-d<br>6:00pm | |
| | | 13.4<br>wsl-tv<br>10:00pm | | | | |
| | | | | | 26.0<br>wlw-d<br>10:30pm | |
| 13.8<br>...un-tv<br>...00pm | | | | | | |
| | | 4.9<br>wsl-tv<br>10:00pm | | | | |
| | | | | | 24.0<br>whio-tv<br>6:00pm | |

...se's own. Pulse determines number by measuring which sta-...ally received by homes in the metropolitan area of a given mar-...h station itself may be outside metropolitan area of the market.




# WAFB TV CHANNEL 9 BATON ROUGE LOUISIANA

*goes farther — sells more — in one of the nation's fastest growing markets*

Channel 9 . . . first in TV in Baton Rouge . . . is a 9-inning hustler that draws an all-time-record attendance of loyal fans. And what fans! Annual retail sales ($270,882,000) 77% above the Louisiana average and 45% above the U. S. average! Food sales ($53,187,000) 61% above the state, 19% above the national! Furniture/appliance/household sales ($17,851,000) 107% above Louisiana, 80% above the U. S.!

Why not have "9" in your lineup right from the start! **Call Blair TV Associates for a quick rundown.**

*What's happening in U. S. Government that affects sponsors, agencies, stations*

# WASHINGTON WEEK

18 JULY 1960
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**The new Complaints and Compliance Division was in the beefing-up process as $150,000 of new money became available to the FCC for hiring personnel.**

Although Sen. Warren Magnuson had originally stated that his own appropriations subcommittee hadn't voted a cent for the new division, the FCC money bill definitely provided for the watchdog group as it finally cleared Congress.

Language in the bill as it cleared the Magnuson subcommittee warning the FCC against censorship, on the other hand, was amply borne out by "legislative history." Which simply means that all legislators agreed in debate that the **money was not intended for, and couldn't be used for, censorship.**

This was small comfort to the industry, since censorship is apt to mean different things to different people. The FCC had contended from the beginning that it had no intention of getting anywhere near censorship.

Consequently, the Commission goes quietly ahead with the new division, and plans for it have not been changed by admonitions from Magnuson or anybody else.

**The Commission, meanwhile, is wrestling with a declaration that it has legal power to insist that stations program somewhere near along lines of their promises when they secured their original licenses.**

There is little dispute among Commissioners about this over-all declaration. Complications rise from the fact that a staff report urges an even stronger stand on programing. On the other hand, some commissioners want to hedge at least a little bit on the central theme, itself.

Commissioners had promised the final word on programing before now. It appears with respect to this dispute, however, that the FCC might not even beat its August recess with the decision.

Nor does the dispute about the dimensions of FCC control over programing account for all of the prospective delay.

Implicit in any announced change of FCC policy will be **a change in license and renewal application forms.** This is a technical matter, and a thorny one. Final decisions will wait the over-all policy decisions.

**There appears to have been no change in the essential lineup of the Commissioners in favor of requiring applicants to tell in narrative style what their communities need.** And then to outline plans for meeting those needs with their programing.

Thereafter the FCC would check up on how well the stations performed on the programing promises they had made on their own hooks.

Much of the delay is due to the fact that the Commissioners have wished **to present to the critical world as united a front as possible.**

In dealing with the results of the over-all network investigation and the programing hearings which followed, the FCC has dealt first with matters on which there has been substantial agreement.

The effort now that the Commission is getting down to the heart of the problem is to give and take so that as nearly a unanimous vote as possible is secured for the final decision.

The matters now under consideration **will shake the broadcasting and advertising industries from stem to stern.** Therefore, FCC chairman Frederick Ford is hoping for as nearly a solid front as he can get to face expected storms of criticism.

It is possible that the dam could break on any Wednesday this month, but more likely that further water will have to flow under the bridge.

*Significant news, trends in*
- *Film*
- *Tape*
- *Syndication*
- *Commercials*

# FILM-SCOPE

18 JULY 1960
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PUBLICATIONS INC.

**A totally unexpected source of regional syndication spending may be General Mills' Gold Medal (D-F-S), which is now looking around for half-hours in which to slot alternate weeks of Ziv-UA's Case of the Dangerous Robin.**

Gold Medal is still the No. 1 brand in its field, but what it's doing here is to **bolster its position in the weaker markets.**

Gold Medal as a brand is not a major tv spender, but one of its arch-competitors, Pillsbury, used another syndicated show, Ziv's Dial 999 in 30 markets a few seasons ago.

Note that both shows are of **the mystery-adventure type.**

**Keep your eye on Silents Please, ABC TV's summer replacement for Ernie Kovacs.**

It's a show of silent classics, packaged by Sterling Films, and if it does well, you can expect increased interest in these shows for syndication and station programing.

A large number of silent films have long been available and it's been known that they have a special appeal to mature audiences, but **the problem has been how to program them effectively.**

**The syndicator's caution about going into too much new production at this time has had one salutary effect: it has served to clear the shelves of inventory acquired in past seasons.**

ITC's Best of the Post is the latest of the series to go into distribution after a considerable delay.

But note that there's **no unfavorable connotation for shows that were made ready for past seasons.**

Other shows with delayed-action sales, such as NTA's Third Man, made a national-size deal to Budweiser, while Screen Gems' Ivanhoe, previously produced abroad, has made important station sales, and CBS Films' Robert Herridge Theater, already sold in Canada and Australia, is moving along in domestic station syndication.

**Second year renewals on Ziv-UA's Lock-Up have been made in 133 markets.**

Among these are 53 American Tobacco markets, 42 of which have already found an alternate week buyer for the cigarette regional schedule.

Lock-Up's ratings have been one factor in renewals in many markets.

Here, for example, are recent Nielsen ratings and shares in 10 cities.

| CITY | STATION | RATINGS | SHARE |
|---|---|---|---|
| Philadelphia | WRCV-TV | 19.9 | 50.0% |
| Syracuse | WSYR-TV | 31.3 | 65.5% |
| New Orleans | WWL-TV | 26.4 | 38.0% |
| Birmingham | WBRC-TV | 29.9 | 71.5% |
| Boston | WHDH-TV | 22.4 | 48.5% |
| Cincinnati | WLW-T | 22.2 | 28.0% |
| Kansas City | WDAF-TV | 25.5 | 49.5% |
| Knoxville | WATE-TV | 33.7 | 52.0% |
| Los Angeles | KABC-TV | 16.3 | 32.5% |
| Memphis | WREC-TV | 21.1 | 33.0% |

**Screen Gems has racked up sales in 115 markets on its new show, Two Faces West, and has a renewal from Quaker Oats on Award Theatre re-runs.**

**Four advertisers made multi-market deals for Two Faces West, three of them breweries:** Standard Oil of Texas signed for six southwestern markets; Labatt's Beer took Rochester, Buffalo, Watertown, and Erie; Coors Beer bought Denver, Colorado Springs, Yuma, El Paso, Amarillo, and Midland-Odessa, and Drewrys in Grand Rapids, Flint, and Cedar Rapids. (Also, Miles took San Francisco.)

**Quaker Oats (J. Walter Thompson) signed for Award Theatre in 21 Western markets for a second year;** these include San Francisco, San Diego, Spokane, Seattle, Salt Lake City, and Portland. (See WRAP-UP, P. 63, for details.)

**A southwest agency has made a highly unusual move to put itself into regional syndication distribution.**

Pitluk Advertising of San Antonio has taken over distribution rights to Campy's Corner for the states of Texas, Louisiana, and New Mexico from its producer, Heritage Productions.

The distribution move was made through the agency's subsidiary, Alamo TV.

Jack N. Pitluk, Alamo president, says it's the first time an agency has acquired such distribution rights and that it intends to **sell to its own clients, to other clients, and to stations direct.**

**Rod Erickson has obtained distribution rights to the Sam Goldwyn feature film package and is understood to be negotiating for a large o&o deal.**

The Goldwyn group contains the last of the large pre-1948 holdouts which, in the view of trade observers, waited too long and must now face tv sales competition from more recent pictures.

Speaking of the post-1948's, they haven't made the commotion they were supposed to.

Creative Telefilm and Artists Ltd. of Canada just acquired 110 post-'49 Warner Brothers pictures for $11 million plus 50% profit participation; this includes U. S. as well as Canadian distribution rights.

There are already some 1,000 other post-1948's in distribution. UAA alone has over 400 from RKO, UA and other studios.

There's talk that **Screen Gems is getting set to release 40 post-1949 Columbias,** and that Twentieth Century-Fox is also mulling a post-1949 tv release.

Returning to the pre-1948's, last week a federal anti-trust and price fixing suit against Screen Gems was lost by the Government.

**Screen Gems is now free to distribute 600 pre-1948 Universal pictures,** according to its 1957 agreement whereby it got exclusive distribution rights for 14 years, paying a minimum of $20 million annually during the first seven years.

**Ampex has come up with a list (albeit incomplete) of national advertisers who are using tv tape in program and spot commercials or in program production.**

Here it is, alphabetically:

AT&T, Aero-Wax, Alcoa, Allstate, Armstrong, American Motors, Beech-Nut, Bell & Howell, Birdseye, Breck, Buick, Brown & Williamson, Campbell, Chevrolet, Chase & Sanborn, Chrysler, Crackerjack, Crest, Coca-Cola, Colgate, Drackett, DuPont, Eastman Kodak, Fleischmann's, Florida Citrus, Ford, Gas Assn., G.E., General Foods, General Mills, Goodrich.

Also, Hit Parade, Howard Johnson, Hotpoint, Ivory, Johnson & Johnson, Johnson's Wax, Joy, Kellogg, Kent, Libby's, Liggett & Myers, Lux, Manhattan, Maxwell House, Mennen, Mercury, Mayflower margarine, Mogen David, Nabisco, Newport, Nelson's beer, Oasis, Oster, Parliament, Pream, Philco, Pittsburgh Glass, Remington Rand, Revlon, Rexall, Renault.

Plus Sealtest, Sergeant's, Shaeffer pens, Schick, Simoniz, Standard Oil, Tenderleaf, U. S. Steel, Vick, Westclox, Westinghouse, and Zest.



*A round-up of trade talk upon trends and tips for adme*

# SPONSOR HEARS

18 JULY 1960
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**A candy bar account, which not so long ago changed agencies, is again on th prowl.**

The new agency's apparent tactical mistake: **it recommended that the client aban don its years of affinity for tv and convert to magazines.**

The marketing director who induced his management to take the account out of the ol agency has in the meantime **vamosed to other pastures.**

**An intensive "executive suite" situation can be expected at an organization ver high up in air media spending which recently installed a new top officer.**

The **ad manager is a member of the No. 2's longtime team** and it's figured that th **No. 1 will be bypassed in the making of media decisions.** It happens that the ad di rector has always been all out for air media.

**Another firecracker relating to "control" which has been tossed into the CB TV camp: the revolt among tv film producers against the network's insistence o being granted the merchandising rights when it latches onto a series.**

Wrote the lawyer for one of the producers to Frank Stanton: tell us what your positio on the matter is **before we take it up with the proper authorities in Washington.**

A couple notes for those who get a twinge out of nostalgia:

1) **Ma Perkins, whose returns from a seed offer gave P&G its first coverage pattern, celebrates its 27th consecutive year in radio,** making it the oldest daytime seria after the recent demise of Helen Trent.

2) With Goodrich now linked only with specials, **General Mills can lay claim to be ing the lone surviving customer from NBC's start in 1926.**

**Starting with today (18) TvB can't be kidded any longer about being housed under the roof of a competitive media ally.**

It's moved from the **Newsweek building** to the **General Dynamics Building** in Rocke feller Plaza. TvBites seem to be tickled with that "dynamics" association.

**The rep burn-up of the week: a drug account house agency placed orders for seven tv spots a week over 26 weeks and then sought to reneg on all but the most preferable spots on the schedule.**

A couple of the reps retorted that **only a two-week cancellation would be accepted** so that the stations and themselves would get something of the **bother and expense in curred in processing the business.**

**The agency's explanation: there'd been a change in plans.** The reps are now waiting to see whether the business is placed through drug chains.

**Discount the idea that even at this stage of the medium tv pros in agencies have easy sailing in dealing with clients.**

Most of them you talk to still marvel at the **lack of knowledge among client top management of the advertising business, not alone highly complicated tv.**

Ad managers, they say, still make faulty decisions because of a **disinclination to become thoroughly familiar with the medium** and insistence they're **program authorities—particularly their wives.**

## PONSOR ASKS

(*Continued from page* 51)

lection. It is an example of radio ews reporting we hope to repeat uring the current Conventions and pcoming election. Mr. Goodman, ur moderator, learned that Congress- an Adam Clayton Powell was re- arning from a meeting with Presi- ent Eisenhower with news of great mportance to the New York Negro ommunity. The *Editors Speak* pro- ram would be on the air at the time f his arrival. A WLIB newsman aught Mr. Powell as he deplaned, nvited him to join the discussion on he air at the time, and, from a tele- hone booth at the airport Mr. Powell ecame the guest of the program with five-way phone hook-up with the ditors on the panel in an open dis- ussion on what Mr. Powell had to eport concerning his talk with the President. The program was a le- itimate news scoop and everyone in he New York Negro community was ware of the results of the talk even efore Mr. Powell had reached his ome.

This is the type of public service rograming on which our audience hrives. It is public service with a oint and a punch and we hope, with our Negro audience having a major nterest in the 1960 elections, that we will be able to serve their needs even etter than we did in prior years. Not ust in news areas, but in all areas f public service which will best serve our audience's interests.

**Fred Fletcher,** *vice president, general manager, WRAL-TV, Raleigh, N. C.*

Our experience in public service programing has indicated reaction to several types: Religion, sports and



*Non-sectarian religious presentations, teenage sports coverage, opera*

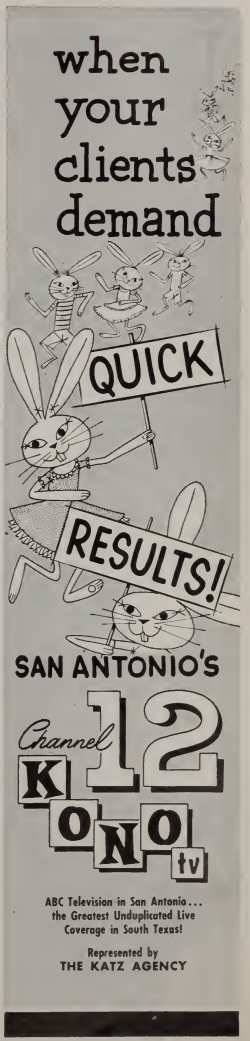
cultural. In the case of our religous program it is non-sectarian, is video taped in advance for the convenience of ministers and musicians, and is one half hour in length each Sunday afternoon. In all audience surveys this type programing has pulled consistently high ratings. It is conducted by an ordained minister who is well experienced in production. In 1955 he presented over 1,500 musicians in choir and solo appearances. Ministers of all Protestant faiths participate.

A series of youth baseball telecasts drew many comments. One was from a viewer in our outer coverage area, who, in tuning in at random, was surprised to hear baseball at this particular time. Not realizing, at first, a Little League game was in progress, he spent the first few minutes adjusting the set to get the players full size.

One sports telecast that poured in the wires, letters and calls, occurred during a severe ice storm that prohibited some 12,000 basketball fans from attending a top-grade tournament in Raleigh. Arrangements were quickly made with tournament officials to telecast the opening day's game on a public service basis with the proviso that other stations could pick up the origination. This delighted not only the ticket holders stranded at home and in motels, but thousands of fans who were unable to obtain tickets due to the sell-out.

Another program that has created favorable response is our program of opera scheduled in prime time. We recently presented the second production that ran for 90 minutes. Two additional opera telecasts are planned for 1960, due to the tremendous response we received from the last. The performances are by a professional touring troupe, the National Opera Company, which is jointly administered by WRAL-TV. All performances are in English and considerable ground work is done through schools, music clubs and other organizations prior to each performance. The letters and comments have been most gratifying.

A public service award of which we are proud was presented by the United States Weather Bureau for "making" a major contribution to public safety during the threat of Hurricane "Gracie." Hourly telecasts were made from a remote at the local weather station on the progress of the storm. The programs were made available to other stations. From our standpoint the aforementioned examples have the most public appeal. Of course, these are just a few of the public service shows presented, but in the main religious, sports and cultural received the best response.



# NEWS & IDEA WRAP-UP

**SUMMERTIME SUNDRIES** for WOWO, Ft. Wayne, promotion kicked off with "Miss WOWO Summer Sizzle" contest. Below, some of contestants surround winner Kari Aldrich, who'll appear throughout the summer in such audience participation events as 'beach ball' and 'family picnic'




## ADVERTISERS

**Daytime network tv has becom another battleground for the na tional cakemixes.**

P&G's Duncan Hines (Compton will have three quarter-hours of it own weekly on NBC TV, while Gen eral Mills (BBDO) is on the verg of allocating $1 million in behalf o its Betty Crocker line on the sam network.

**Pittsburgh Plate Glass (BBDO) will use 20 spots on CBS Radio's Garry Moore show in August to continue the sponsor's identity with that star a while longer.**

PPG sponsored Moore on CBS TV this past season and it also happens that August is the month in which auto owners do most of their glass replacement.

**The FTC crackdown on the merger of the Clorox Co. with P&G might be interpreted as somewhat of a setback to the soap giant's expansion range.**

---

**50-STAR FLAG** goes to Sister Mary Bernadine of Schlarman Children's Home from WMBD's (Peoria) Walter Thurman for correct answers to station's history questions



**SPECIAL DELIVERY** of KSET's (El Paso) new 24-hour broadcasting schedule is provided by coeds Ann Spinks (l), Kay Young



The examiner in the case upheld he thesis which was used in the complaint citing the proposed merger s illegal, namely:

1) The acquistion of Clorox, hich already had 49% of the liquid leach market, would lessen competion and tend toward monopoly.

2) P&G's financial and economic rength, its tremendous advertising nd promotion power and ability to uy media at maximum discounts, ave it advantages which prevented xisting competitors from expanding y normal methods of competition.

Interesting citation in the preliminry decision: Joint purchase of adertising with P&G for a 12-month eriod ending 30 June resulted in a aving of $138,500 for Clorox.

**Hamm's Beer took the number one spot in ARB's May Best-Liked Commercial tally, for the second consecutive month.**

Post cereals jumped to second place and Piel's Beer moved back to number three. Two newcomers to the survey: Nabisco and Procter & Gamble. Three commercials, after a long absence returned: Texaco, Winston, and Chevrolet.

Here is how the survey lines up:

| RANK | BRAND | % COMMERCIAL MENTION |
|---|---|---|
| 1) | Hamms Beer | 7.1 |
| 2) | Post Cereals | 4.4 |
| 3) | Piels Beer | 4.1 |
| 4) | Johnson Baby Powder | 3.8 |
| 5) | Burgermeister Beer | 3.0 |
| 6) | Ford | 2.9 |
| 7) | Dodge | 2.8 |
| 8) | Mr. Clean | 2.5 |
| 9) | Seven-Up | 2.2 |
| 10) | Doublemint Gum | 2.0 |
| | Kraft Foods | 2.0 |
| | L&M Cigarettes | 2.0 |
| 13) | Dial Soap | 1.9 |
| | Ivory Soap | 1.9 |
| | Winston Cigarettes | 1.9 |
| 16) | Kelloggs | 1.8 |
| | Snowdrift | 1.8 |
| 18) | Brylcreem | 1.4 |
| 19) | Maxwell House Coffee | 1.3 |
| 20) | Nabisco | 1.1 |
| | Procter & Gamble | 1.1 |
| | Texaco | 1.1 |
| 23) | Chevrolet | 1.0 |

**General Foods and P&G appears to have elected to buck ABC TV's** *the Untouchables* this fall with a newcomer standup comedian, Bob Newhart.

It'll be known as the *Bob Newhart Show,* with CBS reportedly making a substantial talent contribution.

**Campaigns:**

• **Dow Corning Corp.** (Church & Guisewite, Midland, Mich.) has scheduled its biggest campaign for two silicone products, Shoe Saver and Suede Saver. The theme "silicone protectors" for footwear will be launched on network tv this fall. Commercials which demonstrate the product's water and spot repellency, will be aired on ABC TV afternoon shows from 13 September to 18 November. The one-minute commercials will run on *Beat The Clock, Who Do You Trust,* and *Love That Bob.*

• **Shulton** (Wesley Associates) is running its most intensive national campaign for the Bridgeport line of insecticides (Bug Bomb, Slug-A-Bug and Flower Guard). The high spot of

**PROSIT!** Toasting recently consummated contract between Anheuser-Busch and WNBC, N.Y. at Newark Rathskeller restaurant are (l-r) Ralph Rapisardi, A-B's N.Y. State div. mgr.; NBC's Herman Maxwell, Johnny Andrews; Andrew McClellan, A-B east. reg. administrator

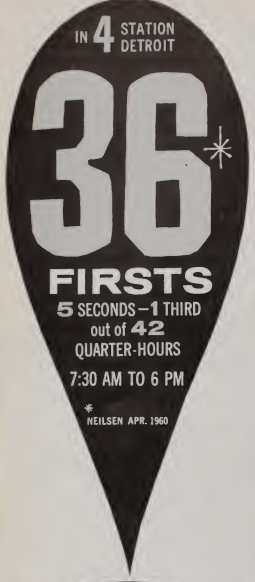


**RICIN' TO THE OCCASION,** d.j. Rod Roddy (l), KQV, Pitts., takes chopstick lessons from Dan Yee, newest member of his show



**WATER SHOW,** staged by WGY-WRGB, Schenectady, drew estimated 30,000 to city's Central Park. Featuring the Tommy Bartlett Water Ski troupe, the hour-long show was presented free of charge by General Electric stations as a thank you to listeners






the program is the multi-weekly spots on the *Jack Paar Show* lasting 11 weeks and reaching 100 markets.

• **Carlsberg Beer** (Wexton Co.) is using spots on radio stations in New York, New Jersey and Connecticut for a consumer "one word" contest to push distribution. All announcements maintain the lofty literate tone in keeping with the Quaffmanship campaign of 1959.

• **General Electric** will launch, in the fall, a $1 million light bulb sales push. It will center around a nationwide tv campaign, featuring *Mr. Magoo*, with a political campaign theme and tie-ins with the presidential election. Tv plans include 100 spot commercials in each of 125 key lamp markets for a four-week period beginning 19 September and the use of 269 stations reaching 95% of the population. Agency: BBDO, Cleveland.

• **A. C. Gilbert** will begin a campaign on behalf of American Flyer trains and stock cars on ABC TV. Sponsorship will start on 15 November and continue through Christmas on these shows: *Rin Tin Tin, Rocky and His Friends, My Friend Flicka.*

## AGENCIES

**Compton continues on its hot account-snagging trend.**

The past week it brought in three: Alberto-Culver, $12 million, Toyota Motors, $750,000, and Calvert, $1.5 million. Brings the billing to the $90-million-plus range, the highest it's ever been, and giving it a diversity of products as wide as any of second sized agencies.

(See 11 July SPONSOR, page 8, for more on recent Compton billings zoom.)

**Compton has gone international with its acquisition of Garland Advertising Service Ltd., London.**

Compton, billing $90 million, and Garland, in operation since 1922, feel that the new affiliation will enable both agencies to enlarge its scope. Garland-Compton, Ltd. will be headed by its present management.

**Agency appointments:** American Oil (Amoco) from Joseph Katz, N.Y., to **D'Arcy**, Chicago, billing $6 million . . . Lever's Hum laundry liquid to **JWT** and Rinso Blue and Rinso Soap from JWT to **SSCB** . . . Kemper Insurance Group, billing $1 million, to **Clinton E. Frank** from John W. Shaw . . . General Acceptance Corp. from Brown & Butcher to **Wesley Associates** . . . Oakite, marketed by B. T. Babbitt, to **Geyer, Morey, Madden & Ballard** . . . Lever Brothers, Ltd., to **Cockfield, Brown & Co.**, Montreal, for French language tv programs . . . Gayloard Products to **R. Jack Scott,** Chicago . . . Pearl Brewing Co. to **Tracy-Locke Co.,** Dallas, billing $1.5 million.

**New agency:** Evan D. Neuhoff, formerly of WBZ-TV, Boston, and Joseph H. Perkins have opened **Communications Consultants, Inc.,** a new agency specializing in broadcast media services. The offices are located in Brookline, Mass.

**Merger: Grant Advertising** and **Robinson, Fenwick & Haynes,** Los Angeles, have merged. The move will add over $4 million to Grant's annual billings of $90 million.

**New offices: Irving J. Rosenbloom and Associates,** billing $4 million, opened a Beverly Hills branch to be headed by Sydney M. Cohen . . . **Robert C. Durham Associates** opened offices in Ft. Lauderdale and Miami, Fla. . . . **Mid American Advertising,** Parkersburg, W. Va., has opened an Eastern Marketing Division in Philadelphia. Tyson L. Janney will head the new office.

**Moved: ARB's** Los Angeles office has moved to 6615 Whittier Blvd.

**Admen on the move:** Elected v.p.s this week: **Edward J. Going** at SSCB, **Harold Graham, Jr.** and **Thomas F. Greenhow** at M-E Productions (radio/tv affiliate of McCann-Erickson), **Melvin G. Grover** at Campbell-Mithun, **Betty Thomas** and **Robert L. Nourse** at Adams & Keyes, **David C. Watrous** at Earle Ludgin . . . **Thomas J. Ellis** to Allston, Smith & Semple as director of media planning and purchasing . . . Major General **Harlan C. Parks,** to general corporate executive at McCann-Erickson . . . Named account supervisors at Burnett: **John C. Ianiri, Charles Jones,** and **William S. Robinson** . . . **Vernon Lut-**

**rell,** to marketing executive at Lambert & Feasley . . . **Marge Flotron,** o Earle Ludgin as media director . . . **Charles A. Pooler,** to executive committee of ARF.

## FILM

**The influence of UA's production philosophies is beginning to make itself felt at the Ziv-UA organization.**

Hitherto Ziv always created and produced programs from "within the shop."

UA's idea has been to deal with individual producers on individual shows.

Since the Ziv-UA merger, shows such as *Home Run Derby* and *Case of the Dangerous Robin* were reflections of Ziv-originated attitudes toward production.

Now Ziv-UA has signed its first production deal with an independent: **John Robinson** will deliver a contemporary action show through his **Libra Limited** company.

It is the first Ziv-UA production deal to show evidence of UA-styled thinking.

**Sales:** Screen Gems' *Two Faces West* to Labatt's Beer in Rochester, Buffalo, Watertown, and Erie; to Coors Beer in Denver, Colorado Springs, Yuma, El Paso, Amarillo, and Midland-Odessa; to Drewrys in Cedar Rapids, Flint, and Grand Rapids; to Miles of California in San Francisco; and to stations including KTTV, Los Angeles; WGN-TV, Chicago; WWJ-TV, Detroit; WDSU-TV, New Orleans; WLW-A, Atlanta; WTVJ, Miami; WSM-TV, Nashville; WBNS-TV, Columbus; WTCN-TV, Minneapolis; KFMB-TV, San Diego; WJXT, Jacksonville; WBTV, Charlotte, and WAVY-TV, Norfolk . . . Ziv-UA's *Lock-Up* renewed or purchased for its second year by Old Kent Bank and Trust (Aves Shaw & Bing) alternating with Standard Oil of Indiana on WOOD-TV, Grand Rapids; Safeway Stores on KXLF-TV, Butte; Dominques Chevrolet on KLFY-TV, Lafayette; Towne Services on KCEN-TV, Waco-Temple, and Hansen Dairy Products in Great Falls, Mont., which station to be selected, plus Shell Advertising on KNOE-TV, Monroe, La., with client still unnamed; second year station sales include WTMJ-TV, Milwaukee; WBAL-TV, Baltimore; WWJ-TV, Detroit; KFSA-TV, Ft. Smith; WMAZ-TV, Macon; WJAR-TV, Providence; WSTV, Steubenville, and WRVC-TV, Philadelphia; new stations to carry *Lock Up* are KFYR-TV, Bismarck; KMOT-TV, Minot; KUMV-TV, Williston; KDIX-TV, Dickinson; WTVM, Columbus; WCTV, Tallahassee; KLAS-TV, Las Vegas, and KOOK-TV, Billings.

**Tape commercials:** San Francisco's first "silent" tv spot was a soft sell commercial produced on tape by **KGO-TV** for **Morris** automobiles; the commercial featured an actor performing like a mechanical man and turning flip cards . . . **S & H Green Stamps** (SSC&B) used the mobile Amplex recorders of **Mobile Video Tapes** of Hollywood to turn out 28 commercials in seven days featuring home interviews with California housewives, including some at widely scattered California locations.

**Feature film sales:** MCA's Paramount pictures package to WDEF-TV, Chattanooga; WDBJ-TV, Roanoke; WRVA-TV, Richmond; WKTV, Utica, and WFMH-TV, Youngstown.

**Promotion:** CNP's *Blue Angels* has been praised in Congress by Rep. James E. Van Zandt of Pennsylvania, a Navy veteran.

**Tape installations:** Ampex's latest tape installations are at KARK-TV, Little Rock; WTVJ, Miami; KIMA-TV, Yakima; Fuji Photo Film Co., Tokyo; Purdue University, West Lafayette; University of Georgia, Athens, and (mobile unit) at WTCN-TV, Minneapolis.

**Strictly personnel: Marion Dougherty** named casting director of Screen Gems' *Naked City* . . . **Stephen I. Simon** is director of client services for NTA's Television Audience Research (TAR) . . . **Gerald F. (Jerry) Rester** is eastern sales manager Ampex video products . . . **Larry Woolf** joins Graphic Pictures, Chicago, as a producer/account executive . . . **Drummond Drury** elected v.p. of photography for Filmways.

**Commercials: Tracy-Locke Company** of Dallas captured facial expressions of a descending parachutist in a commercial produced for **Champlin Oil & Refining Co.**

**Unions:** SAG has reached an agreement with AMPP and ATVP providing pension, health and welfare benefits, and increases in minimum rates, one retroactively to 1 June 1960 and another to take place in 1962.

**More on feature films:** M & A Alexander of Hollywood has a *V.I.P.* package of 35 post-1950 feature films which has already been sold to, WAGA-TV, Atlanta; WJBK-TV, Detroit; WISH-TV, Indianapolis; KRON-TV, San Francisco; WAVE-TV, Louisville; WCAU-TV, Philadelphia; WREC-TV, Memphis; KFSD-TV, San Diego; WWL-TV, New Orleans; KHQ-TV, Spokane; WKBW-TV, Buffalo; KRLJ-TV, Las Vegas, and KGNS-TV, Laredo.

## NETWORKS

**Looks like ABC TV will become the beneficiary of a $1-million expenditure from Brillo (JWT) for the coming season.**

It'll be a mixture of night and daytime participations.

The loser: NBC TV.

**NBC Radio had joined the current promotional hoopla about what age groups dominate the audience.**

Come 1 August the network will unveil a study jointly developed by NBC Research and Nielsen which will admit:

Network radio reaches mostly the middle-aged 35-49-year-old housewife group.

But, the promotion piece, will be quick to point out that it is this age group—whence network radio derives its hardiest loyalty—that accounts for the highest disposable income and spends the most money for products.

**Network tv sales: Schick Electric Shaver** (B&B) will co-sponsor *The Witness* with **Esquire Shoe Care Products** (Mogul. Williams & Saylor) on CBS TV on alternate Thursdays . . . **Jantzen** (Hockaday) has signed as a sponsor for the ABC TV's *American Bandstand* . . . **Firestone**




**Tire & Rubber** (Campbell-Ewald) will sponsor the weekly half-hour *Eyewitness to History* on CBS TV next fall . . . *General Electric Theater* will present a special one-hour program on education on CBS TV in November.

**Thisa 'n' data:** Robert Sarnoff pledged that **NBC Radio and TV** will present the Republican and Democratic presidential and vice-presidential candidates in a series *The Great Debate,* if Congress passes the required legislation . . . **Mutual** will again air the full schedule of the Baltimore Colts . . . **AB-PT** and Disney have settled their squabble: ABC sold its Disneyland stock, at a substantial profit, back to Disney and Disney won't sue the network any longer regarding their tv contract.

**Network personnel notes: Howard Barnes,** to CBS TV as director of programs, administration, Hollywood . . . **Alfred Greenberg** named manager, stations promotions services, for CBS o&o radio stations.

## RADIO STATIONS

**Japan Airlines is buying across-the-board nightly spots in several markets to drum up summer travel trade.**

Apparently the airline figures that by the time the two-months' campaign starts, 1 August, things will have quieted down in Nippon. The spots will be next news.

Agency: Botsford, Constantine & Gardner.

CBS's seven radio o&o's taking advantage of the political conventions to put together coverage maps based on mail counts.

The stations will offer to give away so many transistor sets daily for the "lucky" listeners who send in their names and the counties in which they live.

**Ideas at work:**

• **Safety in St. Louis: KMOX,** St. Louis, in a two-week on air "Child Safety Campaign," is running recorded announcements, during local origin programs, with athlete's wives urging motorists to drive with caution. Grade schoolers are competing in a "Safety Slogan Contest," the winner receiving a transistor radio, four tickets to a Cardinal game, and dinner for four at a local bistro.

• **Breaker's pies: WNAX,** Yankton, S. D., asked its listeners to supply their favorite pie recipes to the station. The idea: station staffers sifted through the assortment and selected the recipe which would best demonstrate their prowess in pastry preparation. Listeners, whose contributions were chosen, received cash prizes.

• **What's the percentage: KFWB,** Los Angeles, asked members of the advertising world to "Think Mink." The idea: contestants were to guess the average rating share for the months of March-April. The prize: a mink stole, of course.

• **Wanna win a kangaroo?: KXLR,** Little Rock, is helping the city complete its zoo via a marathon broadcast. Each of the station's personalities broadcast, round the clock, from a lion's cage (the occupant having been relocated), in an attempt to raise money to buy three kangaroos. Listeners are also requested to submit names for the animals. Winners of the contest will win the kangaroos . . . to be given in their behalf to the zoo.

**Thisa 'n' data: WHK,** Cleveland, in an effort to curb the highway death toll in Ohio, made a safety campaign kit available to over 100 stations in the state . . . Every record played on **WIL,** St. Louis, is being given away to its listeners during the "Record Rampage" . . . **WNAR,** Norristown, Pa., held its third monthly Koffee Klatch at Valley Forge Country Club Inn . . . **WCBS,** N. Y., d.j. Jack Sterling is distributing novelty weather forecasters to the trade . . . **WKY,** Oklahoma City, helped apprehend two women jewel thieves via a news broadcast . . . **KQV,** Pittsburgh, ran a contest in conjunction with the Community Chest and United Fund and awarded two one-week vacations at camp . . . The annual Iowa Tall Corn Network Convention was held 21-23 June and elected to office were **Ben Sanders,** KICD, Spencer, president; **George Bolger,** KWPC, Muscatine, vice president; **Glen Stanley,** KBOE, Oskaloosa, secretary; **Jim Bowden,** Minneapolis rep, treasurer.

**Kudos: WISN,** Milwaukee, recipient of Union Carbide's 7th annual

vard for Excellence in Programing . **KFI,** Los Angeles, program *Turn ck the Clock* given the Armed rces Radio Award.

**ation staffers: John J. Heetnd,** named general manager, KIXZ, marillo . . . **Richard G. Salerno,** general manager, KCKY, Coolidge, riz. . . . **Al Racco,** to general manger, KLAC, Los Angeles . . . **Charles . Gunn,** to general sales manger, CKLW, Detroit . . . **John R. anty,** appointed station manager, CCM and WGHJ-FM, Lawrence, lass. . . . **William Venell,** to naonal sales manager, WPBC, Minneapolis-St. Paul . . . At WGAR, leveland: **Dale F. Palmer,** to naonal sales manager and **James K. Vard,** to sales promotion manager . . . **Alfred N. Greenberg,** named anager of station promotion servces, CBS Radio o&o stations . . . **Kenneth L. Ross,** to account executive, KFMB, San Diego . . . **Dick Westman** resigned as v.p. of KLAC, Los Angeles . . . **Tom Hanserd,** to perations manager, WSM, Nashville . . . To account executives: **Kenneth L. Miller,** KABC, Los Angeles, **Howard Zacks** and **Edwin Charles,** WKAT, Miami Beach, **Jerry O'Brien,** WICE, Providence.

## REPRESENTATIVES

**Western FM Sales may have started something by announcing there'd be a 20% discount for agencies buying through Western.**

Their explanation for departing from the traditional 15%:

"FM rates are relatively low in relation to other broadcast media and agencies, in some instances, cannot afford on present commissions to develop the specialized copy or campaigns that are required to take advantage of the specialized fm audience."

Western also announced its merger with Modern Media FM Sales so that they may provide expanded representation for their fm stations. They'll now have coverage in Hollywood and San Diego, in addition to their present 16 markets.

**The John E. Pearson Co. has put out for station and general trade consumption a nifty precis dealing with its dimensions, philosophy, and people.**

The presentation starts off with posing the query, "What Is JEPCO" and then proceeds to answer it in terms of opus operandi, branches and executive biography.

**CBS TV Spot Sales is distributing issue #1 of its new house organ called *Saleslants.***

The first copy dramatically illustrates the importance which the huge shopping centers play in the marketing of almost every product.

The growth of suburbia buying is pointed up graphically:

| YEAR | CITY | SUBURBS |
|---|---|---|
| 1950 | $4.3 | $0.9 |
| 1958 | 3.6(−15%) | 1.9(+107%) |

**Rep appointments — stations:** WOKY, Milwaukee, and KCBQ, San Diego, to **John Blair & Co.** . . . WEEP, Pittsburgh, to **Gill-Perna** . . . WPBC, Minneapolis-St. Paul, to **Broadcast Time Sales** . . . WLYN, Lynn, Mass., to **Kettell-Carter Station Reps,** Boston.


*Dominance* . . . IN GREENVILLE — SPARTANBURG — ASHEVILLE

A GIANT Market ranking with Birmingham, Nashville, New Orleans and Richmond*

*Here's the comparison, from TELEVISION Magazine Data Book, March 1960 (Note: Add (000) to all figures).




| MARKET | TELEVISION HOMES | TOTAL HOMES | POPULATION | RETAIL SALES |
|---|---|---|---|---|
| **WFBC-TV** | **394.5** | **502.4** | **1,971.6** | **$1,517,766** |
| Birmingham | 427.3 | 549.1 | 2,096.6 | 1,724,231 |
| Nashville | 345.2 | 463.4 | 1,731.4 | 1,426,693 |
| New Orleans | 383.4 | 468.8 | 1,710.7 | 1,556,221 |
| Richmond | 272.5 | 329.2 | 1,315.5 | 1,266,846 |

**DOMINANCE IN THE RATINGS!**

Beginning in 1953, WFBC-TV was first to serve all three metro areas of Greenville, Spartanburg and Asheville. From sign-on to sign-off, WFBC-TV has dominated every major survey covering these three areas.

NBC

CHANNEL 4

WFBC-TV

GREENVILLE, S. C.

*Represented Nationally by*

AVERY-KNODEL, INC.

Ask the Station or our Representatives for complete information, rates, and availabilities in the "Giant Market"




**Rep appointments — personnel: Peter Allen,** appointed sales executive, John Blair & Co., Detroit . . . **Allen Long,** to tv sales, Avery-Knodel . . . **Richard Jungers,** named account executive, NBC Radio Spot Sales.

## TV STATIONS

**The upcoming** (14-16 November) **Broadcasters' Promotion Association Convention will concentrate on "how-to" sessions rather than formal presentations.**

The decision on the new format was made after surveying BPA members, the majority of whom favored the "shirt sleeve" discussion groups.

On the agenda: color tv, budgets, merchandising, the FCC and Harris committee, image building, etc.

**Ideas at work:**

• **Fourth's festivities:** Personalities and executives of **KDKA-TV,** Pittsburgh, were kept hopping on 4 July weekend as participants in the station's summer promotion campaign. Four affairs, staged around the Independence Day celebrations, were scheduled by the station with the thought of keeping as many people off the road as possible. Featured events included: an "Old Homeweek" parade with KDKA stars, a five-hour water show, "Dennis the Menace" contest, and an evening of entertainment and fireworks.

• **Breakfast in bed:** A recent contestant on the *One O'Clock Show,* **WBAL-TV,** Baltimore, revealed that a life-long desire of hers was to be served breakfast in bed. Emcee, Bob Jones, picked up the remark and offered his services as "garcon" for the occasion. The little lady got her repast amidst envious sighs from friends and neighbors.

• **Gone fishing: KROC-TV,** Rochester, N. Y., and its client, Koerner Motors, ran a promotion to sell cars via the "Fishing Festival." The promotion: 1,000 gold fish were tagged and placed in a 5,700 gallon swimming pool, which the auto dealer installed in their showroom. Customers surrendered their car registration and were entitled to fish for 10 minutes. Tags were numbered to indicate the prize won or a chance for the grand prize drawing.

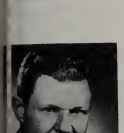
**Thisa 'n' data: WSJS-AM-FM-TV** Winston-Salem, recently published brochure listing the features it produced in the public interest, and showing the organizations and causes served by the stations . . . **Cascade Broadcasting Co.** previewed CBS-TV's "Creepy Peepy" in covering the Yakima Diamond Jubilee . . . A survey conducted by Social Research Inc., for TV Guide, points out that the "highbrows," who are highly critical of television, make up less than five per cent of the nation's tv audience . . . Bozo the Clown (Bill Allison) star of **WKJG-TV,** Fort Wayne, was guest star with Ringling Brothers Barnum and Bailey Circus when it came to town . . . **KPHO-TV,** Phoenix, completed its 300-foot tower and is now operating on 100,000 watts . . . **KEYC-TV,** Mankato, Minn., joined the Forward Group of radio and tv stations . . . Chicago first place winners in the **Crown Stations** Treasure Hunt are: Dale Arvidson, Grubb Advertising; Larry Claypool, JWT; Francine Goldfine, Arthur Meyerhoff; Lino Bumbaca, Burnett; and Elliot Johnson, McCann-Erickson.

**New quarters: KSTP-AM-TV,** Minneapolis-St. Paul, has announced plans for a $9 million office and hotel center in which its own quarters will be incorporated.

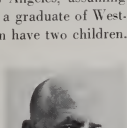
**Kudos: WWL-TV,** New Orleans, recipient of a "special citation" from the city "for continuous cooperation with the City Council and Chamber of Commerce, and for constant service to the community" . . . **WNEM-TV,** Bay City-Flint-Saginaw, Mich., awarded the 1960 School Bell Award for distinguished state and local reporting, and its interpretation of education during the 1959-60 school year.

**On the personnel front: Norman Hawkins,** to general sales manager, CKLW-TV, Detroit . . . **H. George Carroll,** to operations manager, KFRE-AM-FM-TV, Fresno, Calif. . . . **Frank Merklein,** joined TvB as director of member sales presentations . . . **Armin N. Bender,** to assistant sales manager, WROC-TV, Rochester, N. Y. . . . **MacDonald Dunbar,** to TvB as account executive . . . **Johnny Wright,** to account executive, WSPA-TV, Spartanburg, S. C.

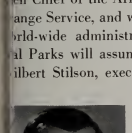
# Tv and radio NEWSMAKERS



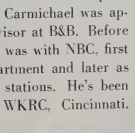
**Elmer O. Wayne** assumes his new position as general manager of ABC radio station KGO, San Francisco, today. Before entering broadcasting, he was in advertising and sales with Curtis Publishing. In 1951, Wayne joined WJR, Detroit, as general sales manager, and in 1957 he became vice president of that station. Two years later he moved to KFI, Los Angeles, assuming position of general sales manager. Wayne is a graduate of West- Reserve University. He and his wife Kathryn have two children.



**ajor General Harlan C. Parks** (U.S.- F., Ret.) has joined McCann-Erickson a general corporate executive. General rks has spent a total of 31 years in the vice: 14 with the Air Force and 17 with e Army. For the past three years, he had en Chief of the Army and Air Force Ex- ange Service, and was responsible for the rld-wide administration of PX's. Gen- al Parks will assume many of the duties currently discharged by ilbert Stilson, executive v.p. and general manager of the agency.



**Cecil K. Carmichael** has been named a vice president of Benton & Bowles. He became associated with the agency in 1947 in its publicity department, and in 1956 he moved into an account executive position. Two years later, Carmichael was appointed account supervisor at B&B. Before joining the agency, he was with NBC, first in the promotion department and later as sistant general manager of the network's o&o stations. He's been th Crosby Broadcasting; WBT, Charlotte, WKRC, Cincinnati.



**l Racco** was named general manager of LAC, Los Angeles, AM and FM opera- ons. He joined KLAC and KLAC-TV ow KCOP) in 1952 as sales service rep- sentative and was subsequently promoted the position of account executive. He en achieved the status of local sales man- er with the station. Before his association th the Los Angeles station, Racco held e positions of sales manager of KRUX, Phoenix, and account ecutive with KNX, L. A. He assumed his new post on 7 July.






A TELEVISION ADVERTISING DOLLAR WELL SPENT

Sell Western Montana At $1 per 1,000 TV Homes

★ 9 OUT OF EVERY 10 TV HOMES view only KMSO-TV in Far-Western Montana. Captive Audience in 90% of the area.

★ 7 CITIES ENJOY KMSO-TV's Best Lineup of CBS, NBC, & ABC programs in Montana. Missoula, Butte, Anaconda, Helena, Hamilton Deer Lodge, and Kalispell.

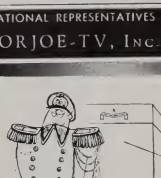
★ "Preferred City" (Missoula) Bank Debits hit +20%, highest of all Montana cities. 18 V.H.F. Boosters "extend" coverage of KMSO-TV to

58,475 TV HOMES

CBS • NBC • ABC

KMSO-TV
MISSOULA, MONTANA

NATIONAL REPRESENTATIVES
FORJOE-TV, INC.



INTRODUCING THE NEW

DRYDEN-EAST HOTEL

39th St., East of Lexington Ave.

NEW YORK

Salon-size rooms • Terraces • New appointments, newly decorated • New 21" color TV • FM radio • New controlled air conditioning • New extension phones in bathroom • New private cocktail bar • Choice East Side, midtown area • A new concept of service. Prompt, pleasant, unobtrusive.

Single $15 to $22 Suites to $60
Special rates by the month or lease

Robert Sarason, General Manager
ORegon 9-3900

*frank talk to buyers of air media facilities*

# The seller's viewpoint

*The down-to-earth selling qualities of television are not exploited as much as they should be in the opinion of Robert E. Miller, sales manager for WFBG Radio and WFBG-TV, Altoona. He cites a real down-to-earth case to illustrate his point—that of a maker of earth-moving equipment in his area who is successfully advertising on video. What makes the example particularly significant is the fact that the client was not producing a consumer-type product but machinery of interest to a limited group of people.*



## PROSPECTING VIA TELEVISION

Television is defined, explained, attacked, defended, debunked, and extolled by many devices. And sometimes the fundamental values of television as medium of comunication—getting attention, arousing interest, creating desire and asking for orders—are degraded by quantitative measurements only. Yet it is irrefutably true that tv, properly used, is peerless in its appeal to all kinds of people.

It is also true that television is unmatchable as a sales tool in finding prospects, presenting the product, motivating people, and producing the desired response—the profitable completion of business transactions.

For example, P. M. Burns of Clearfield, Pennsylvania, is a consistent television advertiser. He deals in heavy earth-moving equipment—tractors, graders, trucks, etc. He retails one type of dump truck for about $46,000.

When he was approached by WFBG-TV salesman Dave Pretz, he recited his problem: finding a very small number of qualified prospects in a tremendous area.

After discussing the nature of his business—and his problem—at some length, Burns agreed to try television on a limited basis. He bought two Class B, I.D.'s, weekly (ROS), after 11 p.m. His announcement was a simple voice over slide production, showing a picture of a piece of equipment, listing several brand names (makes) and inviting the viewer to see the selection personally.

He had no other advertising outside his immediate area.

Patiently Mr. Burns watched this campaign roll along.

Then it happened. A prospect from Chambersburg, Pennsylvania, visited Burns three months after his television schedule began. The prospect explained that he had "seen the advertisement on tv and thought it might be worthwhile to come up." Besides mentioning that the 120-mile drive was pleasant, he said he really did not know of any nearer place that offered the equipment he wanted.

A sale was made.

This experience illustrates certain fundamentals well enough to make reviewing them of consequence. First, there was a definition of the problem; namely, how should one find prospects in an area marked by Harrisburg (130 miles east), by Pittsburgh (110 miles west), by St. Marys, Pennsylvania, on the north and by Cumberland, Maryland, 100 miles south? Obviously, "trade" advertising would have meant overlapping into the territories of other dealers. And use of other media of local advertising would require a complex of costly advertisements beyond the scope of Burns' budget.

Second, any suggested solution to the problem had to include consideration of new entrants in the contracting field, as well as that prospect who needed equipment for expansion of his activities or for replacement of worn out equipment. Of course, Burns' list of his own customers and of contractor-prospects in the area revealed those who could be reached personally or perhaps by mail. However, distance and dispersement of potential customers made these methods seem impracticable.

It made sense, then, to choose television, because of its extensive geographic coverage, because the great number of people reached by television increased the probabilities of success in getting his message consistently to the group he wanted (in a two-station market the audience is less fractionalized), and because WFBG-TV simplified his advertising operation.

That Burns is delighted by the results is evidenced by his twice renewing his 52-week contract. And he insists that the copy remain unchanged.

A gratifying sequel to this success story is that a local heavy equipment repair shop is now imitating the p.m. Burns technique and is already satisfied with results.

We urge our advertisers to remember these values and to use television completely.

## OMMERCIALS

*Continued from page 43)*

ombination of live action special ef-cts for four. Humor was employed y eight and color by only one. lusical and sound track was relied pon by 13, and product demonstra-on by only one. (See chart pages 2-43.)

One particular trend emerges as eing of primary significance from a erusal of the entries and winners in his first American TV Commercials estival. It is the growing apprecia-ion of the ability of the public to ike and understand a more sophisti-ated commercial than they have been xposed to in the past. From the tandpoint of less copy needed, more udience involvement achieved, better se of picture values, entertaining nimation backstopped by selling opy, the commercials chosen by the TV Council for this festival are worthy of employment as guide posts.

It is hoped that agencies, their cli-nts, and advertising clubs and pro-duction associations will take advan-tage of the opportunity offered by the Festival Director to screen and ap-praise this outstanding work.

## WAPI-TV

(*Continued from page 39*)

the program-commercial in the Bir-mingham market.

Today, less than four months since the start of the campaign, Sterling advertising manager Walter Gottfred reports the *Sterling Weathervane* station break has "provided the most powerful advertising vehicle the com-pany has ever used in tv."

Plans are now underway for Sterl-ing's expansion of the *Weathervane* idea to additional tv markets.

## FILM-VIDEO TAPE

(*Continued from page 39*)

anywhere from 10 days to three weeks.

That's where film and tape came together. "Why not," mused Coun-tryman, "run "A" and "B" rolls and the magnetic sound track in synchro-nization and put the whole thing to-gether on video tape?"

The idea was hatched, and here's how the schedule worked out:

*Saturday and Sunday:* Shot film on nearby Lake Minnetonka.

*Monday:* Film was processed and projected for producer and agency to select takes to be used.

*Tuesday:* Agency provided revised scripts, edited film into "A" and "B" rolls. Voice over sound track and mo-tor and water sound effects were re-corded.

*Wednesday, a.m.:* Sound effects dubbed and sound track was edited.

*Wednesday early p.m.:* Countryman and PSL people moved into the WCCO-TV tape control room. "A" and "B" rolls were threaded in two synchronous projectors in the film room, while the magnetic film sound track was set up on a recorder in the control room.

Projectors and tape player were started in perfect sync. Cuts, dissolves, and wipes from scene to scene were executed on the special effects board. Video tape playback provided im-mediate "answer prints."

*Wednesday*, 3:30 *p.m.* After three takes, one-minute and two 20-second commercials had been completed and duplicated. The spots were ready for a Friday air date.


**The date: Tuesday, July 26**

**The place: Pelham Country Club**

**The occasion: The Broadcast Industry's 2nd Annual**

# *fun day*

SPONSORED BY RTES

Reservations are pouring in .... if you haven't made yours, call RTES Headquarters (PL 8-2450) or send coupon NOW: Claude Barrere / RTES / 515 Madison Avenue / New York City

Yes, I'll be there.....

Reserve _____ places for dinner and dancing

Golf _____ AM _____ PM _____

Enclosed is _____ ($10.00 per person for dinner & dance)

NAME_____

COMPANY_____

ADDRESS_____

☐ I WILL NEED TRANSPORTATION _____

**Join the festivities for this full day of fun . . . golf, tennis, swimming, softball and many other daytime activities, topped off by a night of dancing and entertainment.**

- **Scores of prizes for competition in various sports events.**
- **Special contests for the ladies.**
- **Golf will include prizes for low net, high gross (Duffer prize), driving contest and others for hole-in-one, pitching, putting and chipping.**

**Plan to spend the entire day with us or come out for the dinner and entertainment.**

**Get your reservations in early.**

# SPONSOR SPEAKS

## The program challenge of the '60's

Ordinarily SPONSOR, as a weekly use book for radio/tv advertisers and their agencies, does not greatly concern itself with programing in the air media.

Our primary role is to present dollars-and-cents facts and news about radio/tv buying, marketing, and selling methods which will enable the industry's customers to use the broadcast media more fully and more efficiently.

Details of programing we generally leave to the consumer press and to the journals that are concerned with talent and show business problems.

But we believe the time has come to speak out frankly about the programing crisis and the programing challenge which radio and tv will be facing in the '60's.

We are convinced that, in recent years, broadcast managements have tended to neglect the all-important subject of program creativity and program development.

Far too much of their time and attention have been devoted to selling, to research, to financial and executive problems. Far too little to finding new, fresh, original program uses for the radio and tv media.

We believe this situation is becoming serious.

No industry can hope to grow and prosper if it neglects its product. And programing is the product on which the whole structure of broadcasting is built. Every dollar of advertising that comes to radio/tv comes solely because of their program-product acceptance.

In the decade ahead the air media will face tougher competition for customer attention than we have ever known. Competition not merely from print, but from every sort of other activity—sports, travel, community activities, adult education—which a richer, better educated, more sophisticated American people will find increasingly attractive.

There is only one way in which radio and tv can meet such competition—by better, more interesting, more creative programs. But so far, with a few outstanding exceptions, we have seen little evidence that network and station managements seem to understand this challenge.

We believe that it is imperative for industry leaders to face the current programing plateau—and to begin devising ways and means to give back to radio and tv the creative vitality they have had in years past.

## 10-SECOND SPOTS

**The great moment:** Lead of a press release from Seymour Krawitz Publicity, N.Y.C. — "Silly Putty, the world's only solid liquid toy, celebrated its tenth year of existence by manufacturing the 25,000,000th toy to roll off the assembly lines of its New Haven (Conn.) plants." *We're impressed.*

**Sweet revenge:** An elderly lady stalled on the Merritt Parkway called a Connecticut garageman for a tow car. Agreeing on a price, the front end of the car was raised and the two vehicles proceeded on to Wilton where the lady emerged with a satisfied glint in her eye. "Fifteen dollars seemed a little steep," she said severely. "so I decided to make you work for it. I kept the brake on all the way."—Caskie Stinnett in "Speaking of *Holiday*."

**Last resort:** Sign in a Cambridge, Mass., television repair shop—DO IT YOURSELF—THEN CALL US.

**Steady, boy:** Watching a man try without success to unlock the door of his house, a policeman asked if he could handle the key for him.

"No thanks," the man replied. "I can hold the key; you hold the house."—Carl deSuze, WBZ, Boston.

**Squelch:** In his early in store advertising, Howard Abrahams, now TvB v.p. of retail sales, invented a stock reply to store buyers who came to him with the line, "I could have written a better ad than that." "Take it easy," Abrahams would say, "and let me tell you about an experience my father had when he was accountant for a circus. One time the circus was so broke it didn't have the dough to move to the next town. Well, my father got the idea of selling all the animal manure for fertilizer, and how much cash do you think he raised?"

No matter what the buyer guessed—whether 50 cents or $5,000—Abrahams would say, "You're absolutely right! And that just goes to show you know more about fertilizer than advertising."

**Competitive spirit:** *TV Guide* reports there's a Dallas grocery store that stocks Brand X.

# WELL, THAT'S WIN, PLACE & SHOW BUSINESS!

| | 3 Network Share of Audience* |
|---|---|
| ABC-TV | 38.7 |
| NET Y | 33.7 |
| NET Z | 27.6 |

The first report in July is in—and so is ABC! Our 15% lead over Net Y and 41% lead over Net Z is the biggest in a season of wins. ABC is in first place on five nights, in second on two, and never in third. Quite a "track record". Advertisers finish in the money, too, when they pick ABC-TV.

*Source: Nielsen 24 Market TV Report, average audience, week ending July 3, 1960, 7 nights 8:00—10:30 PM. Mon. through Sun.

ABC TELEVISION abc



# Did you say 1200 ft. high?



## . . . and Rockford, too?

Yes, the prudent buyer knows that WISC-TV at Madison, Wisconsin has the tallest tower in the state, bringing service to 378,310 TV homes in thirty-two counties in Wisconsin, Illinois and Iowa. For instance, in the Rockford area, WISC-TV now carries 25 out of 35 nighttime CBS Network programs *exclusively.*

# WISC-TV

CHANNEL 3

MADISON, WISC.

CBS TELEVISION NETWORK

Represented Nationally by Peters, Griffin, Woodward, Inc.

25 JULY 1960
40¢ a copy • $6 a year

# SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

RECEIVED
1960
RECEIVED
JUL 25 1960
WILLIAM S. HEDGES


# WKBW
## IS
## FIRST IN BUFFALO

HOOPER *RADIO* AUDIENCE INDEX

CITY: BUFFALO, N. Y. MONTHS: MAY—JUNE, 1960

SHARE OF RADIO AUDIENCE

| TIME | RADIO SETS-IN-USE | WKBW | STA. "B" | STA. "C" | STA. "D" | STA. "E" | STA. "F" | STA. "G" | STA. "H" | OTHER A.M. & F.M. | SAMPLE SIZE |
|---|---|---|---|---|---|---|---|---|---|---|---|
| MONDAY THRU FRIDAY 7:00 A.M. - 12:00 NOON | 16.5 | 29.9 | 29.8 | 6.6 | 8.4 | 11.4 | 2.9 | 1.3 | 6.9 | 2.9 | 5,945 |
| MONDAY THRU FRIDAY 12:00 NOON - 6:00 P.M. | 13.2 | 39.1 | 15.2 | 7.0 | 7.6 | 10.7 | 4.1 | 1.6 | 10.9 | 3.8 | 7,187 |
| SUNDAY DAYTIME 10:00 A.M. - 6:00 P.M. | 15.1 | 40.2 | 7.1 | 8.8 | 4.6 | 16.3 | 2.1 | 4.2 | 11.7 | 5.0 | 1,900 |
| SATURDAY DAYTIME 8:00 A.M. - 6:00 P.M. | 15.8 | 37.7 | 13.3 | 7.3 | 12.0 | 5.3 | 5.7 | 1.7 | 12.3 | 4.7 | 2,332 |
| MONDAY THRU FRIDAY 6:00 P.M. - 10:00 P.M. | 11.9 | 35.5 | 9.9 | 8.6 | 7.3 | 18.5 | 8.2 | | 11.2 | 4.3 | 4,857 |

## and PULSE AGREES

# WKBW is No. 1

**29%** AVERAGE SHARE OF THE AUDIENCE

April 1960 PULSE (Buffalo) Mon-Sun 6:00 A.M.–12:00 MIDNIGHT

WKBW — BUFFALO — 1520
50,000 WATTS • Clear Channel

*Represented by*
AVERY-KNODEL



**NEW TV TREND: SPONSORED PUBLIC SERVICE**

Upcoming season will see 300% more client-backed shows of this type than ever before

Page 29

**Spot radio plugs get new life via 'featurettes'**

Page 34

**New interest in radio's 'last word'**

Page 38

**SPONSOR'S semi-annual story index**

Page 41


DIGEST ON PAGE 4

## In these days of confusion . . .

. . . concerning "single," "national," "local" and "retail" rates, and flying charges and counter-charges of "rate-cutting" and "deals," the KSTP Gold Seal remains—as it has for 32 years—your pledge of honesty and integrity in the commercial operation of Radio and Television.




**RADIO** 50,000 WATTS **KSTP** **TELEVISION** CHANNEL 5

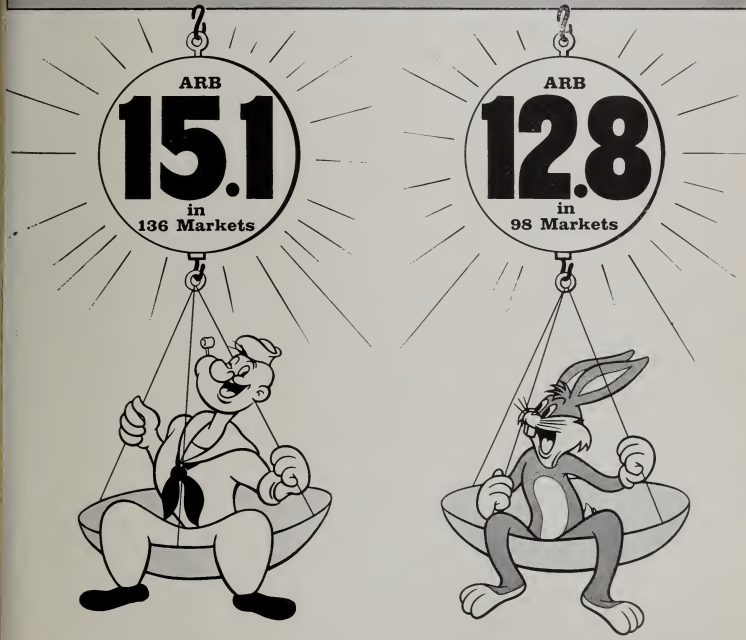
MINNEAPOLIS • ST. PAUL *Basic NBC Affiliate*

**KOB AM-TV** Albuquerque, New Mexico

**W-GTO AM** Cypress Gardens, Florida

Edward Petry & Company, Inc., National Representatives

# After 3 Years, Ratings Are Healthier Than Ever!



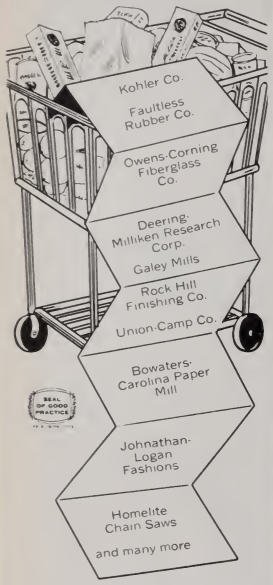

These heavy audience favorites keep growing stronger every year. After three years, U.A.A.'s Popeye and Warner Bros. Cartoons tip the scales with a hefty ARB Average of 15.1 and 12.8 respectively. And this includes every market – *regardless of station, time period or competition* – for which ratings are available. Weigh these facts carefully. And keep your ratings healthy for years to come with Popeye and Warner Bros. Cartoons.

u.a.a.
UNITED ARTISTS ASSOCIATED, INC.

NEW YORK 247 Park Avenue, MU 7-7800
CHICAGO 75 E. Wacker Dr., DE 2-2030
DALLAS 1511 Bryan St., RI 7-8553
LOS ANGELES 400 S. Beverly Drive, CR 6-5886

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all these "eggs" in one SUPERMARKET BASKET!




Industry means payroll power, so if you're "shopping" for a rich market . . . you've found it in the Spartanburg-Greenville-Anderson SUPERmarket where sales are directly influenced by the broad coverage of WSPA-TV. From its centrally located tower on Paris Mt. near Greenville, WSPA-TV is a potent force in the buying habits of over 1-½ billions of payroll dollars in this fastest growing of all markets.

AM — FM — TV

**WSPA-TV**

SPARTANBURG, S. C.

CBS in the Piedmont

Channel 7

National Representatives:
GEORGE P. HOLLINGBERY CO.

© *Vol. 14, No. 30* • **25 JULY 1960**

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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# Some allegedly overheard comments about television

***(with a very transparent device at the end)***

We've been peering over shoulders with our ear to the ground and slightly dampened finger to the wind while keeping a weather eye peeled on the horizon, and wish to report the following items.

• A lady, seeking public alms, described her plight: "My baby has no bed to sleep in." "Tch, tch," said the case worker, "how do you manage?" The lady answered, "We have to use the box the television came in."

• Two well-heeled gentlemen were waiting for a train. Said one, "The television commercial *I* want to see is one where the forces of evil—all those ugly bacteria—overwhelm the medicine. Man—think of the bacteria they'd sell."

• Man watching tv: "Can't stand those short commercials somebody's thought up. Hardly give you time to get the refrigerator door open, let alone find a bottle opener."

• Sign in a grocery: We don't handle Brand X.

• Overheard at the Katz Agency: "More than half of Iowa's 775,950 tv homes are in the WMT-TV area."

• Overheard in three consecutive ARB's: "An average of more than half of the tv homes in the WMT-TV area are tuned to WMT-TV."

• Overheard at CBS: "WMT-TV, Channel 2, is CBS Television for Eastern Iowa."

• Overheard at the post office: "Why don't they say mail address Cedar Rapids?"



IN MASON CITY,
MARION,



THE PLACE TO BE IS
KGLO-TV

KGLO TELECASTS ALL OF THE TOP 15 ONCE-A-WEEK SHOWS! AND 8 OF TOP 10 MULTI-WEEKLY SHOWS!*

* Telepulse Report

KGLO-TV
MASON CITY, IOWA

one of the FORWARD GROUP

Branham Co. National Reps.

# NEWSMAKER of the week

***Last week, Edward H. Little, a legendary figure in the advertising industry relinquished the helm of the Colgate-Palmolive Company. With his retirement, the leadership reins of America's seventh biggest advertisers passes into the hands of George H. Lesch, a man almost unknown in radio or tv.***

**The newsmaker:** George H. Lesch, who was named to the top post of chief executive officer of Colgate-Palmolive, succeeds a dynamic predecessor, Edward H. Little. In his new post Lesch will have final responsibility for an advertising budget which last year gave over $46 million to television. Whether or not he will exercise the same scrupulous supervision over air media expenditure as did his predecessor, was a much-debated question along Madison Ave. last week. Lesch himself grew up in the international end of Colgate-Palmolive.

Lesch, who just last April was elected company president, began his career with Colgate-Palmolive in the company's home office accounting department in Jersey City back in 1932. Four years later, he became a member of the European auditing staff. Later, in 1939, Lesch gained much of his executive know-how when as office manager of the company subsidiary in Mexico he was able to observe and participate in all phases of the company operations. Five years ago he was elected president and general manager of the corporation's Mexican subsidiary. In 1957 Lesch became president of Colgate-Palmolive International as well as a vice president and a director of the parent company.



*George H. Lesch*

The 51-year-old chief executive officer succeeds a man whose keen insight into the potential of advertising earned for him the name "America's greatest salesman." His intense interest in tv and radio inspired him to study minutely every concept of the media.

During the last 22 years, under Little's leadership, the company's sales totaled more than $7 billion.

The 79-year-old retiring advertising man who remains as chairman of the board—expressed faith in the ability of his successor when he said. "Despite the fact that our business is one of the most competitive in the world, I am certain that under his leadership, the company will continue its growth and progress, and within the next few years will reach the $1 billion dollar mark in annual sales which we have set as our goal."




# for complete radio and tv coverage facts

NCS '61 will separately report all U. S. counties including some 20 city areas in Alaska and Hawaii. NCS '61 will provide basic broadcast media data, coordinated with 1960 U. S. Census data and capable of being combined to meet any media or marketing requirement.

Since 1952, Nielsen Coverage Service has had industry-wide acceptance as the authentic and detailed source of tv and radio media-market information . . . county-by-county. Now NCS '61 is being readied by a permanent staff of coverage specialists and expert technicians in time for tie-in with the 1960 U. S. Census.

NCS, produced with proven techniques for maximum usefulness, is the only service providing authoritative coverage facts in complete county-by-county detail on:

**SET OWNERSHIP**
**Total homes . . . tv homes . . . radio homes (from the 1960 U. S. Census of Population)**

**STATION CIRCULATION (daily, weekly, daytime, nighttime)**

**Each tv station . . . VHF or UHF (including direct or wire-line service)**

**Each radio station . . . AM or FM (including out-of-home listening)**

**Total radio use, county by county**

## FOR ALL THE FACTS

**Send for complete information on NCS '61 and find out how you can take advantage of substantial "multi-media" and "prompt purchase" discounts.**

CALL . . . WIRE . . . OR WRITE TODAY

# Nielsen Coverage Service

*a service of A. C. Nielsen Company*

**2101 Howard Street, Chicago 45, Illinois • HOllycourt 5-4400**

CHICAGO 1, ILLINOIS
360 N. Michigan Ave., FRanklin 2-3810

NEW YORK 22, NEW YORK
575 Lexington Ave., MUrray Hill 8-1020

MENLO PARK, CALIFORNIA
70 Willow Road, DAvenport 5-0021

0404

MORE THAN 33 HOURS
of LOCAL programming
EACH WEEK

This is the PLUS factor that makes WOC-TV more exciting — more interesting — *more effective* than the competition. Yes, more local programming for homemakers, for sports fans, for youngsters . . . all this in addition to NBC, top ABC shows and the best of the syndicated shows.

These are the people that buy products in the nation's 47th TV market. More than 2 billion dollars in retail sales ring on the retailer's cash register. Over 438,000 TV homes are within the 42 counties of WOC-TV's coverage area.

And to help you get the maximum number of these dollars WOC-TV specializes in effectively co-ordinating and merchandising your buy at every level — the broker, wholesaler, direct salesman, key buyer as well as the retail outlet.

Your PGW Colonel has all the facts, figures and other data as well as day by day availabilities. See him today.

WOC TV channel 6
PRESIDENT Col. B. J. Palmer
VICE PRES. & TREASURER D. D. Palmer
EXEC. VICE PRESIDENT Ralph Evans
SECRETARY Wm. D. Wagner
RESIDENT MANAGER Ernest C. Sanders
SALES MANAGER Pat Shaffer
THE QUINT CITIES
DAVENPORT, BETTENDORF } IOWA
ROCK ISLAND, MOLINE, EAST MOLINE } ILL.
PETERS, GRIFFIN, WOODWARD, INC. EXCLUSIVE NATIONAL REPRESENTATIVES

New, exciting KVIL music
1150 DALLAS
Joie de vivre



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# IN CENTRAL WEST VIRGINIA

✶ Clarksburg ✶ Fairmont ✶ Morgantown



YOUR PRODUCT'S BEST FRIEND IS

## The FRIENDLY Group's

# WBOY-TV

**A SHOPPER TOPPER STATION**

CHANNEL 12

NBC

**IN CLARKSBURG:**
Roger Garrett—MAin 4-7573
**IN NEW YORK:**
Lee Gaynor—OXford 7-0306
Represented Nationally: Avery-Knodel, Inc.

In Television too, a station is known by the companies it keeps! Here at WBOY-TV our sponsor list reads like the "Who's Who" in local and national advertisers. Yes, Iron City Beer, Lever Brothers, Ford Dealers, Gulf Oil, Carlings Beer, Domino Sugar, Carnation Milk, Hope Natural Gas, Procter and Gamble and U.S. Rubber are just a few of the firms who buy BOY to tell and sell 150,000 TV families in the heart of Central West Virginia—families with almost ONE BILLION DOLLARS TO SPEND.

Member The FRIENDLY Group (FRIENDLY GROUP) John J. Laux, Managing Director

# WSTV-TV

**CHANNEL 9**

The lowest cost television bridge to the Upper Ohio Valley's Five Billion Dollar retail market. The best of CBS and ABC. Plus Shopper Topper Merchandising.

John J. Laux, Exec. V-P. — AT 2-6265
Represented by Avery-Knodel, Inc.
**STEUBENVILLE-WHEELING**

# KODE-TV

**CHANNEL 12**

28% taller and 29% more powerful. Tells and sells 152,000 TV homes who spend 750 million annually. The best of CBS and ABC. Plus Shopper Topper Merchandising.

D. T. Knight, General Manager — MA 3-7260
Represented by Avery-Knodel, Inc.
**JOPLIN, MISSOURI**

# WRGP-TV

**CHANNEL 3**

More to see on Channel 3 with NBC. Dominates the key corners of Tennessee, Georgia and Alabama where over a million people spend 800 million dollars.

Harry Burke, General Manager — OX 8-1505
Represented by H-R
**CHATTANOOGA, TENNESSEE**

# WRDW-TV

**CHANNEL 12**

Newest member of the FRIENDLY Group serving over a million people with 721 million dollars to spend. The best of CBS and ABC Networks.

Robert E. Metcalfe, Managing Dir.—TA 4-5432
Represented by Avery-Knodel, Inc.
**AUGUSTA, GEORGIA**

# WBOY-TV

**CHANNEL 12**

A captive audience of 150,000 TV homes with a spendable consumer income of almost One Billion Dollars. The best of NBC and CBS. Plus Shopper Topper Merchandising.

Roger Garrett, General Manager—MAin 4-7573
Represented by Avery-Knodel, Inc.
**CLARKSBURG, WEST VIRGINIA**

# "Action speaks loudest!"



Speaking of sales . . . nothing speaks *clearer* than high-speed television action. And CBS Films has three of the fastest-moving action shows in all syndication:

***NAVY LOG***... the U.S. Navy at war and in peace, in 102 half-hours of adventure on the high seas. A favorite on network television for three years, *Navy Log* is repeating that success in scores of markets coast-to-coast.

***THE GRAY GHOST***. . . the daring deeds of Colonel John S. Mosby (of Mosby's Raiders), and the ideal action show to tie-in with the forthcoming Civil War Centennial celebrations. Stars Tod Andrews in 39 half-hours.

***U.S. BORDER PATROL***... the adventures of the nation's most mobile law-enforcement agency, battling crime on land, sea and in the air, along 6,000 miles of United States border. Richard Webb stars in 39 half-hours.



Want to turn up sales volume? Let one of these action-charged series do the talking for you.

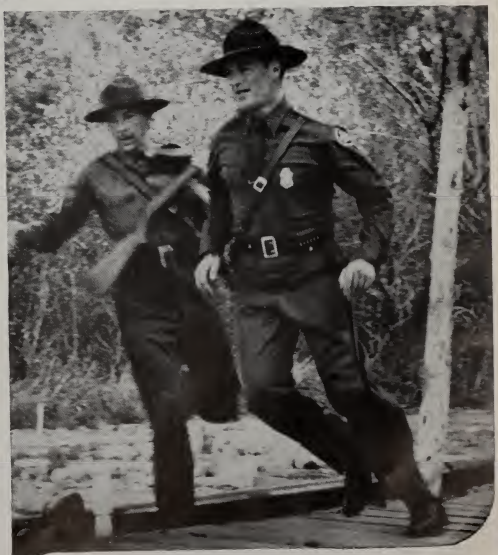
## CBS FILMS

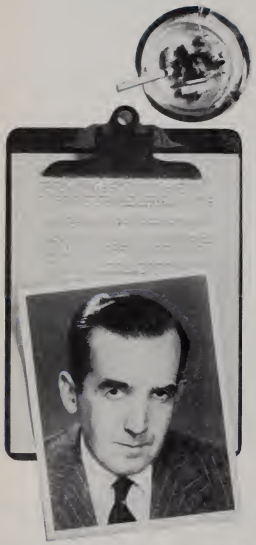
"*. . . the best film programs for all stations*"

*New York, Chicago, Los Angeles, Detroit, Boston, St. Louis, San Francisco, Dallas, Atlanta. Canada: S.W. Caldwell Ltd.*









BACKGROUND

Edward R. Murrow returns—with a major innovation in news programs. Every Sunday he and crack CBS News correspondents abroad examine the week's most significant news in a 25-minute international "conference call." The objective: to impart fresh insight into the meaning of the news. In all radio, Edward R. Murrow is the kind of company you keep . . .

ONLY ON CBS RADIO



## Convention: Best radio/tv coverage yet



Since I write this on 10 July, and leave in the morning for Los Angeles, it is almost impossible for me to come up with a column on anything but the television/radio coverage of the political conventions. All kinds of exciting and interesting news have already been trickling back from L.A., but to me the most fascinating rumor is that which says that my old fellow VIP'er and European traveling companion Leonard Reinsch has a better than even chance to become national chairman of the Democratic Party to succeed Paul Butler. Butler has already said he will resign right after the Party picks its candidate, and the talk is that the top men in the Party favor Leonard for the spot. Leonard certainly needs no buildup here. He has been one of the leaders in the broadcasting industry for many years, while at the same time serving the Democratic Party in countless important ways. He has, as a matter of fact, been working out in L.A. for the past several weeks in his capacity as executive director of the Democratic Convention, and from all reports has done his usual excellent job in this difficult task. This corner, and all of Leonard's friends are rooting for him to get the big job. The Party certainly could not find a better man.

The Conventions this year promise to make for the kind of viewing that few Americans will be able to resist. In 1948, it's estimated that approximately 10 million people watched the Convention telecasts, but this year the conservative guess is that 10 times that many, or a hundred million, will tune in at one time or another. The Convention radio and tv coverage on the three networks alone will cost roughly $20 million, and most of this will be picked up by such sponsors at Westinghouse (CBS); RCA, Cowles Magazines, Lipton Tea, Brown & Williamson, B. F. Goodrich (NC); and DuPont and 20th Century Fox on ABC.

### Bigger budgets and new techniques

It's impossible to guess how many more millions of dollars will be spent by local tv and radio stations and, in turn, their sponsors. WNEW in New York, and WFIL in Philadelphia, are just two random, but good examples of the extra costs local operations are taking on. The New York station is signing two former governors of New York State, Herbert Lehman and Averell Harriman as commentators, and additionally will have a full staff of newsmen covering the convention. WFIL, along with other Triangle stations, is sending a staff of 10 men to Los Angeles to cover the sessions.

Including the six cameras, which will operate for the three-network pool, there will probably be some 60 or 70 cameras around the Sports Arena, the various prospective candidate's hotels, etc. Apart

from local station personnel, the three webs will have over 1,000 people at the conventions, including reporters, editors, technicians, and others. All of the networks have spent months preparing special facilities and handling procedures. NBC, for example, is very proud of an electronic editing procedure it has developed. This setup enables a news editor to pick the picture he wants to transmit from four monitors, instead of the 28 from which the editor had to make his selection at the Conventions four years ago. NBC will have 32 cameras on the scene, but these will be channeled to a perset control room where an experienced news director will pass a given four on to the news editor at any one time.

NBC's technicians have also developed a little gadget which figures to eliminate one of the more annoying little regular occurrences at previous Conventions. This is a Sync Signal Phase Shifter, which eliminates the roll-over on your receiver at home, which generally occurs, when shifts from one remote location to another are made. You're also likely to get your Convention coverage this year with far better audio than ever before. NBC has an audio preview device, which permits the editor to hear the sound from camera on location before he puts it on the air. And CBS has a new Transit-talkie, which they claim has about four times the power for delivering a clear, interference free signal of the Walkie Talkies used four years ago. CBS also has its *Eyewitness* camera, which is completely self-contained and self-powered. The camera itself only weighs four pounds, but you're likely to see a number of back-weary cameramen toting these little boxes, because the battery and its housing, which the cameraman wears on his back, weigh 15 pounds.

All in all the three networks have probably moved 75 to 100 tons of equipment to Los Angeles for the Democratic Convention, and will move much of it to Chicago when the Republicans get together on 25 July.

### Nets relying on veteran news analysts

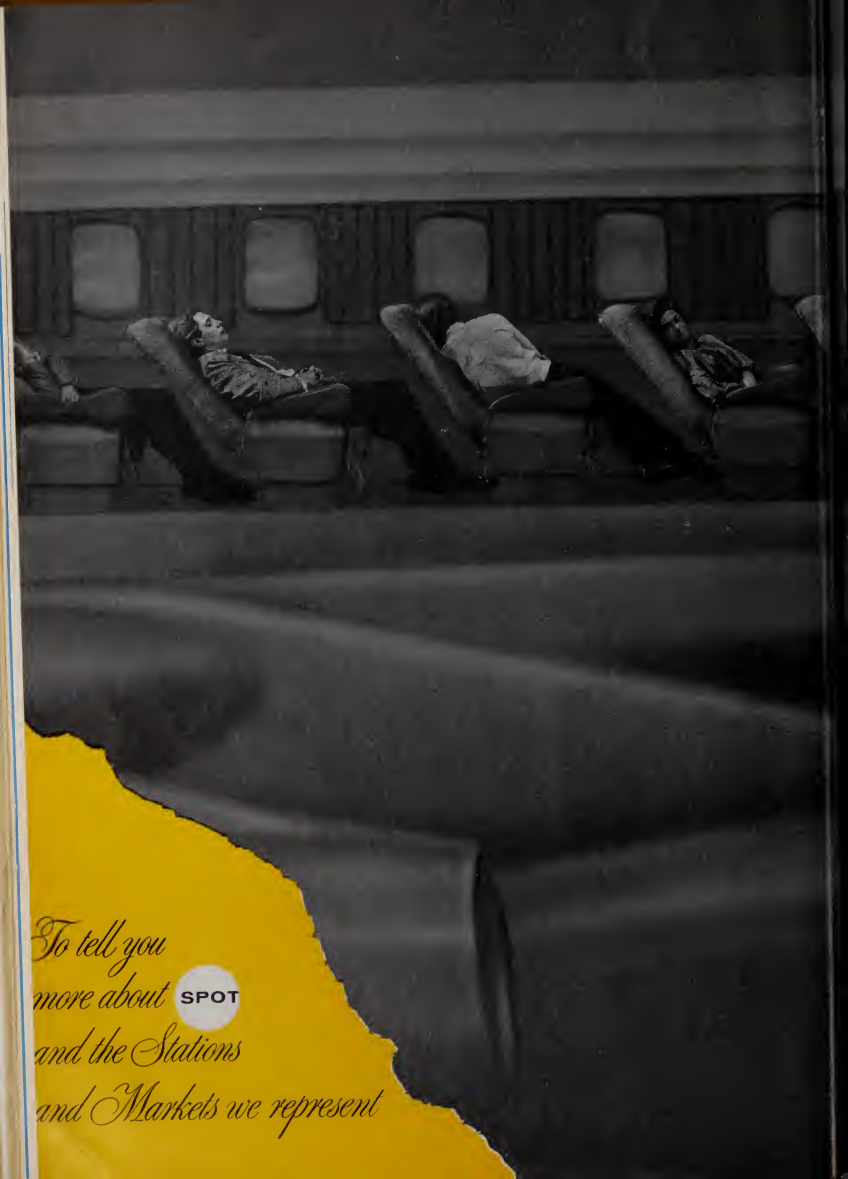
None of this, of course, would mean very much unless first class reporters, editors, analysts, etc. utilized all this equipment. And here, in what is a mark of television and radio's stability in the important public affairs areas, we have top and experienced veterans on all three of the networks. ABC's team will be led, of course, by the very able John Daly; Walter Cronkite will be in the anchor slot, and Ed Murrow and Howard K. Smith will be leading analysts for CBS; and the recent Emmy award winners Chet Huntley and David Brinkley will lead the NBC teams. There is no doubt in my mind that beginning tomorrow evening and running through this entire week, then resuming 25 July in Chicago and running through that week, a hundred million Americans will have a closer, more intimate, more detailed, more thoroughly analyzed and explained look at their Government's most important election than any people anywhere on earth have ever had, or are likely to have for quite some time. And here and there a kindly critic may condescend to utter a word or two in praise of one or another of the broadcaster's efforts. But on that same day, or the day after, you can count on reading at least one fiery piece on the horrible shortcomings of television programing in these United States.



*Ma Perkins*

Her story is the oldest, continuous daytime drama in radio, but Ma Perkins is as up-to-date, as freshly confident as the youngest face in Rushville Center. Her point of view, her newest adventure always hits home, no matter where home is across America. Sponsors find her sales message hits home too. In all radio, Ma Perkins is the kind of company you keep . . .

*Only On CBS Radio*


To tell you
more about SPOT
and the Stations
and Markets we represent


PETERS, GRIFFIN, WOODWARD, INC.

# ...and these are the fine Radio Stations and Markets we represent:



### EAST, SOUTHEAST

| | | FREQUENCY | WATTS |
|---|---|---|---|
| WCBM | Baltimore | 680 | 10,000 |
| WWJ | Detroit | 950 | 5,000 |
| WDRC | Hartford | 1360 | 5,000 |
| WHIM | Providence | 1110 | 1,000 |
| WLOS | Asheville, N. C. | 1380 | 5,000 |
| WCHS | Charleston- | 580 | 5,000 |
| WPLH | Huntington, W. Va. | 1470 | 5,000 |
| WCSC | Charleston, S. C. | 1390 | 5,000 |
| WIST | Charlotte | 930 | 5,000 |
| WIS | Columbia, S. C. | 560 | 5,000 |
| WSIX | Nashville | 980 | 5,000 |
| WPTF | Raleigh-Durham | 680 | 50,000 |
| WRVA | Richmond | 1140 | 50,000 |
| WDBJ | Roanoke | 960 | 5,000 |

### MIDWEST, SOUTHWEST

| | | | |
|---|---|---|---|
| WHO | Des Moines | 1040 | 50,000 |
| WOC | Davenport | 1420 | 5,000 |
| WDZ | Decatur | 1050 | 1,000 |
| WDSM | Duluth—Superior | 710 | 5,000 |
| WDAY | Fargo | 970 | 5,000 |
| WIRE | Indianapolis | 1430 | 5,000 |
| KMBC | Kansas City | 980 | 5,000 |
| KFRM | | 550 | 5,000 |
| WMBD | Peoria | 1470 | 5,000 |
| KFDM | Beaumont | 560 | 5,000 |
| KRYS | Corpus Christi | 1360 | 1,000 |
| WBAP | Ft. Worth—Dallas | 820 | 50,000 |
| WBAP | | 570 | 5,000 |
| KTRH | Houston | 740 | 50,000 |
| KENS | San Antonio | 680 | 50,000 |

### MOUNTAIN AND WEST

| | | | |
|---|---|---|---|
| KBOI | Boise | 950 | 5,000 |
| KHOW | Denver | 630 | 5,000 |
| KGMB | Honolulu—Hilo | 590 | 5,000 |
| KHBC | | 970 | 1,000 |
| KPOP | Los Angeles | 1020 | 5,000 |
| XEAK | San Diego | 690 | 50,000 |
| KIRO | Seattle | 710 | 50,000 |

*Pioneer Station Representatives Since 1932*

## PETERS, GRIFFIN, WOODWARD, INC.

NEW YORK · CHICAGO · DETROIT · HOLLYWOOD · BOSTON
ATLANTA · DALLAS · FT. WORTH · SAN FRANCISCO · ST. LOUIS

*Most significant tv and radio news of the week with interpretation in depth for busy readers*

# SPONSOR-SCOPE

25 JULY 1960
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**Hicks & Greist has chosen a novel way of composing a market and station list for its Powerhouse Candy Bar account.**

The stratagem: Reps have been asked to submit a list of **radio stations that have the strongest teen-age appeal** in the respective markets. The buys will be chosen from these entries.

Reps' reaction: **the method may be confusing, but at least they're in there pitching for the business from the start.**

**Planters (Kemper) is lining up availabilities for a dual product campaign which will take off after 1 September.**

There'll be separate campaigns around kid shows for the **peanut butter** and minutes also during the daytime for **Planters Peanut's cooking oil.** Run: 6-8 weeks.

Other spot tv placements and calls out of New York: **Bristol-Myer's Sal Hepatica** (Y&R), fringe minutes for three weeks, starting at once; **Timex (Doner),** I.D.'s prior to the gift buying season; **Avon (Dreher),** 20's and minutes in fringe time; **Golden Press (Wexton),** 2-3 week saturation flights, beginning toward the end of August; **American Chicle (Bates).**

**Cities Service** (Ellington) will use prime 20's for 13 weeks at the rate of 5-6 a week, effective 5 September, in six markets.

**The three soap giants will be pouring out a lot of spot tv money during the next six months for market testing new products alone.**

**Lever** by itself has four in addition to **Hum** (JWT), liquid detergent, on the shelf for unveiling. **P&G** has four and **Colgate,** two.

**Look for the national campaign committees to make greater use than ever of the five-minute segment on nighttime network tv this fall.**

Citing how well this device worked out in 1956, the networks have been encouraging the committees to put the emphasis of their buying on the **final five minutes carved out of a regularly scheduled program, instead of preempting a lot of half-hours.**

However, there's one big difference between 1956 and 1960 in terms of programing convenience. **Four years ago the shows had a large live contingent, whereas this fall they'll be paltry and far between.**

Faced with the stiff problem of editing five minutes out of a half-hour film show, the **networks are suggesting that the five-minute carve-out be restricted to hour film fare.**

Taped shows will pose no difficulty, provided the producers get adequate notice.

**NBC TV's sales sees the next two weeks as desperately important in disposing of the remaining fall inventory.**

There can't be much selling, even to the bargain-pickers, **after the first week in August** because advertisers must have the **next several weeks to promote the new campaign to their trade and get the commercials under way.**

**As far as nighttime is concerned, NBC is at least 40% unsold.** The competitive situation: **All but a minute on Aquanauts and half of Person to Person is sold on CBS TV,** while on ABC still available are these: all of **Walt Disney** and **Bugs Bunny,** lots of **Winston Churchill,** and pieces of **Hong Kong** and the **Roaring 20's.**

**Where to look for merchandising excitement this fall: the battle of the new electric shaver models between Schick (B&B) and Norelco (LaRoche).**

**Norelco's putting the bulk of its tv money into weekend spot tv blitzes in over 100 markets, while Schick**—which has allocated $2.5 million for the drive—**is making CBS TV's Face the Nation the main spearhead of its promotion.**

Norelco will also be buying network tv. The spot campaign, which starts **17-18 September,** will run through New Years, with a **four-week layoff before the elections.**

**For a lot of oldtimers the retirement of E. H. Little as Colgate's chief executive officer last week this thought might have been evoked:** here goes the last of the three **autocrats** that figured prominently in the rise of air media.

The other two: **George Washington Hill,** president of American Tobacco, and **Francis Countway,** president of Lever Bros.

To each you might ascribe this epitaph: **he quickly recognized the value of a new advertising tool but made sure that he himself dictated how it best could be used.**

(For details on the top level changeover at Colgate see NEWSMAKER, page 6.)

**Credit tv with taking a sideline of the hosiery business out of obscurity and skyrocketing it into an important position in the softgoods field.**

The item: the **supporting nylon hose,** whose leading brand is **Supp-Hose** (Mojud), **now a multi-million-dollar spender in tv.**

New angle: Supp-Hose (via Daniel & Charles) will resume its **seven-week flights in October at the rate of 12 spots a week,** using this time **40 markets.** It will be back in the spring for a similar splurge, continuing also with the **Jack Paar** show.

The article's market has expanded from the upper-middle-aged group and new mothers to all types of workers who spend a great deal of the day on their feet.

**Mojud boasts of the fact that it's the only brand on the soft goods field that's promoting itself a la International Latex.**

P.S.: **Burlington Hosiery** (Donahue & Coe), which also turns out a support brand, **is also taking a look at spot tv for the fall.**

**The 1960 graph on the average hours of viewing per day per home is maintaining its upward course:** Nielsen reports that the May average was also up over last year.

A comparison of May for the past three years:

| YEAR | AVERAGE VIEWING HOME |
|---|---|
| 1958 | 4 hours; 14 minutes |
| 1959 | 4 hours; 27 minutes |
| 1960 | 4 hours; 28 minutes. |

**Now that P&G's got its cake mix (Duncan Hines) dominating the field it's turning much of its merchandising weight toward making something out of the salad oil business.**

It's trying to find out how best to penetrate that market via copy tests being made with the **newly introduced Crisco Oil (Compton) in four markets.**

Interesting marketing sidelights on the latest P&G product burst:

- The **drift toward salad and all purpose oils has been increasing in momentum the past several years,** with Kraft making especially heavy strides.
- For economic reasons the **manufacturer of such a product has to be a big user of oils to start off with.**
- The sell must accent the fact that the **oil can also be used for cooking.**
- Brand currently dominating the market are **Wesson, Snowdrift and Mazola,** with the **olive oil brands** also an important factor.

**Despite a hard pitch from ABC TV, H. J. Heinz has decided to renew its daytime alliance with NBC TV:** in fact, it's going from four to five quarter hours a week.

The contract, placed with Maxon, will run around **$3 million a year.**

To bring you up to date on what the **average advertiser is spending for a nighttime half-hour on the tv networks:**

**ABC TV, $57,000,** 130 stations; **CBS TV, $68,000,** 175 stations, **NBC TV, $69,000,** 175 stations.

Outside of ABC TV, there's **no way of arriving at an average daytime expenditure per quarter-hour.** The discount and other variables are too great. For instance, **on NBC TV the span can be anywhere from $23,000 to $7,500 per quarter-hour.**

Because of the way ABC TV's discounts and program prices are geared, **the average cost per-quarter hour can be calculated at $8,400, time and talent.**

Average daytime hookups: **ABC TV, 100 stations; CBS TV and NBC TV, 150 stations.**

**It looks as though CBS TV will fall far short of its goal of $3 million in sponsorship billings from the Summer Olympics.**

With **11-16ths** sold up to this week the tally is around **$1.5 million.** In its drive to clear off the Olympics shelf CBS TV has introduced something new for that network: **it's offering the balance in a package of four commercial minutes.** The price depends on where the minutes are placed.

The current sponsors: **Lorillard,** a quarter; **Wheaties,** an eighth; **Sandura,** a sixteenth and **Atlantic Refining,** a quarter on 35 eastern stations.

The Olympics start in Italy **25 August.**

**Come the end of December and both ABC TV and NBC TV will be locked in stiffer sales competition than ever to replace a lot of dropouts from their spot carriers.**

These spot carriers are loaded with **strictly seasonal accounts,** many of them advertisers **who in previous years put the major part of their chips on selective spot.**

Say some agency people: **this situation portends a marked buyers' market for the spring seasonals.**

What nudged **Brillo (JWT)** into making that **night and day dispersion deal with ABC TV: SOS' heavy use of nighttime in network and spot.**

In addition to a **daytime quarter-hour** (that is, three minutes a week), **Brillo will participate in spot carriers.** It had been spending **$1 million a year for daytime only on NBC TV.** The billing at ABC TV will run about **$1.25 million.**

**Interesting for the record is the fact that as the tv networks have expanded their night-time competition these two things have taken place:**

1) The spread between the top-rated and bottom-rated shows has become **narrower.**

2) The number of shows in the middle range (15-30% of the audience) have relatively become **greater.**

Using the Nielsen second March reports for each of the years, you get this rating trend picture for evening program:

| RATING LEVELS | 1957 | 1958 | 1959 | 1960 |
|---|---|---|---|---|
| Over 30 | 22% | 9% | 7% | 7% |
| 15-20 | 57% | 71% | 73% | 69% |
| Under 15 | 21% | 20% | 20% | 24% |
| No. Programs | 130 | 128 | 123 | 130 |

Note: Tending to throw the trend off in 1960 is the fact that all the networks were filling in the marginal time; meaning, unusually low-rated shows.

**Latest sharp tilt in tv network prestige and standing: NBC TV's capture of top audience place in the coverage of the Democratic convention.**

The margin of difference over CBS TV, former kingpin in such sweepstakes, **was somewhere around 40%.** That is, according to **Arbitron.**

**What the smash success of the Huntley-Brinkley team is expected to lead to at CBS TV News:** a measure of **change in style among the network's big news guns. Less** treating of everything as **highly portentous and serious** and **more salting of events and** the people in them with **human and puckish perspective.**

A tipoff as to how much CBS is concerned by this popularity switch: it's asking in many quarters just **what was it that went wrong and gave NBC the edge.**

**Talk about marathon presentations, McCann-Erickson International appears to have set a new record.**

The entire story of its world-wide operation, as now being pitched to prospects, **runs four and a half hours.**

Judging from the say-so of accountmen in New York agencies, the **beer industry has been enjoying a record first six months.**

The increase in barrelage is expected to show **at least 3% over the initial six months of 1959,** which was also a record half.

**Spot tv was on the receiving end of a couple sharp cutbacks last week, both out of the Bates shop.**

The dimensions of the retreat: **Colgate Dental Cream to virtually a rateholding position; Carter's Pills** in a clean sweep. **Arrid** was affected on those schedules where it alternated with the pills.

**The dentifrice schedules are due back in the fall,** but there's an impression the Carter pullbacks may have this motivation: **remodeling the commercials as a result of the FTC critiques.**

**This is a sort of telling week between Nielsen on one side and CBS TV and NBC TV on the other:** they're meeting to try to iron out their differences over a new contract.

Commitments run out at the end of this month, **but the two networks are still entitled to the first July reports,** due next month, which will show the new 50-market ratings and the audience count based on total U. S. homes.

Should the negotiations fall through, **the duo will have to do their fingerpointing from Arbitron solely.**

**A rep thinks he has evolved a way for taking his radio stations off the spot when they're offered a schedule at local cardrate by the distributor of a national product.**

By arrangement with his stations, the **rep is immediately advised by phone that such an offer has been made.**

The rep then contacts the agency on the product. He points out that the agency will be **adding its commission—usually 17½%—to the local rate,** making the total billing just about what it costs to buy the time at the national rate.

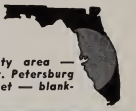
If the agency reacts negatively, the **rep quickly gives the station the signal to go ahead and pick up the business at the local rate.**

**For other news coverage in this issue,** see Newsmaker of the Week, page 6; Spot Buys, page 51; News and Idea Wrap-Up, page 60; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 78; and Film-Scope, page 56.




# IMPACT!

## in the land of Profitunity*!



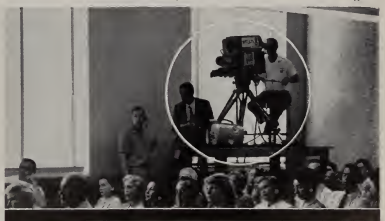
*The busy 28-county area — including Tampa-St. Petersburg Metropolitan Market — blanketed by WFLA-TV.

On June 3, this station, as a public service, televised a controversial, two and one-half-hour public hearing before the Hillsborough County Commissioners—the first time live cameras had been permitted in such a meeting.

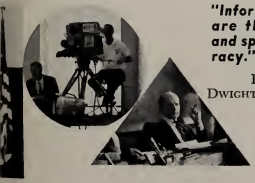
The people spoke out—some dramatically, others with stumbling voices, unskilled in oratory. The pros were heard, and the cons. Experts were called and presented their crisp testimony. The commissioners listened and asked and made their decisions.

Public reaction was immediate! Calls flooded our switchboard. Letters of appreciation poured in. Clubs and civic organizations acknowledged this telecast to be an unprecedented performance of public service. City and County officials thanked us.

This is typical of the dynamic programing of WFLA-TV—and its impact in the land of Profitunity! So, if you want sales impact in this big, busy market—if you want *results* as well as ratings—spot your product on the sales powerhouse of Florida's west coast — WFLA-TV!





***"Informed citizens are the guardians and spirit of Democracy."***

PRESIDENT
DWIGHT D. EISENHOWER

**wfla-tv** CHANNEL 8 NBC

TAMPA - ST. PETERSBURG



# HALF A BILLION $ FOOD MARKET?

**POPULATION** 3,179,000

**FOOD SALES** $541,043,000. Exceeds the twelfth metro market.

**DISTRIBUTION** Most food sold in the WPTF market is distributed from Raleigh warehouses (A & P, Colonial Stores, Winn Dixie and Piggly Wiggly serve 215 supermarkets from Raleigh).

Twelve major wholesalers and jobbers, 17 food brokers, representatives of most major food manufacturers, plus offices and warehouses or processing plants for Swift & Co., Armour, Wilson Co., Kraft Foods, Jesse Jones, Continental Baking, Ward Baking, American Bakeries, and many others are in Raleigh.

**AD COVERAGE** WPTF Radio is the only single mass medium that reaches all of this major food market. Over 50% of the homes in the area listening to WPTF (NCS#2).




**WPTF**

**50,000 WATTS 680 KC**

*NBC Affiliate for Raleigh-Durham and Eastern North Carolina*

**R. H. Mason, General Manager**
**Gus Youngstedt, Sales Manager**

**PETERS, GRIFFIN, WOODWARD, INC.**
*National Representatives*

# Timebuyers at work

**Lou Kennedy,** media supervisor at Kenyon & Eckhardt, New York maintains that the modern agency need is for a balance of talents "We are not playing numbers, numbers, who's got the numbers? The most important thing about the placement of a selling message isn' merely the fact that so many people will be watching or listening To do the total job, every broadcast buyer should be completely familiar with the material he is placing plus the other facets involved in the over-all advertising campaign. Regular sessions must be held where the total creative marketing objective is exposed and discussed. In such planned broadcast buying, the biggest buys and even the smaller ones are all based on complete knowledge of the product. You can tell the difference," says Kennedy, "when each and every timebuyer is as familiar wit the over-all objectives as he is with rating reports, rate cards, an this week's lead story in SPONSOR. Timebuying then becomes in an of itself a creative adjunct to the total marketing concept necessar to the performance of an outstanding analytical media operation.



**Harvey Schulman,** Monroe Greenthal Co., New York, finds th there's a fair amount of talk these days about the "local rate" situ tion. "It's something I contend with almost every day. The agency work for has many motion picture clients and purchases spot radi schedules for them. When our clients request spot radio campaign for upcoming releases we go o and ask for availabilities from t station reps. At this point the re are asked if their stations ha local rates. The answer, usual mumbled, '95% of our statio are one rate, or if they do ha local rates they cannot be pu chased from New York.' Next, t client compares the national ra with the local prices. In a majori of cases the campaigns can be pu chased at a considerable saving the local rate, and as a result most usually are. However, we a constantly approached by reps who urge us to buy saturation ca paigns on a national level. The solution lies with the reps. Th ought to work it out so short-term campaigns can be bought nation ly, but at rates that compare favorably with the client's local one-





. . . . . cum laude!"

**WNEM-TV**
**for outstanding**
**excellence**
**in AMERICA!**







NBC
A Gerity Station
Represented by
The Original Petry Representation
Penobscot Bldg.
DETROIT

**WNEM-TV**

. . . the only Television Station to win the distinguished SCHOOL BELL AWARD in Michigan . . . now joins 5 community-minded colleagues in receiving the National Education Association's coveted SCHOOL BELL AWARD for America!

Conferred upon WNEM-TV, Channel 5, in recognition of outstanding excellence in Education reporting and programming.

Another outstanding FIRST for WNEM-TV . . . Eastern Michigan's award-winning FIRST VHF Station!

CHANNEL 5

**WNEM-TV**

serving FLINT • SAGINAW • BAY CITY • MIDLAND

SPOT YOUR SPOTS WHERE THEY'LL BE SEEN!

in the NORFOLK PORTSMOUTH NEWPORT NEWS HAMPTON Market

VIRGINIA'S No. 1 TV MARKET

THIS MEANS

WVEC-TV

Look at these random % of audience

77 SUNSET STRIP @ 59.4%
STATION "A" 28.0% STATION "B" 12.6%

SHOCK THEATRE (LOCAL) 50.5%
STATION "A" 23.7% STATION "B" 25.8%

MAVERICK @ 50.2%
STATION "A" 30.9% STATION "B" 18.9%

3 STOOGES (LOCAL) 49.6%
STATION "A" 21.9% STATION "B" 28.5%

HAWAIIAN EYE @ 41.2%
STATION "A" 26.0% STATION "B" 32.8%

BOURBON ST. BEAT @ 53.0%
STATION "A" 17.7% STATION "B" 29.1%

CHEYENNE @ 37.9%
STATION "A" 32.2% STATION "B" 29.8%

WYATT EARP @ 37.1%
STATION "A" 34.7% STATION "B" 28.4%

BLACK SADDLE @ 51.6%
STATION "A" 28.2% STATION "B" 20.0%

Source ARB March '60

Adjacencies do open up occasionally

Represented by THE KATZ AGENCY



## 49th and Madison

**So wrong, it's funny**

Your cover ad of July 18 was indeed an eye opener. It called to my attention (for the first time) that KONO had been "clobbered" in the last Hooper rating. According to the claim of the McLendon Organizations we are no longer in business.

If the picture painted by Mr. McLendon were true, I wonder why I'm so happy? KONO Radio has been first in all of the following categories for three years: Ratings (Hooper and Pulse), business (local and national), respect and admiration of the community in every phase of our operation.

To get down to the basics of this question, the following are the Hooper ratings for McLendon and KONO:

May-June, 1960: KONO—morning, 31.6; afternoon, 33.1. McLendon—morning, 27.9; afternoon 30.4. June-July, 1960: KONO—morning, 35.6; afternoon, 32.3. McLendon — morning, 28.0; afternoon, 34.7.

As you might well imagine, I'm thinking of canceling my subscription to *Playboy* and depending entirely for the humor in SPONSOR magazine.

Jack Ross
*pres.-gen. mgr.*
*KONO*
*San Antonio*

**Branching out**

On 18 July one of the nation's largest newspapers, the *Miami Herald* (second largest in advertising carried, second largest in news print carried) begins sponsorship of a most unique radio program: *Miami at Night*. With this, the *Miami Herald* will also sponsor WCKR's *All Night News Service*. The gross price of this contract is close to $60,000.

This program has a unique approach for a newspaper to advertise itself on radio. The commercial contents, and the way the program will be handled, both musically and by the personality, makes this program worthy of recognition in the industry. It is most unusual, you will agree, that a newspaper will spend this kind of money on a radio budget, so you can well imagine how effective the program must have been to convince the management of the *Miami Herald* to go ahead with WCKR's *Miami at Night*.

Pardon us if we feel that we might well have started a trend for other newspapers to follow.

Alan Henry
*station manager*
*WCKR*
*Miami*

**Quote you?**

We would like your permission to reproduce pages 33 and 34 ("Commercials: admen pitch the year's best") from the 28 May 1960 issue of SPONSOR magazine.

Our affiliates in Canada, Henri, Burley & McDonald, won one of the tv awards at the first annual Tv Commercials Festival Luncheon on May 20, and we would like to incorporate the pages in a four-page promotion piece.

Florence K. Watt
*Henri, Hurst & McDonald, Inc.*
*Chicago*

• SPONSOR is happy to grant reprint permission and requires only that such permission be requested in writing and proper credit be given this publication.

**Congrats!**

The article on the *Steel Hour*, as it appeared in the June 27th issue of SPONSOR, was most gratefully received by all concerned in our organization and we're quite appreciative of the attention given to the story. You writer did a thorough, probing and thoughtful job on a subject that surely had many complications.

James E. Hagen
*United States Steel Corp.*
*N.Y.C.*

They loved us in
Atlanta
Baltimore
Boston
Chicago
Cincinnati
Cleveland
Columbus
Dallas-Ft. Worth
Des Moines-Ames
Detroit
Houston
Indianapolis
Kansas City
Memphis
Miami
Minneapolis-St. Paul
Nashville
New York
Omaha
Philadelphia
Pittsburgh
St. Louis
San Antonio
Washington, D. C.

| | Average Share of Audience * |
|---|---|
| **ABC-TV** | **37.1** |
| NET Y | 34.5 |
| NET Z | 28.4 |

ABC Television

*Basis: Nielsen 24 Market TV Report, 3 network share of 24 market audience, 2 weeks ending July 10, 1960, 8-10:30 P. M., Monday through Sunday




*(Just a matter of Relativity)*

› WBTV-CHARLOTTE IS FIRST TV MARKET IN ENTIRE SOUTHEAST WITH 596,600 TV HO

› WBTV DELIVERS 43% MORE TELEVISION HOMES THAN CHARLOTTE STATION "B"**

**Television Magazine - May 1960*
***NCS #3*

JEFFERSON STANDARD BROADCASTING COMPANY

**WBTV**

CHANNEL 3 ◉ CHARLOTTE

Represented nationally by CBS Television Spot Sales

## LET'S COMPARE MARKETS

| | |
|---|---|
| WBTV — CHARLOTTE | 596,600 |
| ATLANTA | 576,300 |
| MIAMI | 510,800 |
| MEMPHIS | 486,800 |
| LOUISVILLE | 459,400 |
| BIRMINGHAM | 429,400 |
| NEW ORLEANS | 384,800 |
| NASHVILLE | 346,000 |
| NORFOLK-PORTSMOUTH | 341,500 |
| RICHMOND | 273,900 |

# NEW $25 MILLION TV TREND

## —Sponsored public service programs up 300%

**Tv networks report exciting rise in sales of sponsor-backed information and public service programing with 14 advertisers already signed**

This week, as fall tv schedules at ABC, CBS, and NBC assumed final shakedown status, SPONSOR editors spotted and plotted a healthy and exciting new trend in tv programing that seems bound to have a profound influence on the medium's future.

Beginning in October, the three tv networks will have over 300% more adviser-paid-for programs of an informational, educational, and public service nature than ever before in tv history.

SPONSOR estimates of advertiser investments in this type of network programing for the coming season range from $23 to $25 million, and according to John

### 8,362,000 SAW 'EXPLOSION'



**THAT CREATIVE** *public service programing can reach substantial audiences is shown by record of* Population Explosion *on CBS TV. Program was seen in* 7,031,000 *homes on original showing,* 8,362,000 *homes on expanded repeat. Four* CBS Reports *reached a "selective audience" of* 19 *million unduplicated homes.*

Karol, v.p. for special projects sales at CBS TV the possibilities for expanding this sponsored public service market are "still untapped."

With the spate of specials declining from the 1959-60 flood level, and with some critics complaining that the fall fare of regular entertainment shows looks like the "same old tired western, action and adventure formula" the emergence of serious sponsored programing looms as easily the brightest spot on the new tv spectrum.

Reasons for the upswing of advertiser interest in informational, educational documentary, and other public service shows seem threefold:

- *More creative programing* by network packagers
- *More creative selling* by network sales departments
- *More creative buying*, especially by top level executives in advertiser and agency organizations.

Last fall's quiz scandals and widespread criticism of television's program imbalance undoubtedly stirred feverish activity in serious program building at all three of the networks.

The so-called "Doerfer agreement" last winter, under which the three nets agreed with the ex-FCC chairman's request to schedule at least an hour a week of public service programing in prime evening time, focused executive attention on the problem.

But the rise of documentaries and other types of informational shows as a major factor in sponsored tv, owes as much to new creative selling methods and high-level policy buying by agencies and advertisers as to any other pressures.

This fall 14 major corporations will have substantial investments in public service network tv, and the list seems likely to grow.

At ABC, Bell & Howell which last year co-sponsored *CBS Reports* with Goodrich, has purchased a $950,000 public service package which calls for five one-hour, and 10 half-hour informational programs and co-sponsorship of a half-hour Sunday night series based on the memoirs of Sir Winston Churchill.

Also at ABC the "Doerfer agreement" structure will see a weekly half-hour documentary titled *Expedition* which will be sponsored two out of each three weeks by Ralston Purina. Each third week the program will be produced (and undoubtedly sponsored) locally. Advertiser investment in this show may top $1,750,000.

CBS TV, which leads all three nets with more than $15 million in sponsored public service billing (time and talent), has seven separate projects on the books.

*CBS Reports* which last year scored with *Biography of a Missile* and *Population Explosion*, has been expanded to 26 full hours for the season (compared with nine in 1959-60). The network has a commitment from Olin Mathieson for a substantial number of these documentaries, and may have the whole series sold before this issue of SPONSOR is published.

Last year, the first four broadcasts of *CBS Reports* reached an average audience of 8,315,000 homes and a total unduplicated audience of 19,580,000 homes. CBS points proudly to the fact that this "selective audience" tops the circulation of *Life* magazine on a per homes per broad-

## KEY FIGURES IN NEW TV TREND



**BUYER**

Typical of high level corporate management okaying tv public service sponsorship is Charles H. Percy, pres. Bell & Howell Co.



**SELLER**

Specialized selling of public service time and program packages for CBS-TV is headed by John Karol, v.p. for special projects.



**PRODUCER**

Veteran producer-specialist in the field, Irving Gitlin, left CBS this past spring to head the public service development at NBC TV



**TALENT**

Expanding public service programing demands new talent, even famed Sir Winston, whose memoirs will be on ABC TV

ast basis, and the combined circulation of quality magazines -- *Time, Newsweek, Fortune, National Geographic, Atlantic, Harper's, U. S. News and World Report.*

At the network, production of *CBS Reports* is under a department of CBS News headed by Fred Friendly. Program costs per episode are $100,000 with time costs ranging from $110,000 to $120,000.

*Eyewitness to History* becomes a weekly half hour. Sponsor is Firestone which is showing as much enthusiasm for this "News Story of the Week" show as it ever did for its much lamented *Voice of Firestone* program. The tire company's investment in *Eyewitness* is estimated at $5,000,000.

*Face the Nation*, another weekly half hour has been sold to Schick for a special Christmas drive following the Elections, at an estimated $750,000. Another "Doerfer agreement" program, *Face the Nation* will be locally produced (and available for local sponsorship) one week out of every four.

*Tomorrow*, an eye popping new science series, produced with the help of Massachusetts Institute of Technology (MIT will be celebrating its 100th anniversary in 1961) will present four hour-long programs built around such subjects as "machines that think" and "life on other planets." American Machine and Foundry has purchased two of the four shows, plus a repeat of one, at an estimated $800,000.

*Twentieth Century* which has become as much a Prudential landmark as Gibraltar, will be back as a weekly half hour under the same sponsorship. The package represents a $1,200,000 expenditure, with the insurance company getting substantial byproduct benefits. This past year, Prudential men arranged 40,000 outside showings of Twentieth Century programs.

Completing the CBS TV roster are two *Leonard Bernstein-N. Y. Philharmonic* series, a group of four children's concerts sponsored by Shell, and three or four regular concerts under the Ford imprimatur. The Shell deal figures at $650,000 while the Ford sponsorship will probably top $1,500,000.

## 1960-61 PUBLIC SERVICE SHOWS

| | Program | Description | Sponsor |
|---|---|---|---|
| ABC | *Churchill Memoirs* | 26 half hours | Bell & Howell (*) |
| ABC | *Expedition* | Weekly half hours | Ralston & local |
| ABC | *Public Service Specials* | Five one hours, ten half hours | Bell & Howell |
| CBS | *CBS Reports* | 26 full hours | Olin Mathieson (*) |
| CBS | *Face the Nation* | Weekly half hour | Schick (*) & Local |
| CBS | *Eyewitness to History* | Weekly half hour | Firestone |
| CBS | *Tomorrow* | Four full hours | American Machine & Foundry (*) |
| CBS | *Children's Concerts* | Four full hours | Shell |
| CBS | *Bernstein Concerts* | 3 or 4, 90 min. | Ford |
| CBS | *Twentieth Century* | Weekly half hour | Prudential |
| NBC | *Project 20* | Two full hours | Purex (*) |
| NBC | *American Heritage* | Seven one hours | Equitable |
| NBC | *Omnibus* | Six one hours | Aluminium (*) |
| NBC | *NBC Opera* | Four programs | Florist Telegraph |
| NBC | *Bell Science* | Four full hours | Bell Telephone |

(*) Partial or additional sponsorship available.

Activity at NBC TV centers around the return of *Omnibus* as a regular feature with Aluminium Ltd. of Canada already signed for six programs at $200,000, and the scheduling of seven full hour *American Heritage* shows under the sponsorship of Equitable Life for a $1,800,000 tab.

Another NBC sponsor, Purex, will back two *Project 20* nighttime public service specials and seven daytime specials, supervised by Irving Gitlin, who joined NBC this spring as executive producer, creative projects, NBC News and Public Affairs, after 14 years at CBS. The Purex appropriation for these 12 programs will top $450,000.

Also on NBC TV will be an estimated four new programs in the Bell Science series (cost $1,200,000) and four full length operas sponsored by Florist Telegraph Delivery service ($450,000).

Not included in these listings are a number of other program series at each of the three networks which might be considered as "sponsored public service" under a looser definition of the term. For example, the *Hallmark Hall of Fame.*

However, for a clearer picture of the new trend, we have limited our listings to those given above.

One other large segment of sponsored public service deserves mention nevertheless. This is the Convention-campaign-Election coverage which has

already attracted 14 advertisers, and has been topped by the Westinghouse expenditure of $6,000,000 for the CBS TV package.

All in all, the surge toward more sponsored public service programing seems well established on the networks and reports from tv stations indicate a pickup on the local level too.

Behind these increases lie some significant new developments in tv sales techniques. John Karol, who this past winter was transferred from his long-time post at CBS Radio to the newly created job of v.p. special projects at CBS TV, explained the new strategy to SPONSOR.

"First, this type of informational programing is attracting new advertisers to tv. Our prospect list is not the Top 100 tv advertisers but the Top 100, or 500 American corporations, in terms of sales and assets. And many have never been in tv before.

"Second, we realize that in selling these programs, we have a different kind of sale. We must get through to top-level policy making executives at both client and agency organizations. Men who are concerned with over-all public relations and corporate image building, not merely with responsibility for low-cost-per-1,000 tv buying.

"Third, we stress the *selective* audience for these shows, not merely box car numbers. We estimate that the potential audience for public service programing is at least 40% of all tv homes—and it is the upper 40% —the decision makers—that they reach."

Typical of the comments of advertisers who agree with this type of tv thinking are those of Peter G. Peterson, exec. v.p. Bell & Howell: "Such programing is unusually selective in reaching our best prospects . . . and we feel that the scope of our ABC special public service programs offers us a combination of in-depth and prestige documentary programing unlike anything ever done on television."

With such enthusiastic support from leading advertisers and with network and stations geared to more energetic sale efforts, SPONSOR looks for the sponsored public service field to expand with almost the same mushrooming speed as has tv sports. ◆



**TV BEEFS UP** bottler's high-powered introduction of 12-ounce bottle to the New York market. As in year-round radio campaign, N.Y. Coke aims appeal primarily at youth market

# GIANT-SIZE RADIO FOR COKE OF N.Y.

**◆ Bottler dominates medium with $1,600,000 spread over 42 area stations in '59; notches record sales year**

**◆ Current $100,000-a-week campaign, launching 12-ounce bottle, brings in tv, print to show new package**

The Coca-Cola Bottling Co. of New York doesn't leave much spot radio time for competitors in the current $100,000-a-week campaign introducing the 12-ounce bottle to its region.

Though radio accounts for only a third of the outlay in this drive, launched 27 June and expected to run well over six weeks, the world's biggest bottler is still dominating the medium. Radio expenditures continue at about the same rate as last year when New York Coke poured in $1,600,000 or 80% of that ad budget.

Radio dominance is a strategy mainstay for this supplier of over 18,000,000 people via 17 plants in a three-state area where it ranks first in total sales. It maintains year-round barrages over a 40-station lineup in the city and neighboring New Jersey, Long Island, upstate New York, and Connecticut communities. Tv and print were added for the present all-out campaign to lend visual dimension to introduction of the new package size, and it is not unlikely that when this phase ends, they will drop back to minority status.

In 1959, with 80% of its ad budget in radio, New York Coke had a banner year. Sales were at a record high with $32 million gross, $3.5 million after taxes. Other success trappings: a stock split; a 4% stock dividend in addition to regular dividends, and forward strides toward admission to the New York Stock Exchange.

New York Coke's spot radio investment, though limited to the New York region, is equal to that of the 16th place advertiser in RAB's list of 100 top spenders in the medium last year, most of which are national accounts. The bottler's heavy use of radio goes back to 1952, so over the years it has built seniority and therefore greater assurance of choice time-slots. "There are only a certain number of prime

ours, and the combination of New ork Coke's radio buys and related rand protection allowances leaves epsi with little to choose," points out tuart D. Watson, board chairman of ew York Coke's agency, McCann-larschalk.

Coke's radio spots, mostly 60's and 0's, range from nearly 100 exposures week via some New York City sta- ions to a minimum of 30 in the mallest outlying sections, with the verage at about 60. They are aimed rimarily at teenagers, but the en- ire family is of significance in the uying strategy. Early morning and -7 p.m. slots are utilized during the veek, with exposure extending later nto the night over weekends.

The bottler is on nine major sta- ions in New York City. In addition here is a strong pitch to certain eth- nic groups there over WWRL (Negro nd Spanish); WHOM (Spanish); WEVD (Spanish and Jewish); WLIB (Negro); and WNJR, Newark (Ne- gro). Coke looks toward improved sales among the many who show a preference for the 12-ounce bottle now that it's entering the field. A Spanish-language version of the jingle has been created to aid this cause.

Outlying communities, in addition to receiving signals of New York sta- tions, are exposed to the Coke mes- sage over the local outlets. In Long Island, stations in Riverhead, Patchogue, Huntington, Freeport, and Hempstead carry the commercials. The New Jersey lineup includes As- bury Park, New Brunswick, Trenton, and Paterson.

With so lengthy a station lineup and so formidable a spot schedule, New York Coke falls heir to a rich and varied fortune in merchandising assistance from the stations. There are billboards, mailings to the chains, and provisions are made for extensive in-store display. And in some of the smaller communities Coke is publi- cized on highway posters, at teenager dances, on the backs of benches at bus stops, and on Top 40 record sheets. McCann-Marschalk officials visit all of the stations in order to make the most of available merchan- dising.

For the tv portion of its "king-size" bottle campaign, New York Coke is on six stations in the city which de- liver a total of 65 spots a week. In prime time the bottler utilizes 20- second spots, while 60's are used in conjunction with the local youth mar- ket programs. The prime time spots are at their heaviest frequency Wednesday through Friday, in keep- ing with the shopping pattern. The youth market program spots are spread over the entire week.

New York Coke and its account people at McCann-Marschalk are firm believers in use of the jingle on radio and tv. Estimates are that last year's radio jingle hit the air over 90,000 times. A new jingle has been de- veloped for the king-size Coke cam- paign which occupies the major por- tion of the e.t.'s and provides voice

(*Please turn to page* 46)

**LAUNCHED** in New York is Coke's 12-ounce bottle, held by Stuart D. Watson, bd. chmn., McCann-Marschalk. Seated (l to r) at kick-off dinner, DeSales Harrison, bd. chmn., Coca-Cola Bottling Co. (Thomas Div.); James T. Murray, bd. chmn., N. Y. Coke; Lee Talley, pres. Coca-Cola Co.



# Spot radio gains with 'featurettes'

**✔ 11 sales by Adam Young firm of spot-and-program vignettes show appeal and plus value of the device**

**✔ Under-two-minute combination of message and program featurette praised by spot agencies, advertisers**



**PRESENTATION** by Adam Young of latest radio spot-vignettes (interrupted briefly for photography) at Wesley Assoc. Participating in session (l to r): Steve Machinski, exec v.p., Young; Joe Knap, media dir., and Jay Perine, a.e., both of Wesley; and Don Chapman from Young

Concentrating on an idea that is not entirely new in radio spot, but giving it a specialized drive by its new creative services division, the Adam Young firm, station representative, has come up with a sales record for "spot featurettes" that seems to prove the appeal of spot-and-program combinations.

Eleven radio advertisers so far are using the Young vignettes, and more are under consideration by national agencies and advertisers.

A SPONSOR check revealed considerable enthusiasm by timebuyers and ad managers for the plus values they are deriving from having their announcements placed within a "program frame."

The Young vignettes, which run two minutes or less, employ standard program elements, available at nearly all stations. They are designed to establish "instant" favorable environment for the spot—an answer to the often thorny problem of how to integrate spots with the short-duration music and news programing prevalent today. The programing portion of each vignette is geared to attract the audience segment appropriate for the advertiser, thus "setting them up" for the spot.

Shulton, finding this added dimension to spot quite attractive, has purchased schedules of featurettes for its Old Spice line of men's toiletries: Bronzetan (both Wesley Associates) and Ice-O-Derm (Ralph Allum).

"With the Old Spice jingle a popular and easily recognized signature for Shulton's men's line, we were looking for a way to get increased impact on the consumer's ear," says Jay Perine, Shulton a.e. at Wesley. "The featurettes offered just such an opportunity."

The Old Spice promotion is centered around human interest and local color, appropriately enough titled, "The Spice of Life." The featurettes are currently scheduled on 14 stations in as many markets and Wesley is reportedly giving favorable consideration to expanding the series to many of its other markets.

Perhaps the Shulton story best demonstrates the flexibility of the plan. During the warmer weather, Shulton uses it to promote its sun lotion, Bronzetan. For Bronzetan the feature part of the spot concerns itself with weather and travel tips. The format here is more closely allied to a public service presentation, for the travel tips include suggestions on inviting vacation areas, describe the best routes to get there, offer safety hints and so forth. In addition to the regular commercial, Bronzetan gets a billboard at the opening and closing of the featurette.

Joe Knap, media director at Wesley, feels that the extra impact and mileage added by the featurettes makes them well worth the small premium. He also feels that these "spots" could be merchandized just like regular programs.

The Ice-O-Derm schedule ran through the spring. "We were quite impressed with it and so was the client," says Kennett McMath, a.e. and v.p. at Ralph Allum. "They're a terrific advantage to the advertiser."

In this case, Ice-O-Derm was primarily interested in a young adult audience. The feature, tailored to suit, bears the title "Tops-in-Pops." The advertiser was billboarded as present-

ng a top-hit tune, and also received illboard credit along with running s commercial. McMath points out hat this all serves to build up and et off the commercial as well as get he product name mentioned several dditional times.

While Ice-O-Derm is taking a summer hiatus, all current indications point to picking up the "Tops-in-Pops" program in the fall.

Champion spark plugs first started using the featurettes in the fall of 1959 on one or two stations, and has been expanding since. Bob Gorby, timebuyer at Champion's agency, J. Walter Thompson, calls the featurettes, "a real good value." The buyer feels it's as worthwhile as sponsorship of a small program. The feature is entitled, "Champion Spark Plugs Sports Flashes," thus getting the product name right up front. The content is designed to be specifically attractive to males, and is also public service in nature, thus performing a dual service for the advertiser.

Other advertisers who have purchased featurettes include Country Club malt beer, Piels beer, Newport cigarettes, Spring cigarettes, Schilling coffee, and Kiwi shoe polish.

"Capture their attention—slam 'em with the e.t.—then ease off." That's how Don Chapman, creative services director at Young sums up the format. The featurettes open with a billboard which tells the audience what's coming and who is bringing it to them. This alerts the targeted audience segment that something of particular interest to them is on its way.

Then follows the program material itself filling anywhere from 10 seconds to a minute, depending on the type of material selected for the advertiser. The transcribed commercial comes next, and at its completion the final billboard reminds listeners of the advertiser who brought them the

(*Please turn to page 46*)

## HOW ADVERTISERS ARE USING SPOT VIGNETTES

| ADVERTISER & AGENCY | FEATURETTE TITLE | FORMAT |
|---|---|---|
| **SPRING CIGARETTES** (Lennen & Newell) | *Spring-time & Temperature* | With Spring jingle as background opening billboard states that time and temperature are presented by Spring. They are followed by Spring spot |
| **OLD SPICE** (Wesley Assoc.) | *Spice of Life* | Opening billboard connects Old Spice wth "Spice of Life." About 20 seconds of human interest story material precede spot and billboard |
| **COUNTRY CLUB MALT BEER** (John Shaw, Chicago) | *Great Moments in Negro Music* | Billboard is followed by music of all-time Negro greats designed to attract Negroes without alienating others. It's followed by spot and billboard |
| **ICE-O-DERM SKIN CREAM** (Richard Allum) | *Tops-In-Pops* | Account is billboarded as sponsoring one of three top popular records, for young adult appeal. After record comes spot and closing billboard |
| **SCHILLING COFFEE** (Beaumont & Holman) | *Hi Neighbor* | Spot is preceded by invitation to audience to vote for best neighbor, specifying reasons. Prize goes each week to neighbor judged best |
| **CHAMPION SPARK PLUGS** (J. Walter Thompson) | *Sports Flashes* | Insures close attention to spot by the male audience to which it is addressed by preceding it with latest news from the world of sports |

# Is your tv show reaching buyers?

**Trendex introduces system of correlating program selectors and sponsor identification with purchasing**

**Long-held suspicion that sales are better when women are 'involved' in tv program is documented**

A major step designed to put "ratings in the perspective where they belong" and to depart from the numbers game is being appraised by agency people and advertisers as they examine results of a new Trendex survey of brand purchase.

The above quote is from the research organization's vice president in charge of sales, Eugene L. Reilly. He contends that this new survey of program selectivity and sponsor identification in relation to purchase points to one way in which buyers can do what they say they want to do —get away from the numbers.

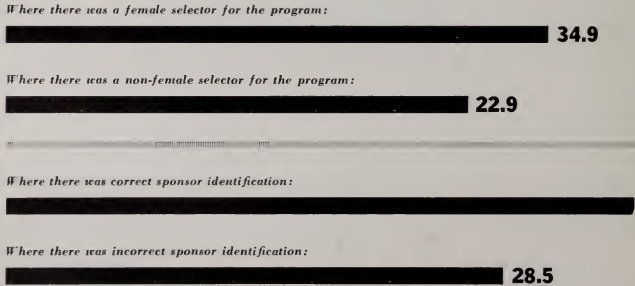
The special Trendex study indicates the following:

- That homes in which women were the primary factor in the selection of a tv program—ranging from westerns to dramas—had a 52% better buying record for the sponsor's product advertised on that same show than did homes where women were not the decisive persons in program selection.
- That sales ranged 50% higher in homes where some member of the household could identify the sponsor than in the homes where there was not this company or brand identification.

The implications of these figures may document what many advertisers

## HOW PRODUCT PURCHASING RELATES TO PROGRAM SELECTION AND SPONSOR IDENTIFICATION ON VIDEO

**Percent of households viewing show which purchased products advertised**




*A Trendex survey of five tv programs in 305 homes during June 1960 uncovered the above information. Female selector means there was a viewing home in which an adult female by herself or in conjunction with others chose the program. There were 143 female selector homes in the test; 162, non-female. Sponsor identification refers to either sponsor's name or brand. There were 69 correct sponsor identification homes. Incorrect identification refers to misidentification and "don't know" answers. There were 236 of these homes.*

nd agencies have long suspected: hat a preference for a certain show elates directly to (a) sponsor identification and then to (b) sales.

The "female selector" factor is unelated to audience composition. For xample, a Western may have a 60% nale and a 40% female audience. But if the person in the household who influences the tune-in to that western is an adult woman, who herefore controls much of the family buying power, the advertiser may well be more interested in who selects the show than who watches it.

Trendex calls this process "involvement" of the viewer in the program. And it's this "involvement" which leads to patterns which indicate a dramatically higher record of product sale in the household where a woman selects the program and where the respondent can identify the sponsor. This is the assertion of Mr. Reilly, and it's one which is claiming the attention of buyers as they seek data apart from pure "head" or "nose" counts.

Trendex surveyed 305 homes by telephone last month to check for these data on five programs (the composite results are shown in the adjacent chart): if the specific program had been seen on television, if an adult woman or adult man had the primary influence in the selection of the program, whether the home could correctly identify the sponsor.

The answers to these questions were correlated with answers to a further question: What was the brand last purchased (in the product class of five advertisers surveyed)?

The conclusions, says Mr. Reilly, show an overwhelming purchase advantage among the households where a woman was the primary influence in the tune-in to the specific program and in those homes where sponsor identification was high.

Three of the five individual program surveys which were averaged into these composite figures show the following:

**Breakfast food:** Sponsoring a western, this product found 12% more sales among the female selector viewing homes (19.0%) than among the non-female selector homes (8.6%). And the product was reported as the

(*Please turn to page* 76)

## 'CHUTIST JUMPS—CAMERA ROLLS



**TENSE MOMENTS** in Lee Wright's fall are caught above in stills from Champlin Oil's filmed spot. Above he's shown about to jump, then futilely trying to reach release ring with left hand. Below, only 750 feet from ground, he catches ring with right hand, 'chuting safely rest of way

# TV COMMERCIAL STUNT TAKES UNFORESEEN TACK

Midwestern tv viewers are currently seeing a close grapple with death in a new one-minute spot—though most of them don't know it.

The commercial, created and produced for Champlin Oil & Refining Co. of Ft. Worth, by its agency Tracy-Locke, is one of a year-old series featuring sports stars from the Midwest, and tying in with the company theme, "A Great Name in the Great Plains."

Unique thing about it is that for the first time, the facial expressions of a parachutist during his descent have been captured on film.

But the startling and completely unexpected development concerns what happened when sky diver Lee Wright lived though some terrifying moments during his fall because he couldn't reach his release ring.

The adventure-packed drama began the second Wright jumped from a small cruising plane at some 3,500 feet. A special harness and system of braces supported the movie camera attached to his chest, which was positioned to focus sharply on his face all during the fall.

Plans called for Wright to drop about 1,500 to 2,000 feet before opening his parachute, but when the time came and he reached up with his left hand to pull the release ring, he found he couldn't overcome the inertia of his fall.

The production crew below watched with mounting terror, as he plummeted toward the ground, struggling to bring his left arm up.

Then, with less than 750 feet of altitude left, Wright managed to work his right hand up to the ring. In another moment the chute billowed out above him and the crew below breathed a chorused sigh of relief.

Accompanying the Champlin spot is the narrated line . . . "adventure mirrored on his face," but viewers who look closely will see much more than just adventure there.

# New interest in radio's 'last word

**New areas of prime time emerging as surveys show increase in nighttime shopping and driving to market**

**Admen recognize am's ability to deliver final ad message but wait for improved out-of-home measurement**

Radio's acknowledged ability to deliver a precious last advertising message to the consumer before she shops is getting more attention these days from admen. But, so far, the weight of this quality has not had much impact on agency buying practices.

While agencymen are not overlooking the importance of shifting shopping habits, long-established time-buying habits—particularly the entrenched emphasis on cost-per-1,000—still hold sway. The lack of solid factual out-of-home measurement is cited as the big drawback to change.

Admen concede the point that reaching a woman just before she shops is bound to have some effect on which product is chosen. But they are not sure exactly what, and want to see more definitive research on the subject. There are also some weary comments that they are tired of sifting through some marketing studies that seem superficial and sometimes spurious; and they want to see radio presentations that tell them what they *don't* know, backed up by facts.

There is little doubt that a new way of life is emerging in this country which has greatly affected shopping and buying habits. With more money, more married working women, shorter working hours and more leisure time, new interests have altered established value scales and time schedules.

Of particular interest to media men and advertisers are the evolving shopping patterns, evident in study after study, that will set the trend for the decade of the 1960's and beyond:

- Later shopping hours with heav emphasis on evenings.
- Greater impulsiveness in buying less brand loyalty and more in-stor decisions.
- Fewer shopping trips per wee and the concentration of buying int fewer hours.
- A breakdown of "categories." Couples shop together; men buy groc eries, women buy gasoline.
- More and more travel to the stores by automobile.

A spot check of agency timebuyers reveals a willingness on their part to accept the conclusions of recent shopping studies but no rush to alter the usual buying patterns. Most are not ready to switch from the cost-per-1,000 and prefer to buy, as one put it, "any time during the day, with emphasis on the 8 a.m. to noon hours." For gasoline and automobile clients they stick to "prime driving times."

"You can't blame the timebuyer," Stanley Bloom, director of marketing at CBS Spot Sales, advised. "As soon as he gets to know his business he's moved up to some other post. The new man plays it safe and buys the

## ADMEN STRESS NEED FOR IMPROVED MEASUREMENT



**FRANK M. KEMP,** *v.p. and media director of Compton (at right), and Bud Sherak, v.p. in charge of research at K&E (left), acknowledge radio's "last word" quality but deplore lack of factual out-of-home measurement. They also criticize some marketing studies, questioning research standards. According to Kemp, however, "there is no reason to doubt radio has a big selling point in the 'last word.'"*



## SOME RESULTS OF "SUPER VALU" SHOPPING STUDY

### % OF CUSTOMERS BY DAY AND HOUR

| | Mon. | Tues. | Wed. |
|---|---|---|---|
| Total day | **11.96%** | **11.76%** | **16.88%** |
| 9-12 | 2.44 | 2.10 | 2.52 |
| 12-3 | 2.28 | 2.35 | 3.12 |
| 3-6 | 4.21 | 4.52 | 6.10 |
| 6-9 | 3.03 | 2.79 | 5.14 |

| | Thurs. | Fri. | Sat. |
|---|---|---|---|
| Total day | **15.73%** | **21.42%** | **22.25%** |
| 9-12 | 2.66 | 3.89 | 7.26 |
| 12-3 | 2.94 | 2.94 | 6.50 |
| 3-6 | 5.02 | 6.78 | 8.49 |
| 6-9 | 5.11 | 7.81 | — |

### HOW CUSTOMERS GET TO THE MARKET

| | All Stores | City Stores | Suburban Stores | Country Stores |
|---|---|---|---|---|
| AUTOMOBILE | 91% | 84% | 98% | 94% |
| WALK | 7 | 15 | 2 | 5 |
| PUBLIC TRANSPORTATION | 2 | 1 | — | 1 |
| | **100%** | **100%** | **100%** | **100%** |

### HOW FAR CUSTOMERS TRAVEL TO SHOP

| | City Stores | Suburban Stores | Country Stores |
|---|---|---|---|
| WITHIN ¼ MILE | 22.3% | 6.0% | 7.2% |
| ¼ TO ½ MILE | 29.6% | 9.0% | 14.1% |
| ½ TO 1 MILE | 23.8% | 27.6% | 23.2% |
| 1 TO 2 MILES | 16.1% | 25.5% | 20.1% |
| 2 TO 4 MILES | 4.7% | 20.6% | 7.8% |
| OVER 4 MILES | 3.5% | 11.3% | 27.6% |
| | **100.0%** | **100.0%** | **100.0%** |

*This section of* Progressive Grocer's *survey of Super Valu super markets shows heavy shopping on Wednesday, Thursday and Friday nights, and on Saturday. Also, the overwhelming statistics of automobile travel over all other methods. The six Super Valu stores included in the study are in and around Minneapolis. Pioneer report covered* 12 *weeks in* '57.

numbers, certainly not qualitatively.

Who, then, should educate the time-buyer? Bloom conceded that it should partly be the function of the representative firm's salesman, but he is in turn hampered by the lack of qualitative out-of-home research to match with the marketing surveys.

Presentations such as Radio Advertising Bureau's "precious last word" study are very helpful, Bloom said. This report points to radio's mobility in conquering the "forgetfulness factor" (consumers forget up to 40% of incidental information they've just learned in 20 minutes, up to 64% in nine hours) by getting in the last selling message. RAB's conclusions:

Supermarket customers get the last word from radio 61.6% of the time; 23.8% from television, 11.9% from newspapers and 3.2% from magazines. Service stations customers hear it 61.3% from radio, 15.7% from tv, 17.8% from newspapers and 4.2% from magazines.

"All things being equal, there is no doubt that radio has a big selling point here," declared Frank M. Kemp, vice president and media director of Compton Advertising. "If valid shopping samplings could be equated with explicit out-of-home figures, then we would certainly have a doubly good reason for putting announcements on the air."

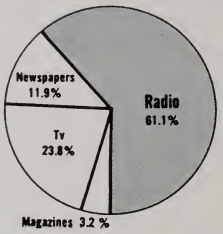
But all things are not equal, according to Kemp. "The last word may not always be the decisive word. There are other factors like a good tv demonstration or a magazine spread. Therefore, unless high standards of research are met it would be foolish to give up a 10 rating for a three. Some of the store traffic studies seem reasonable and valid," he added, "and out-of-home measurements are also a real factor in media decisions. But they must be more factual. We can't buy on faith."

One of the most respected studies is *Progressive Grocer's* pioneer report on the Super Valu stores. The magazine's comprehensive study of six supermarkets in and around Minneapolis shows that 15% of the customers for an entire week shop between 3 and 9 p.m. on Friday, and 37% of the week's total from 3 p.m. on Friday to 6 p.m. closing on Saturday.

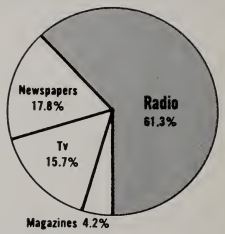
These are the customers at whom an advertiser in that area would aim his last word via radio. Would he reach them? *Progressive Grocer* counts a weekly average of 91% who

## WHO DELIVERS THE PRECIOUS LAST SELLING WORD?

SUPERMARKET CUSTOMERS




SERVICE STATION CUSTOMERS




*Radio Advertising Bureau figures show radio's ability to deliver the "last word" to super market and service station customers. RAB notes that "people forget fast . . . up to 40% of incidental information they've just learned in 20 minutes, up to 64% in nine hours, suggests radio to reach greater number of shoppers*

drive to the market in automobiles.

Shopping times are changing for other types of stores, also. *Home Furnishings Daily* reported recently that "the most significant current trend in the spread of night store hours is that developing with rapid expansion of discount super market department stores all over the nation.

"The pattern of five, six or even seven night openings a week is likely to spread in the next year in view of the continual mushrooming of these discount, self-service stores in all quarters of the country. The typical 10 a.m. to 10 p.m. schedule of these enterprises is regarded as one of the major selling points—appealing to customers during non-working hours."

To alert marketing men to the swiftly changing consumer picture, E. B. Weiss, director of merchandising at Doyle Dane Bernbach, has produced "The New Era of the Sophisticated Shopper," a report published by his agency. He reminds them that "we are definitely and clearly in an era of night hour retailing. Probably half of the country's total retail dollar is spent after 4:30 p.m.," he concludes, and cites the following examples of night volume:

1. Autos: 50% of total deals closed after 4:30 p.m.

2. Food outlets: minimum of 35% of volume done after 4:30 p.m.

3. Major appliances: 30 to 40% of volume after 4:30 p.m.

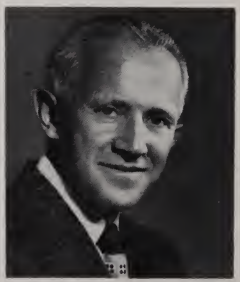
4. Shopping centers: 30 to 65% of volume at night.

5. Major city department stores: 10 to 20% of week's gross at night.

6. Highway merchants: 60% of volume at night.

7. Chains—Robert Hall, "mill," discount types: about 35% at night.

8. Department store branches, drug and variety stores: "big" to "huge" volume at night.



**E. B. Weiss** of Doyle Dane Bernbach, author of a report which alerts admen to the new shopping trends, especially night purchasing

The Weiss report's message should be clear to media men: Radio has new prime time to sell and car radio is seeking recognition in the top rank of advertising salesmen. Why then don't the agencies pay more attention? The answer takes us back to the original bugaboo, the weakness in out-of-home measurement techniques.

"The 'last word' selling argument is familiar and theoretically it makes sense," asserted Bud Sherak, vice president in charge of research at Kenyon & Eckhardt. However, radio's own vastness is its weakness. It has omnibus coverage; everybody tunes in. But at any one time it is difficult to know whom you are reaching.

"We cannot explore new territories until out-of-home measurement is improved," Sherak stated. "I'm sure that in the near future enormous strides will be made through mechanical devices and the fact that we are steadily learning more about how to measure everything."



*Issued every 6 months*

**1ST HALF, VOLUME 14**
**JANUARY THROUGH JUNE 1960**

# SPONSOR INDEX

*Starting at the right is the beginning of* SPONSOR'S *semi-annual index of stories and features for the first half of* 1960. *The listing contains* 16 *major categories and* 30 *sub-categories and has every story of interest which appeared in the magazine. Where stories should logically appear under two or more categories, they are indexed accordingly. The classifications follow the pattern of past semi-annual indexes. Headings are arranged in alphabetical order; stories are listed in chronological order. The headlines used in the index are those which appeared in the issues in which stories ran.*

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### FEATURETTES

(*Continued from page 35*)

program material and urges them to be on the lookout for subsequent featurettes of the same type. "Part of the beauty of the vignettes is that while they pull in the desired audience, they run for too short a time to alienate other listeners," adds Dick Kelliher, eastern sales manager for Young.

Programing for the featurettes is selected on the basis of the kind of product advertised, the approach taken by the advertiser in his transcribed announcements, and individual market conditions. Young's creative services department is building a central file on how it handles various situations for which it develops featurettes. This way, as new requests come in directly or by way of branch offices, there is a backlog of material to aid in creation of appropriate responses to new queries on how to spotlight radio spots.

At Young they see the featurettes as a bolster to public service programing, and to the spot radio medium in general. On the public service side, as the station representative's executive v.p. for radio, Steve Machcinski puts it, "The featurette's short duration makes it a natural for public service presentations such as news flashes, time, weather, etc. This gives advertisers an attractive opportunity to tie in with public service presentations, thus upgrading their image."

As for the featurettes' boost to spot radio, Young officials see them as bringing in advertisers anxious to be identified with a "program," however brief. And radio salesmen at Young are finding their reception at agencies more enthusiastic now that they have tapes and production to show in addition to ratings and availabilities.

Additional vignettes are in various stages of development at Young. To a detergent manufacturer they've suggested use of a "Household Hints" tie-in. They're working on a "Laugh Time" feature for a cigarette advertiser to include a joke or two by a popular personality who will introduce his stint and identify the sponsor. Another vignette on the planning boards at Young involves an automotive products company. The "programing" portion is to consist of "Safety Hints" for motorists.

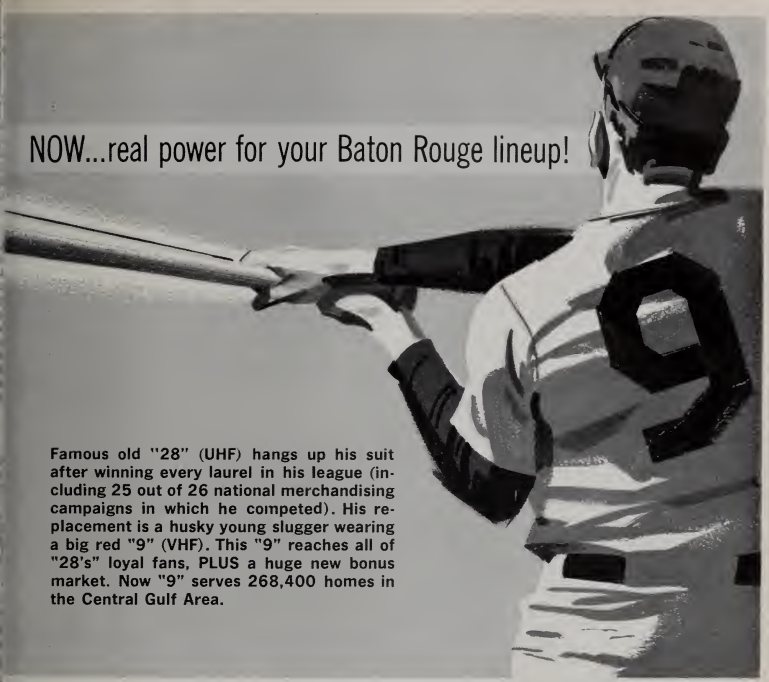
### COKE

(*Continued from page 33*)

over accompaniment for the filmed tv spots. Its lyrics delve into both the refreshment provided by Coke and the added advantage of the larger bottle for those with a "long thirst."

Nearly all of the radio spots are fully transcribed because the jingle is the single most important ingredient of the creative approach. There are exceptions, however, where a shortened version of the jingle is employed in order to make room for the personal touch by some of the more dynamic radio personalities.

New York Coke has great expectations on the outcome of its king-size bottle campaign. Advertiser and agency look back with satisfaction on the successful introduction of the 26-ounce "family-size" bottle back in 1956. With spot radio providing the main advertising punch, New York Coke developed the greatest share of 26-ounce business in the Coca-Cola family. A similar success with the 12-ounce bottle holds great promise, since that's the most popular soft drink bottle size and the bottler has been leading in total sales without using it.




WAFB TV CHANNEL 9 BATON ROUGE LOUISIANA CBS abc

*goes farther — sells more — in one of the nation's fastest-growing markets*

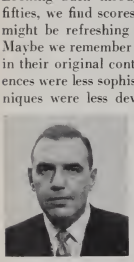
WAFB TV—first in TV in Baton Rouge—is a 9-inning hustler, draws all-time-record attendance of loyal fans. And what fans! Annual retail sales ($270,882,000) 77% above the Louisiana average and 45% above the U. S. average! Food sales ($53,187,000) 61% above the state, 19% above the national! Furniture/appliance/household sales ($17,851,000) 107% above Louisiana, 80% above the U. S.!

Why not have "9" in your lineup right from the start! **Call Blair TV Associates for a quick rundown.**

# What are your nominations for revivals of tv

**Rollo Hunter,** *v.p. dir tv radio, Erwin Wasey, Ruthrauff & Ryan, Inc., N. Y.*

In network television, the past is as recent as the show that folded last week. At its most distant, it stretches back only a little more than a decade. Looking back through the fabulous fifties, we find scores of shows which might be refreshing to view tonight. Maybe we remember them too vividly in their original context—when audiences were less sophisticated and techniques were less developed—but the



*Ernie Kovacs is back, but missing are Burns & Allen, Martin & Lewis, Gleason*

basic ideas behind many could well be revived. At least, it's nice to reminisce.

To curb the temptation here toward pure nostalgia and personal taste, we should do a little categorizing. Let's start with an early period revered throughout the industry, the Chicago school. It's possible to enjoy Dave Garroway weekday mornings, it's possible to catch Jack Haskell occasionally, but it's been a long time since it was possible to see *Garroway at Large*. On that show they didn't know the word "format," and they had guts. They also had taste. The combination resulted in rich, easy entertainment. We could see more today. It was delightful to see two-thirds of Kukla, Fran and Ollie back with Garroway this month. Burr Tillstrom's magic still works. Fran Allison should have been along.

One category leaps out from the missing list of shows gone but not forgotten. Comedy. Many of the departed ones seem worthy of revival. Perhaps this means that good comedy is an important missing vitamin in our high-cholesterol, low-talent diet of westerns and more westerns. For example, it would be great to see—just as they were—Wally Cox as *Mr. Peepers*, Burns and Allen, Martin and Lewis, Buddy Hackett and Carol Burnett in *Stanley*, and such great comedy gangs as supported Jackie Gleason and Sid Caesar. It's encouraging that Ernie Kovacs is back. Now maybe somebody will make room for the genius of Herb Shriner.

There were so many more. A few giants from other classifications—*Studio One*, *Voice of Firestone*, and *Robert Montgomery Presents*.

With all the lumps tv has taken, some justified, this young industry has created thousands of hours of programing worth seeing again. Above all others, personally I'd like to see again those fascinating close-ups of Frank Costello's hands during the Kefauver hearings.

**Tom De Huff,** *tv producer & tv account supv., Cunningham & Walsh, Inc., N. Y.*

I think—that before going into specific shows, tv generally lacks regularly-scheduled informative programs, high-calibre dramatics, musical varieties and experimentation.

It's depressing to think that a show



*Would like special such as 'The Moon and Sixpence' regularly scheduled*

like *Wide Wide World*, for example, had to be suspended. Besides being extremely well-produced, it provided an area of palatable education sorely needed to offset the ubiquity of westerns and whodunits.

As for most of today's dramatic efforts, the bulk of the so-called dramatics being mass-produced in Hollywood can't compare to a show like *Producer's Showcase* for over-all production quality and dramatic material. *Playhouse 90*, one show that does compare and one of the few non-specials to receive an Emmy award, should return to its former weekly schedule.

It's significant that the majority of Emmy awards went to specials. Why couldn't the same effort, talent and enthusiasm applied to such one-shots as *The Moon and Sixpence* and *The Turn of the Screw* be applied to a regularly-scheduled program?

The same can be asked about musical variety shows. In this area, I'd like to see the old *Garroway At Large* program revived. Nobody expects a Bing Crosby or a Fred Astaire to wear thin and jeopardize their popularity by appearing on a regular weekly basis. However, there is enough top talent around that could be obtained on a twice-yearly basis and mixed throughout the year for a weekly or twice-monthly show. Multiple sponsors and multiple production teams for such programs would stimulate competition and quality.

Going as far into television's past as 1953, I think an excellent choice for revival is *Hollywood Screen Test*. This was a show on which young, fledgling talent performed opposite seasoned professionals. A program similar to *Hollywood Screen Test*, which discovered such stars as Jack Lemon, Grace Kelly, and Patricia O'Neil, would be a refreshing lift out of the ruts in which tv found itself.

On the whole, I think television would do well to regain some of its early swashbuckling flavor. It's not so ancient that it needn't continue to experiment as legit theater still does and always will do.

**Jim Bealle,** *v.p.-tv director, Kenyon & Eckhardt, Inc., New York*

To decide which tv shows would be welcome if they were brought back to the air, you must define the purpose for their return: personal entertainment, excellence and excitement of the medium, or client exposure.

# tv shows?

Taking first things first, namely client advantage, it is a major loss that, today, specials seldom achieve actual special status. "Event viewing," represented by shows like the *Ford Fiftieth Anniversary Show, Peter Pan, Cinderella, Our Town* and *Annie Get Your Gun*, would go a long way toward pumping life into this or any other tv screen.



*Classics were 'Ford Fiftieth Anniversary Show,' 'Peter Pan,' 'Our Town'*

Fulfillment of tv's purpose, on the other hand, hits a recurring four-year high this fall with the political campaigning and Election night returns. But if you are professionally interested in the medium, you wish *Wide, Wide World* and *Omnibus* again were competing for the Sunday afternoon audience, or, preferably, with tape's present efficiency, you would like to see these shows providing a wonderful free ride for the viewers' imaginations in prime time.

When your kids were kids, *Kukla, Fran and Ollie, Time for Beanie* and *Howdy Doody Time* were entries that probably never turned out a juvenile delinquent during their runs.

For the public's personal entertainment: How long has it been since you really laughed at a tv show? Maybe some of the excitement was engendered by seeing great comedy for free. But wouldn't everyone like to see Berle forget his lines for the first time. Gleason play five parts, Jerry ruin Dean's song by leading the band astray, and Gobel mistake an Italian actress for a beach ball?

Such are some of the shows we could welcome back. These and 20 others like them could form a nucleus for a good network!


**WSBT-TV** ...SOUTH BEND, INDIANA'S DOMINANT STATION



**ERNIE BANKS ON WSBT-TV . . .**
**(South Bend Banks on WSBT-TV, Too)**

The booming bat of Ernie Banks was silent. But only long enough for the Chicago Cubs' slugging shortstop to be interviewed by WSBT-TV's Sports Director, Jim Wilson.

The Banks-Wilson filmed discussion is one of a series of interviews with sports greats that are standard features of WSBT-TV's "Wilson on Sports" (Mon.-Fri., 5:45-6:00 P. M.). This is the top rated sports show in the 3-station South Bend Market. It constantly rates over 20; has an adult audience divided equally between men and women.

With highly rated local shows and popular CBS programs, WSBT-TV delivers Indiana's richest Metro Area . . . per household income is $7553! See your Raymer man for details about the 17 county WSBT-TV market and for remaining availabilities on "Wilson on Sports."

**WSBT-TV** CBS TELEVISION NETWORK

**South Bend, Indiana • Channel 22**
**Ask Paul H. Raymer • National Representative**




# Unequal Time for the Delegates from Corinthian

When the smoke clears away from the political conventions in Los Angeles and Chicago this summer, someone may well point out that Corinthian's "delegates" were seen and heard in their home areas more than the candidates.

The reason is simple: They went as electronic reporters, complete with cameras and mikes, curiosity and zeal.

In the first major TV-group effort of its kind Corinthian is fielding a 14-man team for convention coverage.

Why go to such expense, when national coverage is on tap at the flick of a CBS switch? Because we want *local* and *regional* coverage to complement CBS's superb national coverage. Because we want to tell an intensive story of our respective state delegations. Because we want to view national events with local eyes.

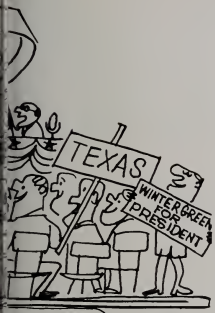
Each Corinthian station news director, working with his own cameraman, saturated with knowledge of local political situations, interprets events for his specific local audience. Through video tape, sound on film and voice over silent film, we provide audio-visual coverage; through on-the-spot reporting via telephone we fuse TV and radio into one electronic medium. And, at a time when the conventional pattern of convention coverage is to sell station breaks as commercials, we're integrating them with special political reports.

In a special sense, Corinthian is playing politics for all it's worth—the politics of intensive, explicit local news coverage. This is not group journalism. *It is individual station journalism through group organization.*

Our five TV and two radio stations thus achieve even greater identification with their regional audiences—and vice versa.

*Responsibility in Broadcasti*

THE CORINTHIA




**KOTV**
TULSA *(H-R)*
**KHOU-TV**
HOUSTON *(CBS-TV Spot Sales)*
**KXTV**
SACRAMENTO *(H-R)*
**WANE-TV**
FORT WAYNE *(H-R)*
**WISH-TV**
INDIANAPOLIS *(H-R)*
**WANE-AM**
FORT WAYNE *(H-R)*
**WISH-AM**
INDIANAPOLIS *(H-R)*

**STATIONS**

*National and regional buys in work now or recently completed*

# SPOT BUYS

## RADIO BUYS

**Texaco, Inc.,** New York: Weekend traffic minute schedules begin the last week of July for two and three weeks in western markets. Buys are for 10-12 spots per week per station. Buyer: Dan Borg. Agency: Cunningham & Walsh, New York.

**Parker Bros., Inc.,** Salem, Mass.: Preparing the Christmas campaign for its game line, in 50-75 markets. Day minute schedules to reach the housewife, who, its research shows, is responsible for 80% of its sales, start in November for six weeks. Frequency is 15-20 per week per market. Contact is exec v.p. Frank Browning. Agency: Badger and Browning & Parcher, Inc., Boston.

## TV BUYS

**Brown & Williamson Tobacco Corp.,** Louisville: Activity continues on the new Kentucky Kings all-tobacco filter cigarette, with the market list now at about 50. New placements of prime time I.D.'s start 1 August for 52 weeks. Buyer: John McCormack. Agency: Ted Bates & Co., New York.

**Procter & Gamble Co.,** Cincinnati: About 15 markets get Oxydol schedules this month. Night minutes are placed through the P&G contract year. Buyer: Dick Doherty. Agency: D-F-S, New York.

**Revlon, Inc.,** New York: Campaign for Hi & Dri begins this month in a number of top markets. Day and night minutes are being scheduled for six weeks. Buyer: Betty Nasse. Agency: Grey, New York.

**General Electric Co.,** Cleveland: A $1 million dollar budget covering all media has been set for the fall campaign for its light bulb line. In tv, a four-week promotion begins 19 September on 269 stations in 125 key lamp markets. About 100 spots will be used in each market over the period. Animated commercials have an Electiontime humor theme featuring Mr. Magoo. BBDO, Cleveland, handles the account; Dick McGinnis is the account supervisor.

**Wildroot Co., Inc., Div. of Colgate-Palmolive Co.,** Buffalo: Placing runs of fringe night minutes in scattered markets for Vam Hair Formula. Schedules start this month, length depends on market. Buyer: Eileen Greer. Agency: Ted Bates & Co., New York.

**Helene Curtis Industries, Inc.,** Chicago: Introductory campaign for its new hair spray, Gay-Top, starts this month. Schedules of day and night minutes are being used in about 10 midwestern markets. Agency: Edward H. Weiss & Co., Chicago.

**United States Time Corp.,** New York: Its back-to-school promotion for Timex watches starts 22 August for two weeks. Schedules of prime time I.D.'s, 10-15 per week per market, will run in 55 markets. Buyer: Carol Hardy. Agency: W. B. Doner & Co., New York.

*Capsule case histories of successf*
*local and regional radio campaig*

# RADIO RESULTS

## MAGAZINES

SPONSOR: *McCall's* Magazine AGENCY: Donahue & Coe

**Capsule case history:** To boost subscription sales of *McCall's* magazine in the Washington, D. C., area, WTOP personality Bob Kelly was on the air for three successive Sundays, 8:15 to 12 noon, pitching 16 issues for two dollars. Results: 661 new subscriptions. Total cost to *McCall's* was only $378. With this kind of success, it bought a second schedule on Kelly's Sunday show for eight weeks, using 12 announcements per show. This time Kelly's selling brought 1,305 subscriptions, with phone calls and mail coming not only from the Washington, D. C., area, but from as far as Jacksonville, Fla., upstate New York, and parts of West Virginia. Even weeks after each schedule, requests for subscriptions continued. Total direct sales from the two campaigns on the Kelly show was 1,966 and *McCall's* reported that it was one of its most successful promotions from every standpoint. The outstanding number of WTOP orders reduced the cost-per-subscription for the schedules to only 68 cents.

**WTOP,** Washington, D. C. Announcements

## SHOPPING CENTERS

SPONSOR: One Stop Shopping Center AGENCY: Direct

**Capsule case history:** A Northwest Kansas retailer won a citation from the Kansas Association of Radio Broadcasters for the most outstanding single radio campaign. The newly won radio account, Williams Brothers' One Stop Shopping Center of Atwood, Kansas, retailers in food, wearing apparel, and hardware, decided to consolidate their three-store segments under one roof. In an effort to promote the reorganization and create store traffic, Williams Brothers purchased a heavy schedule on KXXX, Colby, Kan., to run prior to their three-day grand opening. As part of the saturation campaign the store arranged for a special half hour remote program from One Stop featuring the singing team of Doc & Esther. "This is the greatest number of people I have ever had in my store at any one time," said Glenn Williams, manager for the shopping group. We did more business during the three-day grand opening than in any comparable month a year ago. KXXX was exactly the impact we needed.

**KXXX,** Colby Announcements

## MILLINERY

SPONSOR: The Millinery Mart AGENCY: Dire

**Capsule case history:** The Millinery Mart of Scranto Pa., specializing in moderately priced and better ladies' ha for over 20 years, and known throughout the entire are recently purchased a spot radio campaign on Scranto WGBI to advertise a special clearance sale of winter ha In 1959 The Millinery Mart promoted a similar sale excl sively in local newspapers. This was the first time radio ha been used by the millinery shop. Immediately after the cam paign got underway, the millinery shop showed substanti increases over the 1959 sale. "I credit this increase to radi and especially to WGBI," said Fred Michel, owner and ope ator of the shop. "We are more than pleased with the resul received," he continued. More importantly, The Millin Mart had such remarkable results from the promotion th Michel purchased another campaign and is planning co tinued use of WGBI for special promotions. "It showed that not only does radio reach more people, it sells better

**WGBI,** Scranton-Wilkes Barre Announcemen

## FINANCE

SPONSOR: General Finance Co. AGENCY: Dire

**Capsule case history:** The familiar cry of play ball h a happy ring for the General Finance Co. of South Bend, I diana. General co-sponsors the White Sox baseball gam broadcast on WNDU. The tremendous public interest in t White Sox in the Michiana area (Michigan-Indiana) th WNDU covers has given the firm a consistent sponsor iden fication and enabled it to build a strong year-round cam paign over WNDU. Throughout the year, General uses series of time signals daily and a five-minute news show s times a week. Dick Trinkman, v.p. and general manager General, says: "In five years we've grown from one office four in this area largely because of co-sponsorship of t White Sox broadcast and our other WNDU advertising. T total long-term loans outstanding is more than 10 times wh it was before we used WNDU. In 1959 alone we had a 20 growth over the previous year and the future prospects ind cate that with WNDU support our growth will continu

**WNDU,** South Bend

# Not for Sale

## WWDC EDITORIALS

**Resisting revenue rigorously, we devote at least ten choice time spots a day to WWDC Editorials. Comments like these are worth more than gold:**

(TV Repair Racket) "I would like to thank you for the extraordinary editorials on the television service problems. It is only because of dedicated men such as yourself, in the face of great odds against a cause, that justice wins out in the end."

*N. R. S., President TV Engineering Firm*

(Mental Health) " . . . these editorials fully disclose the amount of research that you must have done in connection with this most important subject and . . . point up the problem most vividly and dramatically. May I also say that I feel Station WWDC is rendering a real public service in bringing this important matter and the circumstances attendant to a proper solution to the listening public."

*L. S. B., Mayor Local Community*

(Education) "Your editorial on vandalism is excellent. It will be forwarded to the school officers for their use. Thanks for the help on this and other school projects."

*C. F. H., Superintendent of Schools, Washington, D.C.*

(Home Repair) "May I congratulate you for your fine effort toward the elimination of abuses in this very important field of our housing economy. I feel certain your editorial has done much to alert home owners . . . against the abuses we are all endeavoring to stamp out."

*R. F. C., Assistant Commissioner, FHA*

(Mental Health) "I would also like to take this opportunity to congratulate you and the members of your staff for the splendid contribution you are making to the entire metropolitan area community by bringing to the public attention the problems currently facing local governments in the area of mental health. Keep up the good work!"

*J. R. F., House of Representatives, U.S. Congress*

(Education) ". . . thanks for your fine editorial on our expanded Summer Program. . . we feel that your WWDC Editorials are such an excellent example of public service broadcasting that we are sending a letter of commendation to the Federal Communications Commission."

*C. T. W., Superintendent of Schools, Area County*

(G.I. Cold War Bill) "I sincerely appreciate your support of the measure and will continue to work for its passage . . . may I commend the news staff of your station for its coverage of this and other important issues of the day."

*Senator R. Y., U.S. Senate*

(Parking) ". . . I am indeed grateful that you have taken the time to prepare such an excellent presentation of our efforts to provide short-time parking facilities for those persons who come to Union Station to transact railroad business."

*M. H. L., Manager Terminal Company*

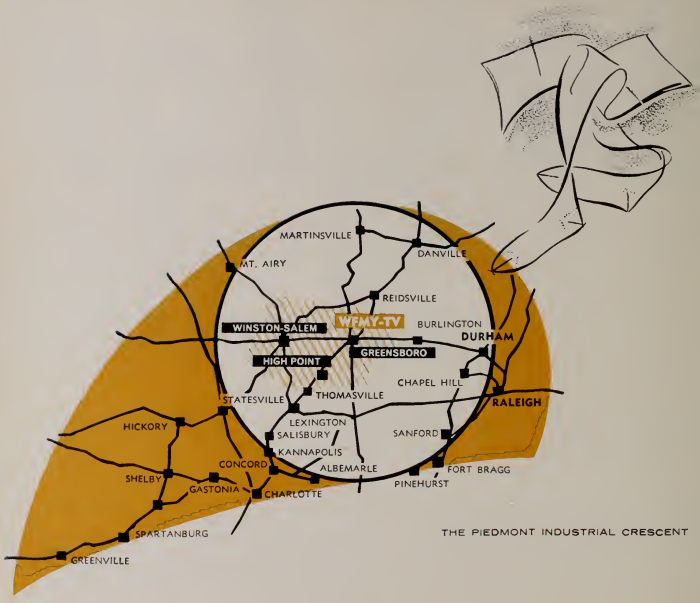


**WWDC Radio**

*. . . the station that keeps people in mind*

**WASHINGTON, D.C.—REPRESENTED NATIONALLY BY JOHN BLAIR & CO.**

*And in growing Jacksonville, Fla.—it's WWDC-owned Radio WMBR*




# the HOSIERY industry . . .

## creates buying power in the Piedmont Industrial Crescent!

The South's gigantic hosiery industry, creating unlimited disposable income, makes the piedmont market a must buy. And WFMY-TV . . . located in the heart of the piedmont . . . is the **dominant selling influence** in this $3,000,000,000 market. WFMY-TV serves . . . and sells in this heavy industrial 54-county area where 2,250,000 people live, work and buy.

SEAL OF GOOD PRACTICE
CHARTER SUBSCRIBER

**wfmy-tv**

GREENSBORO, N. C.

"NOW IN OUR 11th YEAR OF SERVICE"

Represented by Harrington, Righter and Parsons, Inc.
New York, Chicago, San Francisco, Atlanta, Boston, Detroit

CHANNEL 2 CBS

# WASHINGTON WEEK

25 JULY 1960
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**Voiding of the Public Service Television license for tv channel 10 in Miami hit hard, and at a time when Washington appeared set to go to sleep for the summer.**

The same thing was done with Boston channel 5, but WHDH, Inc., will be permitted to re-apply. Public Service Television has been labeled unacceptable as an FCC licensee.

However, the two cases were similar in one chilling aspect. In each case, the FCC went beyond the recommendations of its specially selected hearing examiner. This was another indication that **the Commission has the hatchet out in earnest for those it deems violators.**

The sweeping Miami channel 10 decision not only found Public Service disqualified because of unethical pressures on commissioners, it also disqualified two losing applicants, North Dade Video and WKAT, Inc. **This left the sole remaining applicant, L. B. Wilson, Inc., to grab the prize by default.** However, Wilson was pointedly given only a four-month license.

In the Boston case WHDH, Inc., Herald-Traveler subsidiary, and losing applicant Massachusetts Bay Telecasters were given demerits for contacting then-chairman George C. McConnaughey. Thus handicapped, they will vie again with DuMont and Greater Boston TV for the channel.

**Nobody would deny that these actions are quite significant to the station operators concerned, and to their rivals. But the significance extends far beyond this. The decisions are symptomatic of the new FCC get-tough, crackdown policy.**

Applicants will be required in the future to bend over backwards **to avoid any impression of favor-seeking or off-the-record presentations.** The FCC, perhaps even more importantly, will go as far as it thinks it has the legal power to go in ordering stations to operate "in the public interest."

**Meanwhile, there is evidence that some in Congress who were outspokenly in favor of such an FCC attitude stiffening are now having second thoughts.**

Exhibit A would have to be the tough time the FCC had in getting just half of the money it asked to set up a monitoring unit. Along with that half, the Commission got a lecture where it counts on **avoiding any semblance of censorship.** The language was right in the money bill.

Next development aimed at showing a wavering in Congressional ranks will be Senate consideration of a House-passed catch-all bill providing, among numerous other things, for suspension of station licenses and/or fines for violations of the Communications Act and FCC regulations.

Although these are the only two provisions which disturb the industry, the bill contains such other things as criminal penalties for payola, plugola and quiz rigging which makes it possible for the FCC to act against station employees and program packagers. On the credit side, it reverses the FCC and **permits stations to accept records, payment of remote expenses, props, etc., without demanding sponsorship identification.**

Prospects are that the Senate Commerce Communications subcommittee under Sen. Pastore will **decide against giving the FCC power to suspend station licenses for up to 10 days.** The fines of up to $1,000 per day, amended by the House to apply only to "repeated and willful" violations, will likely remain in the bill, however.

*Significant news, trends in*
- *Film*
- *Tape*
- *Syndication*
- *Commercials*

# FILM-SCOPE

25 JULY 1960
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SPONSOR
PUBLICATIONS INC.

**You can expect Carling's to drop CBS Films' Phil Silvers and move into another comedy—a new one from another syndicator—in quite a few of its 63 markets.**

A Carling exit from CBS Films would be a painful repetition of a pattern of departing regional clients at the CBS film arm, following closely on the heels of terminations of massive deals by Conoco, Continental Baking, and Amoco.

However, CBS Films has **made up for this lost ground with business in new areas.** Its first network deal, Angel to CBS TV, and big regional sales to Blue Plate Foods (Brother Brannagan) and Lay's Potato Chips (Deputy Dawg).

**Brown & Williamson (Ted Bates) is looking for half hours for expansion of its regional buy of Ziv-UA's Case of the Dangerous Robin.**

The B&W objective: Alternate weeks in 100 markets for its new brand Kentucky Kings.

This B&W regional **was initially for 32 cities.**

**MCA's Shotgun Slade will go into a second year of production and starts off with the important East Coast Ballantine regional to its credit.**

If Ballantine's four-year affiliation in the past with Highway Patrol is any precedent, the same advertiser's connection with Shotgun Slade, now for a second year, may also be a long one.

**You can add Jax Beer (DCS&S) to the list of advertisers who have renewed for a second year of Screen Gems' Manhunt.**

The Jax renewal is for 13 southern markets.

Jax, which came back into syndication last season after several years absence, **appears to be back to stay,** hence the importance of the renewal.

**Tv film programing is taking off in a number of new directions.**

Hence, keep your eye on these program areas:

- **"Documentary:"** CNP has hired Allen H. Miner to produce Western dramas based on actual events and shot in factual, newsreel style.
- **Cartoons:** Robert Lawrence Animation jumps into the programing field for the first time with Toy Box Time, a color series of four segment half-hour episodes.
- **Sports:** Heritage Productions will use sports and entertainment stars on its new five-minute series, Golf Tip of the Day.

**The UA influence on Ziv-UA policies is beginning to be felt.**

In a new production deal signed with independent producer John Robinson's Libra Limited for a contemporary action series, there is a **break with the Ziv tradition of producing all shows from within the house.**

Note that the use of independent producers has been a UA specialty and its first use by the combined Ziv-UA force marks a new production philosophy for the Ziv-UA company.

**Programers are discovering something about animation that the producers knew long ago: it's very helpful to start off with a music track.**

At least two animated series this year have started off from hit recordings, to which animated visuals are added later.

UAA's Mell-O-Tunes, for example, uses famous children's records for character inspiration, and Flamingo is deriving its Nutty Squirrels Tales from a recently successful novelty recording.

Incidentally, Nutty Squirrels Tales, produced by Transfilm-Caravel (a sister subsidiary to Flamingo in the Buckeye family) has **gotten off the ground with 15 station sales.**

These include WGN-TV, Chicago; WTVN-TV, Columbus; WKBN-TV, Youngstown; KHSL-TV, Chico; KVOS-TV, Bellingham; WNEP-TV, Scranton, and KYTV-TV, Springfield.

There are 150 Nutty Squirrel Tales of six minutes length.

**There are already 1,985 post-1948 films released for tv, according to BIB figures, and still none of the long-heralded commotion has taken place.**

These post-1948's comprise almost one-fifth of feature films now ready for tv. For the record, there are now **9,200 feature films in current release by 45 distributors,** as reported in the latest Tv Feature Film Source Book.

**David Wolper and Sterling Television have formed a new company, Wolper-Sterling Productions, which will produce 12 hour long specials and a half-hour series.**

City National Bank of Beverly Hills and Irving Trust of New York financed the new production company.

Wolper's Race For Space show was denied network booking and was shown as a national spot special recently.

Sterling, which also distributes AMF's bowling show, Hearst Metrotone News, and Time, Inc. tv properties, sold its Silents Please to ABC TV last week and Fremantle International has also negotiated its sale to the Australian Broadcasting Commission for simultaneous premiere.

David Stone, film buyer in New York for the Australian network, noted that in certain cases programs are being bought for Australia even before their U. S. air dates.

**Ampex's largest sale to date to an individual station was its $900,000 share recently of $2 million worth of broadcast equipment for WFAA-TV and radio in Dallas.**

The southwest station ordered three Ampex Videotape recorders, six Marconi cameras, and a $250,000 mobile tape recording cruiser.

The backbone of WFAA-TV's tape operation is its **massive coverage of regional football for Humble Oil.**

A mobile unit covers Southwest games and then edits the tape for broadcast requirements while on the road en route back to the station.

**RCA has shipped 118 tv tape recorders so far, of which 65 went to domestic broadcasters or producers.**

Next to NBC, which ordered 12, RCA's best customer has been Reeves Sound Studio, which took eight. (For a list of RCA tape installations, see FILM WRAP-UP, p. 64.)



*A round-up of trade talk, trends and tips for adme*

# SPONSOR HEARS

25 JULY 1960
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**It still looks as though there'll be no decision on the NAB presidency until afte the national elections and somebody outside the industry will get the job.**

The prevailing view: it would be smart politics to wait until then and see what figures in th limelight are available, although the choosing committee had already **six prospects unde consideration—all non-industry.**

**Around Radio City last week they were referring to Bob Kintner** as the crew-cu version of Joe Culligan.

Kintner was wearing a black patch over his left eye as the result of an operation.

**One cause for suspicion that the Pabst account's leaving JWT Chicago:**

The agency has been unable to get a client decision on various options it has taken on t **network sports series.**

**Radio stations that have linked themselves to regional networks are getting some angry buzzing from their regular reps.**

It seems that some of the regionals are selling their groups **in segments** instead of the whole smear and **at special rates.**

Argue the reps: **how do you expect us to get the full card rate for your station if they can buy it at reduced rate from a regional network?**

The reps, naturally, are also miffed by the fact that this **broken-field type of selling by the regional does them out of commissions.**

**Often you judge how some one is moving along in a big organization by the fre- quency his name is mentioned within company walls and on the outside.**

At the moment in CBS TV there's one such newly suggested star on the ascendancy: he's **Spencer Harrison,** who started his **CBS career in the legal department.**

**Speaking of training-grounds, you have to give the No. 1 spot to Y&R's pro- gram department when you compile an executive roster of the business.**

Such Y&R alumni include: **Pat Weaver** (McCann-Erickson International); **Dan Sey- mour** (JWT); **Don Stauffer** (SSCB); **Rod Erickson** (now operating his own enterprises); **Hank Booraem** (Ogilvy, B&M); **Ev Meade** (OB&M); **Tom Lewis** (LaRoche); **Hubbell Robinson** (freelance producer); **Harry Akerman** (freelance producer).

**In reaching out for new business the agency with a petro-chemical account carries a particularly big handicap.**

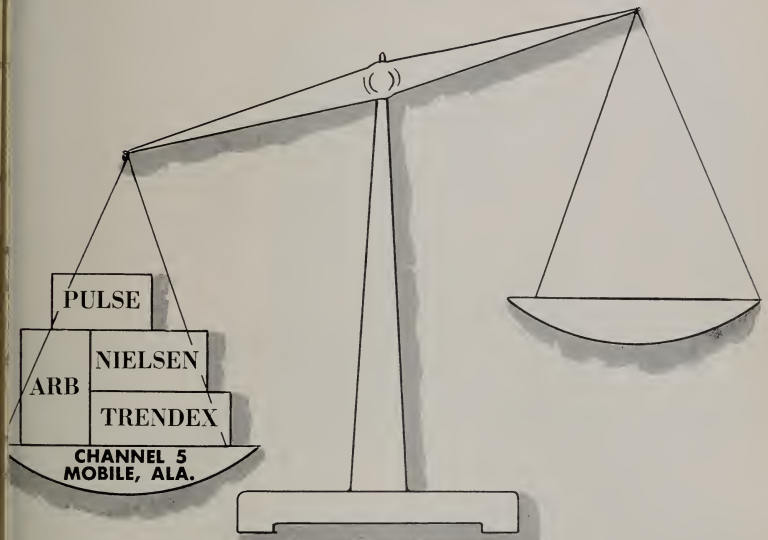
By virtue of the fact that the petro-chemicals keep expanding their product areas an **agency can be barred from going after as many as 10 different categories of accounts.**

In other words, presiding over a giant petro-chemical's ad budget has both its **shining as- sets** and its **frustrating liabilities.**

On The Gulf Coast

# THE BIG ONE

Takes the *Measure*




# WKRG-TV

## CHANNEL 5 MOBILE, ALA.

*Call Avery-Knodel, Representative,*
*or C. P. Persons, Jr., General Manager*

# NEWS & IDEA WRAP-UP

**THIS IS THE LIFE?** Maybe for Jean Morris, but for Bob Jones, 'on camera' might be more comfortable. The two WFLA-TV, Tampa, station personalities appeared with others at local skating rinks in behalf of Florida West Coast Babe Zaharias All Sports Week Cancer Drive




**24-DAY WALK-A-THON** staged by WINS, N.Y., to raise money for the National Multiple Sclerosis Society, finds d.j. Murray Kaufman setting out with models (l-r) Lynne Galvin, Naomi Brosset, Lori Redding. Walk will cover N.Y.C., Sullivan and Nassau Counties, parts of N. J.



## ADVERTISERS

**The day has ended when a soap or bleach manufacturer can exclusively tie in with automatic washer makers to include a sample in the machine.**

P&G has settled a complaint on this score by the FTC to desist not only from such exclusive agreements but paying washer salesmen 75¢ or $1 for pushing P&G's products.

**Westinghouse Electric will utilize part of its $6 million convention and election package to promote two public service tv series.**

The programs, produced by Westinghouse Broadcasting, are *Reading Out Loud* and *Lab 30*. Each will get two 90 second institutional promotions during prime evening time. Scene clips and mention that the series are available free of charge are facets of the announcements.

**Campaigns:**

• **Remington Rand Portable Typewriters (Compton)** and **RCA**

**MYSTERY MAN REVEALED!** He's tv's Art Carney, star of NBC TV's 'Masquerade Party' Mr. X contest. Here exec producer Herb Wolf (l), sponsor Block Drug's ad director Fred Plant pose with prize Triumph sports car



ictor (Grey) records have joined a nationwide promotion "Be A Hit t School." Consumers are offered free 45 rpm record made exclusively or the promotion and featuring teen ge idols. All they must do to obtain ne disc is to go to their Remington ealer and try out one of the new ortables. A contest, entry blanks eading "I am typing this on a Remington Portable" is part two of the romotion—in 25 words or less "I njoy listening to your records because . . ." Companies will use print nd NBC TV's *Bonanza* to advertise he promotion.

• **H. J. Heinz Company** will offer students an inflatable full-color orld globe in return for cash and abels from its condensed tomato oup. The promotion which will put he "whole world" in children's ands, will be advertised extensively ith emphasis on point-of-sale materials. The offer will be highlighted n eight Heinz-sponsored daytime tv rograms coast-to-coast, during August and September. Agency: Maxon.

• **The Clark County (Nevada) Fair and Recreation Board** has planned an advertising campaign for its new public service to appear in the Los Angeles area. The service will make free reservations for motel rooms in Las Vegas. Radio, tv and other media will be used under the $100,000 budget. Agency: The Melvin Company.

• **The Barcolene Company** is making heavy use of tv to introduce its new product Jet Starch. It is presently beingly distributed in major markets on the Eastern seaboard and middle Atlantic states. Agency: Silton Brothers, Callaway, Inc.

**Thisa 'n' data: Timex,** in commenting on the future of its industry's business said, "television watching has made people watch-watchers and wearers. Children, who in previous years drove parents frantic by their disregard for time, are now becoming punctual, even though the reason is to 'get home in time' to view their video favorites" . . . **Charles E. Hires Co.** will put its canned beverage into national distribution . . .

**Kudos: Dempsey-Tegeler & Co.** was awarded a Citation of Excellence for its radio advertising from the First Advertising Agency Group, Dallas . . . **Atlantic Refining Co.** and its agency N. W. Ayer, were honored by the Phillies, Red Sox, Pirates and Yankees for 25 consecutive years of baseball advertising.

**Acquisition: U. S. Tobacco Co.** has purchased **Lummis & Co.** of Philadelphia, manufacturers of canned nuts and packaged nut products.

**Strictly personnel: William K. Eastham,** named executive vice president, Boyle Midway division of American Home Products . . . **David Gutterson,** to general manager and advertising director, L P Laboratories . . . **John D. Tobin,** named advertising and sales promotion manager, Seven-Up Bottling Co., Chicago . . . **Douglas K. Burch,** appointed media director, P. Lorillard Co. . . . **Ruben R. Schoenberg,** named mid-western manager, Landers, Frary & Clark . . . **Albert Carroll,** ap-




**NOT QUITE CONVENTIONAL,** but colorful, is KDKA-TV parade in Pittsburgh, promoting station's Convention coverage. Models: Sheila Singer (on donkey); and (l-r) Nikki Socora, Linda Glasser

**TEACHER OF THE YEAR** award for $1,000, initiated by KIMN, Denver, goes to Mildred Snow—blind teacher-counselor—for her work in assisting blind and near-sighted children. Beside her (l-r) Dr. Edw. Muelhausen, principal, Eiber Elementary School; Cecil Heftel, station owner; J. M. Kyffin, asst. superintendent Jefferson County Public Schools






**NEW LIGHT** for 'The Grotto,' KFMB (San Diego) show hosted by Geoff Edwards (l) and aired from studio 17½ ft. below ground, is presented in form of huge bulb by Mr. and Mrs. Bob Lee of Hollywood

IN PHOENIX
& SAN DIEGO

THE
DIALS
HAVE
STOPPED
TWISTING...
THEY STAY
WITH
KBUZ
& KSDO

The first word in fine music with high rated audience acceptance. KBUZ,* Phoenix and KSDO,** San Diego have located the adult audience and keep them listening to your clients' message with full-time fine radio.

KBUZ Phoenix AM and FM
KSDO San Diego AM
THE GORDON BROADCASTING CO.
*Sold nationally by Broadcast Time Sales
**Sold nationally by Doren F. McGavren & Co.

pointed special products manager, Pepsodent Division of Lever Brothers . . . **Charles T. Woods,** named director of market research, Kitchens of Sara Lee . . . **Leonard Mayer,** named director of market research, Amsco Toys.

## AGENCIES

**Apparently all marketing men don't consider "what is good for P&G is good for all companies in marketing."**

Stuart D. Watson, McCann-Marchalk chairman last week, speaking before the N. Y. Merchandising Executives Club, termed the above an "erroneous theory."

Watson's theme was *Marketing Organization in the Sixties* and his major point was that the decade would find marketers dealing more with specifics and less in theories.

He also discussed (1) what are profit and loss responsibilities of various segments of the marketing departments and (2) how allocations should be handled for new product developments.

**Agency appointments:** Five Pepsi-Cola bottling companies in the greater Boston area to BBDO; Oneida Ltd. Silversmiths Sterling Silver and Stainless steel Flatware Divisions to BBDO from JWT . . . KOMO-TV, Seattle, to **McCann-Erickson** office in that city . . . Monarch Wine (Manischewitz) to Grant, from Gumbinner billing $1 million; Permaglas Division of A. O. Smith Co., to Grant billing $1.5 million . . . Lesli Professional Home Facial Kits to **Mohr & Eicoff.**

**New Setup:** Ralph Head, former BBDO marketing director, has organized **Ralph Head Affiliates,** offering marketing services.

**Change of name:** Rothhardt & Hass Agency, Chicago, currently billing $2 million, has been bought out by **Robert Hass** and will go under that name.

**Anniversary Note: Kraft, Smith & Ehrig,** Seattle, celebrated its 34th anniversary.

**Admen on the move: Arthur B. Modell,** to senior vice president, executive committee and plans board,

SELLING
POWER+
for
Kansas City's
MILLION+



CHANNEL 5
station with the
tall tower
KCMO-TV

Ray Ellingsen

PHOTOGRAPHY

can give
your
photographic needs
the kind of
attention
you like
. . . backed by
experience
and artistry!

Simply call
DElaware 7-7249
or write to
12 E. Grand Ave.
Chicago

passioned charges and countercharges have raised questions in the minds of many. The need for a evaluation was weighed by a panel of distinguished guests on a recent WBBM-TV program. This is but e more example of the provocative local fare Chicagoans look for–and expect–on CBS Owned WBBM-TV. People who value their time find more that is worth watching on WBBM-TV. Which is why time is so luable on Channel 2, Chicago's top-rated television station for 60 consecutive Nielsen reports.

WBBM-TV, CHANNEL 2 IN CHICAGO–CBS OWNED




ORGANIZED LABOR–CRUSADE OR RACKET?

Kastor Hilton Chesley Clifford & Atherton . . . To v.p.'s at SSCB: **Hermine Luecders** and **Norman B. Mullendore** . . . To v.p.'s at Leo Burnett: **Louis A. Kennedy** and **Raman W. Stultz**. . . **John Freeze,** to v.p. Y&R, Hollywood . . . **Roland G. James,** to v.p., Gever, Morey, Madden & Ballard . . . **Maxfield S. Gibbons,** appointed v.p., Ketchum, MacLeod & Grove . . . To v.p.'s and account group managers at Klau-Van Pietersom-Dunlap, Milwaukee; **Eugene E. Cooper** and **John D. Finley** . . . **Julian L. Watkins,** rejoins N. W. Ayer in an executive capacity . . . **Walter Mayer,** appointed media director, Wade Advertising, Los Angeles . . . **Philip Wolf,** named radio and tv director, Eisaman, Johns & Laws, Hollywood . . . **Arnold Leeds,** to tv executive producer, DCS&S . . . To group supervisors at DCS&S: **Robert S. Morton** and **Sam Tarricone** . . . At Campbell-Mithun: **Bob Thompson** to media research and analysis supervisor; **Bob Zschunke** to associate media director.

**More about personnel: Norman Kranz,** named project chief for the SCI Division of Communications Affiliates, Chicago . . . **Robert F. Agnew,** appointed director of marketing research, Harold Cabot & Co., Boston . . . **Fred Barrett,** retired BBDO v.p. in charge of media, joined Business Development Associates . . . **Thomas M. Vincent,** to Ogilvy B&M as account executive . . . At Earle Ludgin: **Albert C. Mullen** and **Howard L. Ballard** to account executives . . . **Melcon Tashian** to SSCB from Grey . . . **Norman R. Erickson** to research manager, Zimmer, Keller & Calvert, Detroit . . . **Harry Stoddart,** appointed tv group head on Ford at K&E . . . **Betty Mandeville McGarrett,** to broadcast department, OB&M . . . **Frank Stull,** to account executive, C&W Chicago . . . **Nelson O. Argueso,** named treasurer, SSCB.




YOU'RE ONLY
HALF-COVERED
IN NEBRASKA

IF YOU DON'T USE KOLN-TV!



This is Lincoln-Land — KOLN-TV's NCS No. 3. Figures show percentages of TV homes reached weekly, day or night.

KOLN-TV DELIVERS THE MAXIMUM AUDIENCE IN NEBRASKA*

Gunsmoke . . . . . 98,000 homes
Father Knows Best . . 86,500 homes
6:00 p.m. News . . . 84,400 homes
10:00 p.m. News . . 74,400 homes

*November Lincoln NSI

You can talk about TV markets in Nebraska until you're blue in the face; but when all's said and done, you'll come up with just two big ones—the extreme East and Lincoln-Land.

In the East, you must choose from the *three* top TV stations covering the area. In Lincoln-Land it's no contest; KOLN-TV is *the* station, hands down. Latest Nielsen credits KOLN-TV with *65,500 TV HOMES* during prime 6 to 9 p.m. viewing time. Compare this figure with that of *ANY* Omaha station!

Ask Avery-Knodel for all the facts on KOLN-TV—the Official Basic CBS Outlet for South Central Nebraska and Northern Kansas.

The Folger Stations
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
WWTV — CADILLAC, MICHIGAN
KOLN-TV — LINCOLN, NEBRASKA

KOLN-TV
CHANNEL 10 • 316,000 WATTS • 1000-FT. TOWER
COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET
Avery-Knodel, Inc., Exclusive National Representatives


## FILM

**An example of how a program concept can create the machinery to put it into syndication was provided in Boston this week.**

The **Frith Corporation** was formed to distribute *Fashion Firsts*, syndication's first fashion news series. It has a cooperative advertising plan for national advertisers.

The show recently completed a successful 39 week local run on WHDH-TV, Boston, sponsored by the Back Bay Association.

In syndication the show will probably be sponsored locally through the Fashion First Advertisers Association in 15 markets.

Julian Smith, board chairman of Smithcraft, is president of Frith which acquired the tv show from Parsons, Friedmann & Central, Inc. of Boston.

**Sales:** CNP's *Blue Angels* to the Storer stations, WJBK-TV, Detroit; WITI-TV, Milwaukee; WJW-TV Cleveland; WSPD-TV, Toledo, and WAGA-TV, Atlanta, and also to WABC-TV, New York . . . Official Films' *Greatest Headlines of the Century* to WTVJ, Miami; WFMJ-TV Youngstown; KOMO-TV, Seattle; KYW-TV, Cleveland, and KRCA-TV Sacramento . . . *Medicine 1960* to KING-TV, Seattle, to Associate

"The Sound of Music over the City of Angels"

ON THE ALL NEW

KGBS Los Angeles

50,000 WATTS



THE NEW KGBS now covers all the Southern California market with ten times the power... delivers more buying families per dollar invested than any other station in Los Angeles! New call letters to match KGBStyle programming: smooth, familiar music balanced by news reports, weather and traffic briefs ...every spoken word creatively scripted, tastefully delivered! Still holds the same "action" spot at the center of the dial —1020—now attracting more attention than ever with one of the largest audience promotion campaigns Los Angeles has ever seen. National Sales Representative: Peters, Griffin, Woodward, Inc., in Los Angeles: Dale Peterson, DUnkirk 8-2345—KGBS, 338 S. Western Avenue, Los Angeles 5, California. Another Great Storer Station...in Los Angeles.

In
CLEVELAND
nothing
sells
like
BEAUTIFUL
MUSIC



RADIO
WJW

*the* **STORER** *station*
*backed by 33 years*
*of responsible broadcasting*

**CALL KATZ** or
National Sales Offices:
625 Madison Ave., New York 22
230 N. Michigan Ave., Chicago 1

Grocers, Inc. for the first six shows with option for the remaining six; the series will be telecast monthly starting in September . . . MGM-TV's *Pete Smith Specialties*, which included 101 theatrical shorts, started syndication sale with purchase by WSPT-TV, Miami.

**International sales:** CBS Films reports a 45.2% increase in international business for the first five months of 1960 compared to 1951. Sales increase in individual areas or countries included the following: Europe (continental), 455%; Japan, 159%; Australia, 56.9%; Canada, 50.9%; Latin America, 44.6%, and United Kingdom, 15.2% . . . MGM-TV's *National Velvet* sold to the CBC in Canada and to four stations in Australia . . . Sterling's *Silents Please* sold to ABC (Australia) for September start.

**Promotion:** Victor & Richards' *Top 10 Dance Party* reports receipt of the following number of post cards in a contest for the syndicated teenage show: 12,480 cards to WTVD, Durham; 10,129 cards to WJBF-TV, Augusta; 6,155 cards to WLIX-TV, Jackson-Lansing; 5,625 cards to WDEF-TV, Chattanooga; and 5,031 cards to WHBQ-TV, Memphis . . . Screen Gems' *Father Knows Best* won the Freedom Foundation Medal for "24 Hours in Tyrantland," a film specially produced for a U. S. Savings Bond Drive and financed by the AFL-CIO.

**Commercials:** MacLaren Advertising of Toronto used Ampex Videotape recorders at Meridian Films for a closed circuit presentation of advertising plans for its client, Imperial Oil . . . **Keitz & Herndon** of Dallas, commercials producers, have incorporated with **Lawrence F. Herndon** as president, **R. K. Keitz** as executive vice president, **Thomas R. Young** as v.p. . . . **Mel London** appointed executive producer of the eastern division of Wilding, Inc. . . . *Felix the Cat Creations*, producers of the tv film animated series of the same name, has formed a commercial film cartoon division at 355 Lexington Avenue in New York. . . . **WANE-TV,** Ft. Wayne, produced 23 commercials of minute length within six hours from a remote in a new **Patterson-Fletcher-Northerest** store, moving to seven different sections of the store; results were so good that only four spots had to be redone, and this was accomplished during the six hour session. Slides and price supers were inserted from the studio during the remote taping process.

**Programs: M & A Alexander Productions** of Hollywood has completed production on 70 of the 100 *Q. T. Hush, Private Eye* cartoon segments at Animation Associates . . . **Heritage Productions** is negotiating for production and distribution rights to *Freedom From Fear* and has placed *Golf Tip of the Day* in distribution; both are five minute series . . . **Robert Lawrence Animation's** first production venture in programing is **Toy Box Time,** a series of half hours composed of four segments each.

**Strictly personnel: Russell Karp** named contract negotiations director of Screen Gems . . . **Ernie A. White** joins GAC's sales development department . . . **Wynn Nathan,** former MCA TV Ltd. v.p. and board member, has formed his own new company, a tv producer's representative . . . **Herb Pearson** appointed executive v.p. of Heritage Productions . . . **Charles E. Norton** named manager of Ampex International video marketing department. . . . A number of **NTA personnel** will move from West Coast to New York assignments when the NTA home office is moved back to New York within 90 days.

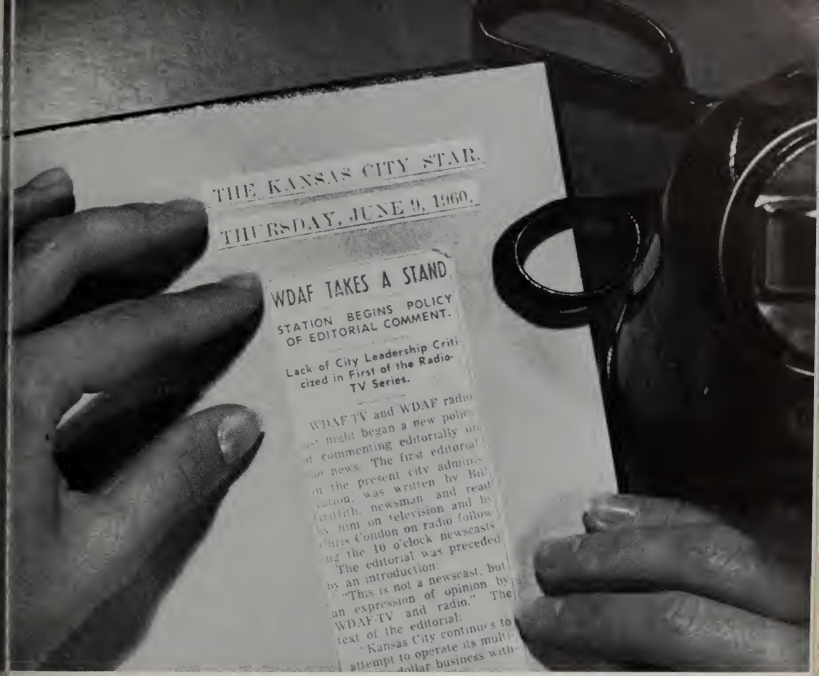
## NETWORKS

**The sale of Groucho Marx this week to Lorillard (L&N) and Toni (North) last week could turn out one of NBC TV's more significant moves of the season.**

Why: it precludes NBC affiliates in two-station markets from taking the *Untouchables* live just because the Marx show was unsponsored.

Part of Toni's deal: transfer of Toni's daytime business from CBS TV to NBC. Toni had been trying to get an alternate half-hour on CBS but the powers-that-be at that network couldn't deliver.

(For background on that Untouchables threat to clearance of the Ernie Ford Show see 18 July SPONSOR-SCOPE, page 22.)




# Another Addition to Our Proof Book

Editorializing is not now a new concept in the communications industry. But it is new in the Heartland—*news*, in fact, to the "Kansas City Star", which reprinted our first effort in its entirety.

WDAF will continue to editorialize whenever the community well-being is a matter of concern. It's tailor-made to our policy of delivering interesting, informative, provocative radio to the *listeners* in our big 6-state area.

How is our policy of radio-to-be-listened-to paying off? Ask your Christal man to see our bulging "proofbook" of thoroughly satisfied advertisers.

**WDAF 610 RADIO • SIGNAL HILL • KANSAS CITY, MISSOURI**

REPRESENTED BY HENRY I. CHRISTAL CO., INC.

BUY THE SUPERLATIVE STATION



in Shreveport Louisiana

KTBS-TV
CHANNEL 3 SHREVEPORT, LOUISIANA

E. Newton Wray, Pres. & Gen. Mgr.
Represented by The Katz Agency, Inc.

**Top 3 AP Awards to WTAR & WTAR-TV**

WTAR-TV & Radio again have been cited by the Associated Press as best in Virginia in state and local TV news, women's TV news, and comprehensive radio news . . . making 27 AP awards received in the past 8 years by these stations for superior news broadcasting!

This record is representative of the quality standards—in material, personnel, programs, equipment, and operating policy—that have made WTAR-TV and WTAR Radio the most influential broadcast media in the Tidewtar area!

The best customers, and more of them, tune to these stations.

**WTAR-TV** Channel 3 : **WTAR** RADIO 790 Kc.

Norfolk, Virginia
Represented by Edward Petry & Co., Inc.

**NBC TV last week released its annual survey of color facilities available on all tv stations.**

The highlight of this report:

- Three hundred and sixty-seven stations, or 70.6% of the 520 U. S. stations, are now equipped to rebroadcast color.
- The 367 station represent 97.8% of total homes.
- Of the 486 stations with network affiliation 354 (72.8%) can rebroadcast color.
- Comparable percentages for network affiliates with color equipment: NBC TV, 95.8%; CBS TV, 92.7% and ABC TV, 47.5%.
- Affiliates able to originate any type of local color programing: NBC, 52; CBS, 34; ABC, 24.

(For list of stations equipped to broadcast local, both network and independent, see SPONSOR's MEDIA BASIC issue, due 1 August.)

**Aluminium (JWT) is finding it hard to get a decision from NBC TV** as to whether Sunday afternoons will be available next season for its six Omnibus specials.

NBC would prefer that Aluminium go on Saturday nights.

**NBC TV color schedule will amount to over 1,000 hours during 1960, 50% above last year's 720 hours.**

Starting in September the *Jack Paar Show* will be broadcast in color four nights a week. In addition, there will be seven other color hours a week.

Perfection of RCA's new 4401 Image Orthicon tube, which requires no greater lighting for color than for black-and-white, is a main factor in the expansion plans.

**Network tv sales: Block Drug Co.** (SSCB) has purchased sponsorship in *Riverboat*, NBC TV hour-long series . . . **General Food's Jell-O (FC&B)** will sponsor the *Little League World Series* on 27 August, ABC TV . . . **Purex** will sponsor 12 specials on NBC TV during the 1960-61 season—five nighttime and seven daytime . . . **Peter Paul, Curtis Publishing, Dow Corning, Miles Laboratories,** and **Ex-Lax** have purchased 134 quarter hours of the ABC TV daytime program schedule . . . **Speidel** has signed for full sponsorship of the *Jackie Gleason*

HIGH RATED LOCAL PROGRAMMING ★

MILWAUKEE



witi
CBS NETWORK
-tv
TV Capital of Wisconsin

TOP AVAILABILITIES IN THE LARGEST FILM LIBRARY IN THE MARKET!
CALL BLAIR
Television Associates

*the* **STORER** *station backed by 33 years of responsible broadcasting*

# DAREN McGAVREN

## and

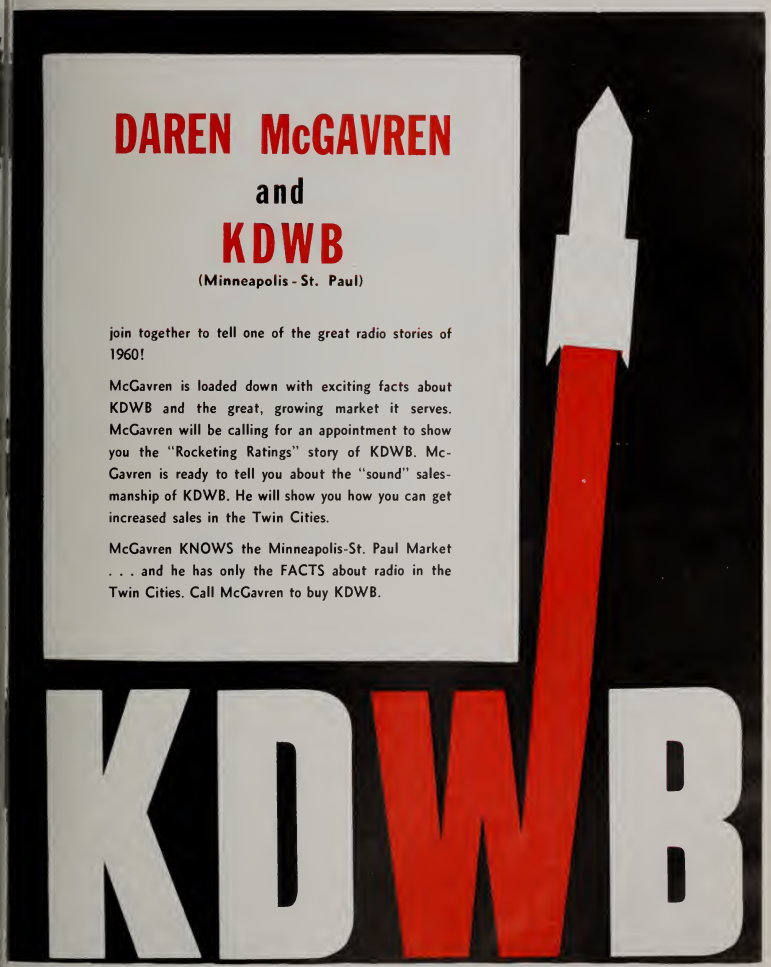
# KDWB

**(Minneapolis - St. Paul)**

join together to tell one of the great radio stories of 1960!

McGavren is loaded down with exciting facts about KDWB and the great, growing market it serves. McGavren will be calling for an appointment to show you the "Rocketing Ratings" story of KDWB. McGavren is ready to tell you about the "sound" salesmanship of KDWB. He will show you how you can get increased sales in the Twin Cities.

McGavren KNOWS the Minneapolis-St. Paul Market . . . and he has only the FACTS about radio in the Twin Cities. Call McGavren to buy KDWB.




DAREN F. McGAVREN CO., INC.

NEW YORK • CHICAGO • DETROIT • SAN FRANCISCO • LOS ANGELES • SEATTLE • ST. LOUIS

# UNIQUE



FOR

# FARM NEWS!

The only station in this rich agricultural market with a complete farm department!

**WOW-TV**

*Channel* **6** *Omaha*

call Blair-TV

A MEREDITH STATION



**BEST WAY TO EMBRACE THE NEW YORK NEGRO COMMUNITY...**

"LIB" it up!



When it comes to reaching the enormous Negro Community of greater New York, time buyers sum up their strategy in three little words: "LIB IT UP"

The reasons are simple. Whether you sell a LIBation or appeal to the LIBido only WLIB can do the effective job.

WLIB

Hotel Theresa, 125th Street & 7th Avenue, New York 27, N. Y.

**EMBRACES THE ENTIRE NEGRO MARKET IN GREATER NEW YORK**


*Special* to be aired on CBS TV in October.

**Network personnel notes: Howard G. Barnes,** appointed director of programs, administration, CBS TV, Hollywood . . . At ABC TV: **William C. Seaman** to director of program services; **George Patrick** to manager of daytime program services; **Richard Mumma** to commercial co-ordinator . . . **Richard J. Raburn,** appointed controller, NBC.

## RADIO STATIONS

**The suburban stations with strong community orientation continue to come up with somewhat different selling aproaches.**

Take as the latest case the Herald Tribune radio group which rings New York: it's offering a plan which gives the same sponsor triple five-minute expose daily on community service programs.

The airing time: early morning, noon and late afternoon. There's no extra cost for the taped show for the other two times it's used.

Noted the group: the tripling up gives the local sponsor maximum community identity with a particular species of service.

**Ideas at work:**

• **Key, key, where's the key:** For 10 days, **WIP,** Philadelphia, listeners lurked the city's streets, portable radio in hand. The idea: the station hid a key, somewhere in the city, and broadcast clues as to its whereabouts. Winner received a sports car.

• **Management flux:** the *Kroger Grocery Boy Show*, aired on **WING,** Dayton, is handing out bundles of groceries to its audience. The idea: each day a Kroger store manager is named "Manager of the Day" and his name is mentioned on the air twice during the morning. Lou Swanson, WING Grocery Boy, contacts listeners who have submitted entry blanks and asks them to identify the day's manager. Winners receive $25 certificates redeemable in produce.

• **Covered by Yogurt:** To mark Dannon Yogurt's (Zlowe) sponsorship of the conventions on **WOR,** New York, the station had a model distributing a pair of promotion buttons on Madison—one urging convention listening on WOR, the other reading "Go Yogurt."

• **Roving reporters: KLUE,** Longview, Texas, is distributing "Private Eye" membership cards to its listeners. The idea: card-holders can compete for the best news or special events story of the week. Winners receive cash prizes.

• **Public scalping: KISN,** Portland, Ore., d.j. Mike Western, got his trimming in the picture window of the station's studio. Record spinner's been so busy with his off-the-air production work for the sales staff that he hasn't been able to make it to his barber. His buddies thought this a swell way to make it up to him.

• **Music's man of the year:** The Better Music Broadcasters association named Arthur Fiedler "Man of the Year" in music. **WCRB,** Boston, a member of the association, presented the award on "night at Pops" in that city. Fiedler has been conductor of the orchestra for 31 years and received a 31-year-old bottle of wine and a motor scooter to commemorate the occasion.

**Thisa 'n' data: WSB,** Atlanta, held


**MEMO FROM WHEN-TV**

Candidates for both parties have been selected in Los Angeles and Chicago.

All parties in Syracuse have agreed on one candidate, however, and there is no need here to wait for November and the results of a balloting contest.

WHEN-TV is the choice of Democrats and Republicans alike all over Central New York. There is a bandwagon seat for you with the station that is first in news, first in entertainment and first on the dials of its countrymen.

*WHEN* **YOU WANT TO SELL SYRACUSE**

**WHEN-TV**

**CBS IN CENTRAL N. Y.**

A Meredith Television Station affiliated with Better Homes & Gardens and Successful Farming Magazines

KCMO KCMO-TV Kansas City | KPHO KPHO-TV Phoenix

KRMG Tulsa | WOW WOW-TV Omaha | WHEN Syracuse

Nationally represented by The Katz Agency



# WAVE-TV Viewers Have 28.8% MORE WRECKS!

*(therefore need new automobiles today, NOT tomorrow!)*

From sign-on to sign-off in any average week, at least 28.8% more families watch WAVE-TV than any other television station in Kentucky. All this extra *viewing* just automatically means extra *buying!*

WAVE-TV costs less per 1,000 than any other station around here. Much less! Don't just sit there and *doubt* it. Ask us or NBC Spot Sales for the proof!

WAVE TV

**CHANNEL 3 • MAXIMUM POWER**
**NBC**
**LOUISVILLE**
**NBC SPOT SALES, National Representatives**




# AE LOVES CB

## EVEN MORE THAN OLIVES OR LEMON TWISTS

This AE may not know all he could about bridge, but he knows about bridge players . . . About their fantastic loyalty to the game . . . and to the show they refer to as "our show"—Championship Bridge. 10,000,000 bridge players watch the show. They write thousands of letters of thanks to stations carrying "their" show. Their profile looks like many others except for a bulge from fatter billfolds. And they watch with unheard of interest. Avid. Our AE's client likes this interest. So does his comptroller. So does our AE who sold them the show. He likes being a hero.

For a completely one-sided story, write or wire Walter Schwimmer, Inc., 75 East Wacker Drive, Chicago, Illinois.

**CHAMPIONSHIP BRIDGE**

"Championship Bridge with Charles Goren" resumes on ABC-TV Sunday, October 16. Minute announcements are available either on a 13/26 week or 26/26 week basis.

a milking contest in one of the city's shopping centers . . . **KDKA,** Pittsburgh, now aiding golfers, motorists and shoppers by announcing waiting times on the public golf courses, traffic conditions, and best-buys in food . . . **WCPO,** Cincinnati, conducting teen-age dances during the summer months from Ault Park . . . **KIMN,** Denver, sponsored a "Teacher of the Year" contest — $1,000 awarded to the teacher and $500 to the student submitting the winning letter . . . **WPAT-AM-FM,** New York, has opened a midwest sales office in Chicago . . . **KATZ,** St. Louis, a full-time Negro independent, received the highest ratings for the 6 p.m. to midnight time slot in the July Pulse . . . **KHOU-TV,** Houston, supplied free tapes of the Presidential Far East trip to **KHUL-FM,** which ran one-hour after the tv exposure . . . Pet Milk's Third annual Grand Ole Opry Talent Contest aired on 200 **Keystone** stations . . . **KPOJ,** Portland, Ore., distributed 5,000 fans to office workers to tie in with a recent station promotion . . . **WFEA,** Manchester, N. H., distributed accumulated profits to 100 participating members of its Pension and Profit Sharing plan . . . **Business notes:** Amoco Gas purchased exclusive broadcast rights for two Giant football exhibition games on **WCBS,** New York; Hygrade Foods has signed for quarter-sponsorship of U. of Washington's sports broadcasts on **KING,** Seattle.

Station acquisitions: **WWIL,** Fort Lauderdale, purchased by William A. Roberts for $400,000. Transaction handled by W. B. Grimes & Co. . . . C-B-T, a Rollins Broadcasting subsidiary, buying **WCHS-AM-TV,** Charleston, for approximately $3 million.

**Kudos: WPKM,** Tampa, recipient of the U. S. Army's award for outstanding public service in cooperation with the third army's enlistment program . . . **Mary Jo Tierney** awarded the AFTRA Award for "Best Radio Woman Performer" for hostessing *For Women Only,* WTCN, Minneapolis-St. Paul.

**Station staffers: Norman W. Lofthus,** to general manager, KDES, Palm Springs . . . **Jack Macdonald** to promotion director, KVI, Seattle . . . **Sidney Arthur,** named commer-

al manager, WXFM, Elmwood Park, l. . . . **Ed Forester,** to sales staff, NBC, New York . . . **Don Benet,** commercial manager, WKRL, Bill- gs . . . **H. Malcolm Stuart,** to ac- unt executive, QXR Network . . . account executives at WPAT-AM- M: **William Codus, Winston irby,** and **Leonard Levitt.**

## REPRESENTATIVES

**avid E. Cassidy has joined RKO eneral as assistant to the vice resident in charge of broad- asting, Hathaway Watson.** Cassidy's background includes ints with the Bolling Company as os Angeles managers, Radio TV eps. and manager of John E. Pear- n's Los Angeles office. He will ake his headquarters in New York.

**ep appointments — stations:** GHL, Billings, Mont., and WVEC, ampton, Va., to **Devney-O'Connell** . Capital City Group stations WOL, ashington, WNAV, Annapolis, and DOV, Dover, Del., to **Breen & ard** . . . WKAN, Kankakee, Ill., to **adio-Tv Reps** . . . WLYN, Lynn, lass. and WTSA, Brattleboro, Vt., to **ettell-Carter** for New England . . . WAN, Caribbean, to **Pan Ameri- an Broadcasting** as international p.

**orrection:** KCMJ, Palm Springs, United Spot Sales for national presentation. **JALCO** will continue represent the station in Los Angeles nd Southern California.

**ew Office: George P. Holling- ery** has opened its eighth branch fice in Dallas with George L. Pettett manager.

**ep appointments — personnel:** amed v.p.s at Trand Associates: **avid N. Simmons** for radio pro- raming and marketing; **Buddy larke** for sales, publicity, and pro- otion . . . To the sales staff of Har- ngton, Righter & Parsons; **Jay alters** and **Dick Gardner** . . . **eter Kadetsky,** to account execu- ve, Kettell-Carter.

## TV STATIONS

**leas at work:**

• **Mass innoculation: WJAR-**


SCHWIMMER-STORY



# AE LOVES CB

## EVEN MORE THAN CANCELLED CONFERENCES

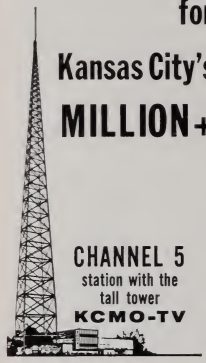
Account Executives are not always Right. There is usually a research director or a marketing manager or a media buyer or a client to point up this fact. But once in a while they luck out. Like the other day when three different clients had regional problems. AE suggested Championship Bowling, market-by-market. Each client said fine, knew it was the top filmed sports show for six straight years. Research blessed the audience profile, marketing applauded the merchandising potential, and media knew the cost per thousand is fantastically low. They all said, "AE, you are Right."

AE's wanting to avoid a persecution complex, write or wire, Walter Schwimmer, Inc. 75 East Wacker Drive, Chicago, Illinois.

**CHAMPIONSHIP BOWLING**

"Championship Bowling" can be bought as an hour show or a half hour show every week, or as a half hour every other week, nationally or in selected markets.

SELLING POWER+ for Kansas City's MILLION+



CHANNEL 5
station with the tall tower
KCMO-TV



INTRODUCING THE NEW
DRYDEN-EAST
HOTEL
39th St., East of Lexington Ave.
NEW YORK

Salon-size rooms • Terraces • New appointments, newly decorated • New 21" color TV • FM radio • New controlled air conditioning • New extension phones in bathroom • New private cocktail bar • Choice East Side, midtown area • A new concept of service. Prompt, pleasant, unobtrusive.

Single $15 to $22 Suites to $60
Special rates by the month or lease

Robert Sarason, General Manager
ORegon 9-3900

**TV-AM,** Providence, held a free polio clinic and broke the world's record for mass innoculation. Within eight hours, 11,108 shots were administered by hypo-spray injection guns. Remote cameras showed viewers the method used for the mass injection and radio interviews were broadcast from the clinic. All Rhode Island stations cooperated by urging listeners to attend the clinic and help stop the near epidemic.

• **Independents Day: WTTV,** Indianapolis, hosted a breakfast for advertisers, agencies and the press, and submitted its "Declaration of Independents" presentation. The idea: by using closed circuit tv and live dialogue, the station demonstrated to its guests the value of placing spot money on the independent tv station. A booklet, including coverage and marketing information, major attractions of the station, and a summary of the presentation was presented to all guests.

• **Timebuyers tested: WCHS-TV,** Charleston, tested timebuyers throughout the nation as to their CHQ (Charleston Quotient, of course). Typical question — In WCHS-TV Land, George Washington: 1) crossed the Delaware 2) did not sleep here 3) helped salvage Braddock's defeat 4) is program director. Part II of the contest—in 10 words or less "Why WCHS-TV is a Good TV Buy." Winner received a long weekend for two at a posh hotel, all expenses paid, plus baby-sitter fees.

• **Special screening: WMT-TV,** Cedar Rapids, ran a special "closed circuit" showing for the city's younger members. The idea: parents whose kiddies' bedtime comes earlier than *The Four Just Men* feel that their offspring are missing something — the Rath "Knuckles" and "Nellie" commercials. Hence—the special showing.

**Thisa 'n' data: WXYZ-TV,** Detroit, prepared a booklet to supplement its free tv courses for political candidates . . . **WLOS-TV,** Greenville-Asheville-Spartanburg, N. C., to celebrate its recent high ratings, treated local children to animal rides hired from a traveling circus . . . CO-OP Industries sponsored the telecast of the largest local soapbox derby over **WAKR,** Akron . . . **Taft Broadcasting** announced that net earnings for the first fiscal quarter, showed an 18.7% in-

GET ACTION IN COLUMBUS
on the NEW WCOL

ACTION: Client purchases spot package . . . WCOL prepares "fluff proof" taped commercials . . . sales message is single spotted delivered during "selective programming", rated FIRST in 60 segments from 9 a.m. to midnight (Pulse, Hooper, Nielsen)
REACTION: People listen . . . people hear . . . people buy!
MORAL: Get greater sales action through listener reaction, on the NEW WCOL!

THE NEW WCOL
CAPITAL STATION
COLUMBUS 15, OHIO
1230 AM
92.3 FM
24-hours-a-day-broadcasting
Represented by:
robert e. eastman & co.

IN GREENVILLE—
S. C.'s 1st MARKET
WFBC
LEADS
• IN LENGTH OF SERVICE
Established 1933

Ask us or
AVERY-KNODEL
for the facts about our leadership

WFBC
5,000 WATTS — 19 HOURS DAILY
GREENVILLE, S. C.
Offered with WORD, Spartanburg, S. C., as the PIEDMONT GROUP
AFFILIATED WITH WFBC-TV

# YOURS FREE

## AS A SPONSOR SUBSCRIBER

**Our apologies to**
**Atlanta, St. Louis, Boston,**
**Dallas and some other cities!**

The new 5-City Directory, just off the press, contains more than 1900 listings, and 36 pages.

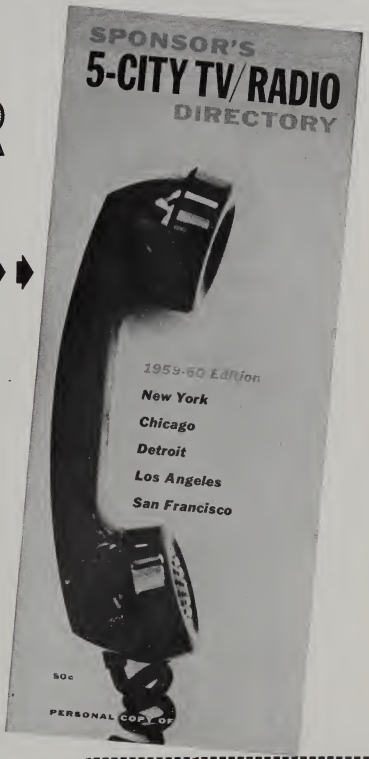
It's the recognized tv/radio guide to 5 cities where 93% of all national spot business is bought.

The 1960 directory is substantially bigger than any of its predecessors. You will find it more useful, and we hope you will forgive us if your city is not included.

If you're a SPONSOR subscriber drop us a note and we'll send you a 5-City Directory with our compliments.

If not, the price is 50¢ each . . . 40¢ in quantities of 5 to 10 . . . 30¢ for 10 or more.

If you're not a subscriber, enter your subscription now by using the form shown on this page. We'll send you, as a bonus, not only the 5-City Directory but also the 220 page 1959-60 Air Media Basics including Radio Basics, Tv Basics, Timebuying Basics, and much more.




**Sponsor Publications Inc.**
**40 East 49th St., New York 17, N. Y.**

☐ Send me____copies of Sponsor's 5-city directory.
☐ Enter my subscription to Sponsor for one year at $8.00 and send me FREE the 5-CITY DIRECTORY & AIR MEDIA BASICS.

NAME _____
TITLE _____
COMPANY _____
ADDRESS _____
CITY_____ ZONE____ STATE_____

# KRON is TV in SF




San Franciscans are sold on KRON-TV

• SAN FRANCISCO CHRONICLE • NBC AFFILIATE •
• CHANNEL 4 • PETERS, GRIFFIN, WOODWARD •

SEAL OF GOOD PRACTICE


crease over the same period for 19 and declared a cash dividend of 1 per share . . . **Kudo: WPST-T** Miami, recipient of the Civic Leag of Miami Beach Public Serv Award.

**On the personnel front: Peter Kenney,** appointed station manag WRC-TV, Washington . . . **Mel L vine,** named assistant to the gene manager, WCAU-TV, Philadelphia **Richard Beesemyer,** to sales ma ager, KNXT, Hollywood . . . **Magg Stair,** to national sales coordinat WWL-TV, New Orleans . . . **Thom R. Nunan, Jr.,** to Crosley Broadca ing as director of marketing co munications . . . **Richard C. Dre fuss,** to program director, WSAZ-T Huntington, West Va. . . . **Robe D. J. Leahy,** to manager of busine affairs, WSUN-AM-TV, St. Peter burg . . . **Bob Reed,** to program-pr duction manager, WPTA-TV, Fo Wayne . . . **James M. Henneberr** to director of advertising, sales pr motion and public relations. WIC Springfield, and WCHU, Champai . . . **Claude Donica,** to account exe utive, KVOO-TV, Tulsa.

## TRENDEX

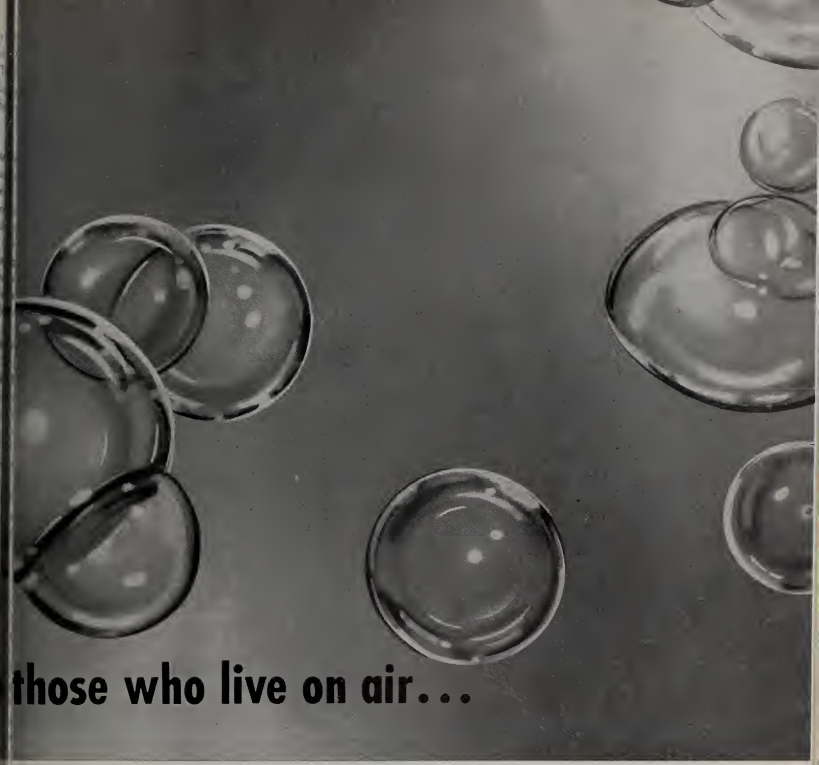
(*Continued from page* 37)

"last-purchased" in its type by 110 more homes which could correct identify the sponsor (25.0%) th among those which couldn't (11.9%

**Facial tissues:** Sponsoring western, this item tabbed sales 62 higher in the female selector hom (62.5%) than in the non-fema (38.4%). Sales were 115% great in the homes correctly identifying t sponsor (83.3%) than in those whi didn't (38.7%).

**Toothpaste:** Sponsoring a ha hour drama, this toiletries produ netted a 50% sales gain in the fema selector homes (42.0%) over the no female (28.0%), and a 25% increa in the homes correctly identifying t sponsor (44.0%) than in those whi didn't (35.0%).

As Mr. Reilly noted to buyers over the country in a recent lette "This demonstrates, we feel, the i portance of a media buying fa about which little was known befo this: involvement in the selection of tv program by a potential purchas may result in a dramatically high purchase rate of the product adve tised on that program."



# those who live on air...

the last three decades advertisers and their agencies e spent billions of dollars on air. A lot of people d on it. A lot of goods were moved.

those who live on air SPONSOR serves a function other publication can match, for SPONSOR is most definitive study of air in the broadcast in- stry. It is the news of air—the plans of air—the ogress of air—the thoughts of air—the very life of —delivered to you every week—52 weeks a year.

ost every man who's gotten anywhere in air reads ONSOR. The man who wants to get there faster ds SPONSOR *at home*—because the very chem- ry of broadcasting—the factors that make it move and earn its salt are just much too important for light reading on a routing list.

If you live on air—read SPONSOR at home. Read it on A time, B time or C time but make sure it's *free* time at home. At the price of only $8 a year you can have 52 issues of this most *useful* publication in the field at your side—to see, study, tear out and file. It's the best investment you'll ever make. Order your home subscription today.

**SPONSOR**

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

# You Reach 1,433,000 Negroes Thru ROUNSAVILLE RADIO!

Rounsaville Radio programs to a positively receptive audience of 1,433,000 Negroes with an annual cash income of 824 million dollars! They spend 80% of it for consumer goods—name brand, quality products. But the ONLY way to get your share of this buying-power is through the medium preferred by 95% of all Negroes—Negro Radio! And, in six important metropolitan markets Negro Radio is Rounsaville Radio! Any budget you make for these markets must include Rounsaville Radio or you completely miss this $824,000,000 consumer group! Get the facts about Rounsaville's six number-one rated stations! Call Rounsaville Radio in Atlanta, John E. Pearson or Dora-Clayton in the Southeast today!



**Personal Letter**

To understand the Negro today is to know why Negro Radio is so singularly effective as a sales medium. Rounsaville Radio is more than dominant with the Negro—it is a daily necessity! Proof of our Know-How is the Negro's quick, loyal response to products advertised on Rounsaville Radio. Let us tell him about your products. Rounsaville Radio is one of the oldest and the *largest* broadcasters in Negro Radio.

HAROLD F. WALKER
V.P. & Nat'l Sales Mgr.

**FIRST U. S. NEGRO-PROGRAMMED CHAIN**
**FIRST IN RATING IN SIX BIG MARKETS**

**WCIN** 1,000 Watts (5,000 Watts soon)—Cincinnati's only all Negro-Programmed Station!

**WLOU** 5,000 Watts — Louisville's only all Negro-Programmed Station!

**WMBM** 5,000 Watts—Miami-Miami Beach's only full time Negro-Programmed Station!

**WVOL** 5,000 Watts — Nashville's only all Negro-Programmed Station!

**WYLD** 1,000 Watts—New Orleans' only full time Negro-Programmed Station!

**WTMP** 5,000 Watts—Tampa-St. Petersburg's only all Negro-Programmed Station!

**Buy One or All—Discounts With Two or More!**

ROUNSAVILLE RADIO

## ROUNSAVILLE RADIO STATIONS

PEACHTREE AT MATHIESON, ATLANTA 5, GEORGIA

ROBERT W. ROUNSAVILLE, Owner-President — HAROLD F. WALKER, V.P. & Nat'l Sales Mgr.
JOHN E. PEARSON CO., Nat'l Rep. — DORA-CLAYTON, Southeastern Rep.




# Tv and radio NEWSMAKERS



**Perry S. Samuels** has assumed his new post of general manager of WBNY, Buffalo a station of the Straus Broadcasting Group The newly appointed manager who, until this time, was account executive with WMCA, New York, started in the industry as an announcer. His announcing career included stints with WGAY, Silver Spring Maryland, WPAZ, Pottstown, Pennsylvania, and WKBS, New York. In 1956, when Samuels joined WMCA he was responsible for development of retail and national accounts



**Richard E. Nason** has been named general manager of KFRC Radio, San Francisco, an RKO General station. He comes from CKLW, Detroit, where he was radio sales manager. Prior to that, Nason held the post of general manager of WGBI, Scranton-Wilkes-Barre, and of the West Virginia Radio Corp. He has also served as assistant to the president of WJIM-AM-TV, Lansing, and as account executive at KABL, Oakland-San Francisco. During W.W. II, Nason served as a combat correspondent



**Walter E. Bartlett,** who has been acting general manager of WLW-C, Columbus since early June, has been appointed general manager of the station. He had been sales manager since 1958, after a three-year stint with the *Indianapolis Times* as general advertising manager. Earlier, Bartlett was a sales executive with WLW-C for two years. He started his career as national sales representative for the *Columbus Citizen* (now the *Citizen Journal*). Following that, he joined the radio station for the first time



**Archibald Foster** has been elected to the executive committee at Ted Bates. He has been with the agency since 1954 and currently serves as a director, senior vice president and account group head. Before joining Bates, Foster was associated with Cecil & Presbrey Advertising as a vice president and member of the executive committee. In 1946, he was a junior account executive with A. W. Lewin Company. Foster joined Bates first as an account executive and three years later was appointed v.p.



*Lake spent over 100 days in Alabama's Kilby Prison observing prison life — and the prisoners themselves — firsthand. His reports sparked appointment of a special commission of the Alabama legislature which is bringing about a complete revamping of the Alabama penal system.*



*Lake stayed on the "Phenix City" story continuously for six-and-a-half months . . . from the time of the murder of the Alabama attorney general nominee and the calling out of the national guard to the final indictment of 1500 persons and the demise of "America's Wickedest City."*

## Former City Editor of The Birmingham News . . . Ace Reporter for Miami Herald



*(Left) While reporting on a snake-handling cult which had come into Alabama, Lake observed snake handlers demonstrating their faith by handling live copperheads. Two worshipers were killed . . . and Lake's stories helped lead to new state laws designed to prevent such rites.*

*(Right) Lake carried on a one-man crusade and appeared before the pardon and parole board 14 times and secured the assistance of "The Court of Last Resort" on behalf of Ellis Fewell, sentenced to 30 years imprisonment for murder. After seven years Lake finally won a full pardon for Fewell.*

# CLANCY LAKE

## named News Director for WAPI & WAPI-TV



Clancy Lake, the man who shocked America with his coverage of the Phenix City cleanup . . . The man who spent 3 months in prison to report on conditions in the Alabama Penal system . . . The man who worked seven years to free a convicted murderer he knew was innocent. . . . has now turned his news reporting abilities to broadcast news and it is with pride that WAPI and WAPI-TV announce his appointment as News Director.

# WAPI

**TELEVISION AND RADIO, BIRMINGHAM, ALABAMA**

WAPI-TV Represented nationally by Harrington, Righter & Parsons

WAPI-Radio Represented nationally by Henry I. Christal

*frank talk to buyers of air media facilities*

# The seller's viewpoint

*Watch out for the salesman from the discount station, the one who works with a "rubber card and can always offer a 'deal,' " warns Gordon Davis, general manager of WIND, Chicago. He draws a clear, detailed picture of the con man-type techniques and pitches most often used by the salesmen whose station is suffering a drop in audience. Among them: reduction of rates and placing some spots in traffic time, but many others on a floating basis. "The best stations don't sell on price, Davis concludes, they sell on value."*



## MEMO TO A YOUNG TIMEBUYER

You have only one responsibility: Do the best job possible for your client. Make the best buy. Get him a schedule of spots that'll make his sales soar.

But you wish it were as easy to do as it is to say. They swarm all over you—the nice guys from all the reps and all the stations. They offer proof positive that they represent the dominant stations, that their sales response is unmatched, that each is a "best buy."

And out of the hundreds who call upon you, a minority group begins to emerge: The salesmen with the under-the-table rate, the ones who work with a rubber card and can always offer a "deal."

Of course, a red flag should go up when this happens, but these salesmen too are nice guys. No horns on their heads. And they've got facts and figures and a basketful of "bonus spots" and a flurry of audience percentage figures to throw at you. And they also tell good stories and they're good fun over a martini—and why shouldn't you listen?

You should, only recognize that you're talking to a salesman from a discount station. He's selling you on your own hopes, he's selling you a story which will sound great when you report it back to the client, but he isn't selling you what you most need: A better-than-average chance to make your client's sales soar.

Beyond that, all his protestations to the contrary, he's probably not selling you a good "deal" by any yardstick.

Who makes these kinds of pitches? In case after case they're usually from stations whose audiences have dropped in this highly changeable medium, but which could not lose face by reducing rates. Their management is often well-known in the trade, their faces appearing on industry committees, symbols of business and moral rectitude.

But they're in trouble. Expenses keep rising, audiences dropping; their only recourse is to sell on a "deal" basis.

Why do you buy any station? Because of a guarantee of a certain number of advertising impressions per dollar spent. Or because the station has a quality of audience and programing which you think has response value for your client. Perhaps, too, the station has a unique community-involvement story which could deliver a certain kind of audience to you. But you should never buy alone on price, and if you do, you should very carefully check the nature of the buy you have made.

For after such a buy is made, a small voice must whisper in the buyer's ear: "Yes, but are you still getting the lowest price?" Already, our industry has spawned the apocryphal story of one timebuyer describing to another the terrific buy he had made on a station, only to find the second buyer had gotten the same package at a lower price.

Of course, there's a gentleman's agreement involved when the salesman tells you he'll make a special deal. The agreement is that you don't look too closely at what you get. You have a suspicion that the station which sells below its published rates could be suspected of violating other broadcasting practices, too, but you don't ask. You know you can brag about the spots you got in traffic time, but you're willing to overlook the others to be scheduled by the station on a floating basis. He knows you'll report "terrific bonus spots," but he also knows you won't say that they were scheduled at 3 a.m., or at 11:30 p.m. on fri.

He knows—since in a way you're obligated to him because of the tremendous deal he set up for you—that you can't insist too much on product protection.

He also knows that you'd never tell your client that some, if not all, of your spots are back-to-back-to-back-to-back.

The under-the-counter deal you get for the salesman with a rubber rate card is the same as the deal you get when you buy a non-name appliance from a store which sends it out in a plain, unmarked crate. They'll deliver the goods to you all right (at a slight charge), but whether they can deliver the goods *for* you is another matter.

The best stores and the best stations don't sell on price. They sell on value.




Take the strongest local sports programming in the Carolinas; team it up with the stand-outs of both NBC and ABC. It figures—another winner in the format that's changing things in Charlotte television. Here in America's 25th largest television homes market you can get more for your advertising dollar on WSOC-TV.... One of the great area stations of the nation.

**WSOC-TV**

**CHARLOTTE 9**—NBC and ABC. Represented by H-R

**WSOC and WSOC-TV are associated with WSB and WSB-TV, Atlanta; WHIO and WHIO-TV, Dayton**

# SPONSOR SPEAKS

### Ominous note in the platform

Madison Avenue, America's No. 1 whipping boy, came in for the usual amount of flogging by the speakers at the recent Democratic Convention in Los Angeles.

Even though ex-adman Chet Bowles stands high in the Party councils, no one was particularly surprised when Keynoter Church lambasted the Administration for its Madison Avenue "barrage of bland ballyhoo."

But a much more ominous note (for broadcasters and advertisers too) was struck by a phrase in the Democratic platform which scored "the exploitation of sadistic violence as popular entertainment."

Apparently Democratic policy makers (at least some of them) intend to focus attention on a criticism of tv that is already pretty widespread.

Both FCC Chairman Ford, and responsible NAB leaders have called on the industry to do something about the excessive crime and violence in tv programing.

We urge action on this problem now, before it becomes an even more serious political issue.

### Radio programing in the '60's

Philip K. Eberly of WSBA, York, Pa., in a recent speech before the Pennsylvania Association of Broadcasters spelled out in detail what we have been saying about the importance of programing in the decade ahead.

Said Mr. Eberly, "Programing in the '60's, more than at any time in radio's short history, must perform a greater service for the listener, and at the same time be more resultful to the advertiser."

Pointing out that "to serve the advertiser best is to serve the listener first," he called for a greater production of new program ideas, and offered some practical suggestions—"Don't turn down, without consideration, any idea, even from your janitor . . . keep in touch with your listeners . . . re-examine your programing constantly and try always to improve it. . . . Don't go in for adulterated imitations of your competitors' programs . . . sharpen up your own ideas . . . put as much showmanship into public service programing as into any other type."

This is healthy advice for both radio and tv programers.

## 10-SECOND SPOTS

**Captive audience:** When the warden of an Ohio jail threatened to black out the telecast of a major sports event unless the inmates produced a missing club, the prisoners responded by coming up with a dozen clubs, files, saws, and numerous other blunt instruments.—*TV Guide*

**Out-of-home listening:** It seems that during the warm months the buzzards down in Uvalde (Texas) make their homes in tv antennas.

One tv cable corporation, plagued by the birds, decided to take action and piped the audio section of KONO-TV, San Antonio up onto the roof.

The buzzards no longer roost, but fly in lazy circles over the antennas, probably in search of leftovers from the *Untouchables*.

**Research:** A radio farm director was in town complaining about his hard luck the other day.

It turns out he had developed a great way of saving money by teaching animals how to live on nothing.

To demonstrate his theory he bought a horse and began to teach it by gradually reducing its ration of oats. But just when the horse had learned, it died.

**Re repeats:** Tv's memory is so-so
In spring, winter and fall.
But during the summer,
It has total recall.
—Will Conway

**Politics:** CBS newsman Douglas Edwards in Los Angeles to cover the Convention, discovered one day last week that he was driving in the wrong direction. He pulled over to the side and engaged in this exchange with a nearby patrolman:

"Am I allowed to make a U-turn here, officer?"

"No," replied the policeman. "The only place you can make a U-turn is where there's a sign saying so."

Then after a brief pause he added: "And we don't have any signs like that in Los Angeles."

**Easy listening:** *TV Guide* quotes Sam Lutz, Lawrence Welk's personal representative, as describing the Welk show as "the only tv show you can watch while you're reading the paper."



# *"Are you serious? I wouldn't consider buying the competition!"*

That's what so many of our steady advertisers say. Who needs wasteful duplicate coverage, when WING in DAYTON delivers more audience than any other Dayton station ever has! Get the FACTS from your East/Man or General Manager Dale Moudy.

**robert e. eastman & co., inc.**

national representative

**TIMEBUYERS...**

write a caption for this picture and WIN $25 CASH! Deadline August 7. Winning caption will appear in August 22 issue. Give your entry to your East/Man. or mail to WING, Talbott Bldg., Dayton 2, Ohio.

*This Month's Caption Winner: Roy Terzi, Dancer, Fitzgerald. Sample in New York.*



# WING *in* DAYTON

AIR TRAILS stations are WEZE, Boston; WKLO, Louisville; WING, Dayton; WCOL, Columbus; and WIZE, Springfield, Ohio.

**NOW! NEW!** Stories that begin where OFFICIAL POLICE ACTION LEAVES OFF!



# "The Case of the DANGEROUS ROBIN



★ STARRING **RICK JASON** AS ROBIN SCOTT . . . "NEGOTIATOR" EXTRAORDINARY
with JEAN BLAKE as Phyllis

EXPOSING FRAUDULENT INSURANCE CLAIMS!

**HIS MISSION:** Saving fortunes for insurance firms!

He knows more about the underworld than any man alive!

**HIS CREDO:** Recover the loss . . . leave the culprit to the law!

A hazardous game with MILLIONS OF DOLLARS at stake!

A MODERN SERIES FOR EFFECTIVE MODERN PROGRAMMING!

The new power in TV programs...

United Artists

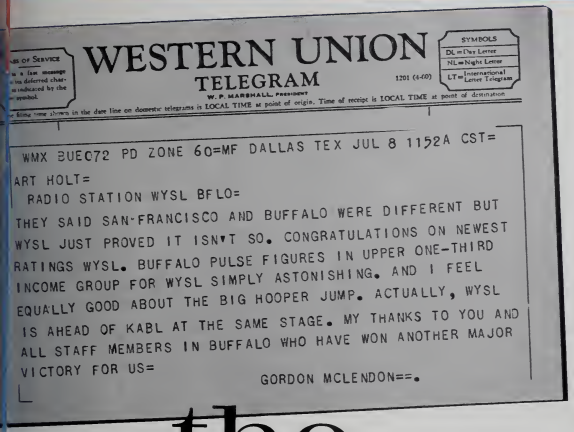
ZIV

ZIV-UNITED ARTISTS
488 Madison
New York 22

1 AUGUST 1960
40¢ a copy • $8 a year
Part 1 of 2 Parts

# SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE



WESTERN UNION
TELEGRAM
W. P. MARSHALL, PRESIDENT
1201 (4-60)

SYMBOLS
DL = Day Letter
NL = Night Letter
LT = International Letter Telegram

WMX BUE072 PD ZONE 60=MF DALLAS TEX JUL 8 1152A CST=
ART HOLT=
RADIO STATION WYSL BFLO=
THEY SAID SAN-FRANCISCO AND BUFFALO WERE DIFFERENT BUT WYSL JUST PROVED IT ISN'T SO. CONGRATULATIONS ON NEWEST RATINGS WYSL. BUFFALO PULSE FIGURES IN UPPER ONE-THIRD INCOME GROUP FOR WYSL SIMPLY ASTONISHING. AND I FEEL EQUALLY GOOD ABOUT THE BIG HOOPER JUMP. ACTUALLY, WYSL IS AHEAD OF KABL AT THE SAME STAGE. MY THANKS TO YOU AND ALL STAFF MEMBERS IN BUFFALO WHO HAVE WON ANOTHER MAJOR VICTORY FOR US=
GORDON MCLENDON==.

the McLendon stations...
ation's highest rated group

BL KEEL KTSA WAKY KILT KLIF WYSL Buffalo

## AIR MEDIA'S CAMPAIGN TAB: $10 MILLION

Earmarked for tv—$8 million, whether or not Congress passes equal free time bill

Page 29

## How pay tv came out in Canadian test

Page 32

## Charms change in copy hikes sales 20%

Page 38

## Viewing up over last year— Tv Basics

Page 41

DIGEST ON PAGE 4




*"Nothing endures but personal qualities."*

These words from the pen of Walt Whitman account for the great music which has endured the years. Each composition reflects the personal qualities of its composer. This same reflection could easily be applied to quality radio and television stations of today... the dedicated efforts of those behind the scenes to constantly build and maintain a quality image.

WFAA

TELEVISION abc

RADIO abc/nbc • DALLAS

Serving the greater DALLAS-FORT WORTH market

BROADCAST SERVICES OF THE DALLAS MORNING NEWS

*Represented by* Edward Petry & Co., Inc. *The Original Station Representative*




Florida State News Bureau photo.

# LAND OF *Year-Round Good Living*

## *AND YEAR-ROUND SPENDING, TOO!*

**The 52 county Tallahassee, Florida — Thomasville, Georgia area, served exclusively in its entirety by WCTV, is far enough South to afford its happy citizens year-round good living yet far enough North to permit it to escape the feast-or-famine business climate sometimes resulting from tourism.**

**This means high-level year-round spending - - - Tallahassee actually stands fifth in the U. S. in retail sales per household*. That's why so many leading brands place strong, long-term spot schedules on WCTV. Get the full story from Blair Television Associates.**

******Annual Survey of Buying Power, 1959.*




**WCTV**

TALLAHASSEE 6 THOMASVILLE

*a John H. Phipps Broadcasting Station*

BLAIR TELEVISION ASSOCIATES

*National Representatives*

NASHVILLE'S
WSIX-TV
Now offers
"Live" as Life
Quality...with NEWEST
VIDEOTAPE*



the fastest way to sell the Central South

Simplified, economical production . . . the quickest way to get your sales message across. In Tennessee WSIX TV offers you the latest model VIDEOTAPE* television — improved circuitry insures brilliant reproduction. Complete facilities for both recording and playback . . . or send us any tape that's been recorded on an Ampex VR-1000 for immediate scheduling.

VIDEOTAPE

WSIX TV 8 NASHVILLE

TV 8 LAND OF THE CENTRAL SOUTH

Represented by Peters, Griffin, Woodward, Inc

© Vol. 14, No. 31 • 1 AUGUST 1960

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

## DIGEST OF ARTICLES

**Their tv tab: $8 million**

**29** Republicans and Democrats will probably spend 80% of their ad budgets in broadcast, bulk in tv. Here are some tv techniques, plans evolving

**Pay tv looks good in Canadian test**

**32** Current pay tv test in Canada proves potent threat to commercial tv. First of two-part special article from CANADIAN SPONSOR tells story

**How sex appeal sells gasoline**

**34** Here's how gasoline advertiser ties in with sex, via 43 tv stations in 19 eastern markets for splendid results; shifts to spot radio in summer

**TvB digs up new data on daytime tv**

**36** Medium is offered to advertisers as both a "mass" and a "selective" salesman, TvB presentation cites "cost efficiency," variety of buys

**Change in Charms radio copy hikes sales 20%**

**38** New soft-sell technique in spot radio sets peak sales record for Charms Candy company adds $50,000 to radio budget for heavier fall program

**Only radio reaches grass roots, says Globe**

**39** Scranton department store dominates one station, uses saturation schedules to reach distant shoppers. Store execs report outstanding sales rise

**WAVE style books ask for 'English'**

**40** "Re-introduction to the public of the English language in broadcasting" aim of Louisville radio-tv outlets' continuity and news style book

**Tv sets-in-use level remains firm**

**41** Nielsen's March Week I study shows tv public is increasing viewing over last year to 45 hours per week. Included in section: Comparagraph

## FEATURES

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# WHO radio continues to dominate Iowa radio audience!

## "Voice of the Middle West" serves America's 14th largest radio market

SURVEYS have measured the Iowa radio audience for 23 consecutive years. A new 93-County Area* Pulse Survey proves — as have all the others — that 50,000-Watt WHO Radio is again Iowa's most listened-to station.

Iowa radio families have again given WHO Radio a "clean sweep" with first place in *every week-day quarter hour surveyed.* Competition came from more than 85 other stations serving this area. In fact, 50,000-Watt WHO Radio's audience outstrips that of the next two stations *combined* during the three major week-day broadcast segments (6 a.m.-Noon, Noon-6 p.m., 6 p.m.-10:30 p.m.).

But these ratings tell only part of the story. They represent only 72% (625,000 of 865,350) of the radio families residing within WHO Radio's NCS No. 2 coverage area — America's 14th largest radio market. And in *all* this area, WHO Radio is an important voice!

WHO Radio reaches more people, more often and at *less cost* than any other station or combination of stations in Iowa. And, for a qualifying food or drug advertiser, WHO Radio offers Feature Merchandising services — operated and controlled by trained WHO Radio personnel. See your PGW Colonel about reaching *all* of Iowa *plus* lots more with WHO Radio!

*"Iowa PLUS" consists of the 137 counties in Iowa, Missouri, Illinois and Nebraska in which NCS No. 2 credits WHO Radio with 10% penetration.

**WHO**

**for Iowa PLUS!**

**Des Moines . . . 50,000 Watts**

**NBC Affiliate**

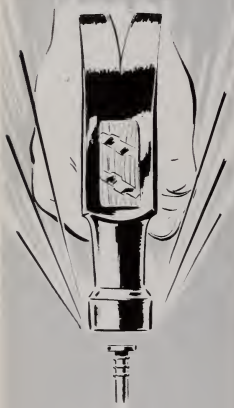
WHO Radio is part of Central Broadcasting Company, which also owns and operates WHO-TV, Des Moines; WOC-TV, Davenport

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
Robert H. Harter, Sales Manager



Peters, Griffin, Woodward, Inc., *Representatives*

nail down
more
sales



with
SAN ANTONIO'S
Channel 12
KONO tv

ABC Television in San Antonio...
the Greatest Unduplicated Live
Coverage in South Texas!

Represented by
THE KATZ AGENCY

# NEWSMAKER of the week

***Richard P. Jones, who left Leo Burnett five years ago to join J. Walter Thompson's media department, this week took over the media director's post there from Arthur H. Porter, with responsibility for one of the dozen or so largest agency radio/tv spot budgets, estimated in 1959 at $14.5 million***

**The newsmaker:** Richard P. Jones, J. Walter Thompson v.p., whose elevation from manager to director of the media department was announced this week by president Norman H. Strouse.

Jones joined J. Walter Thompson in 1955 as associate media director and was named v.p. and manager in 1958. He succeeds Arthur H. Porter, who moves into account management.

Before joining Thompson, Jones was with Leo Burnett in Chicago for six years and with D'Arcy in St. Louis for eight. The latter of these two assignments was also in media.

Jones' new capacity entails responsibility for one of the largest agency media departments in the field, ranking among the dozen largest for radio/tv spot spending of all agencies, with its estimated $14.5 million total in both areas in 1959.



*Richard P. Jones*

J. Walter Thompson's large spot pocketbook has often been obscured by its enormous total air media billings, which was $135.5 million last year, estimated to be one-third higher than any other agency.

J. Walter Thompson's important $11 million in tv spot and $3.5 million in spot radio, estimated to be the ninth and fourteenth highest in each group, constitute collectively only one-eighth of the agency's tv network outlay, said to be $120 million—which is, incidentally, some $50 million more than either of the next two agencies.

Jones' policies are expected to be largely a continuation of J. Walter Thompson's attitudes toward media. However, Jones anticipates a "slight increase" of 1960 spot spending over 1959.

Jones will be watched closely for any shifts in J. Walter Thompson's relative network and spot spending. All 10 agencies trailing Thompson as air media users, spend a higher proportion in spot than J. Walter Thompson, and three actually spend more in spot than they do in network. If Thompson's imbalance in favor of network spending is leveled out, the result could be an enormous actual increase in spot spending next year.

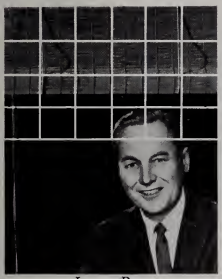
# THEY GET INTO MORE DIFFERENT HOMES!



*Jack Sterling*



*Martha Wright*



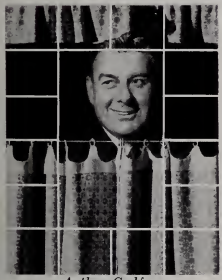
*Lanny Ross*



*Allen Gray*



*Freeman & Hayes*



*Arthur Godfrey*



*Bing Crosby & Rosemary Clooney*



*Dick Noel*



*Ed Joyce* *Lee Jordan*

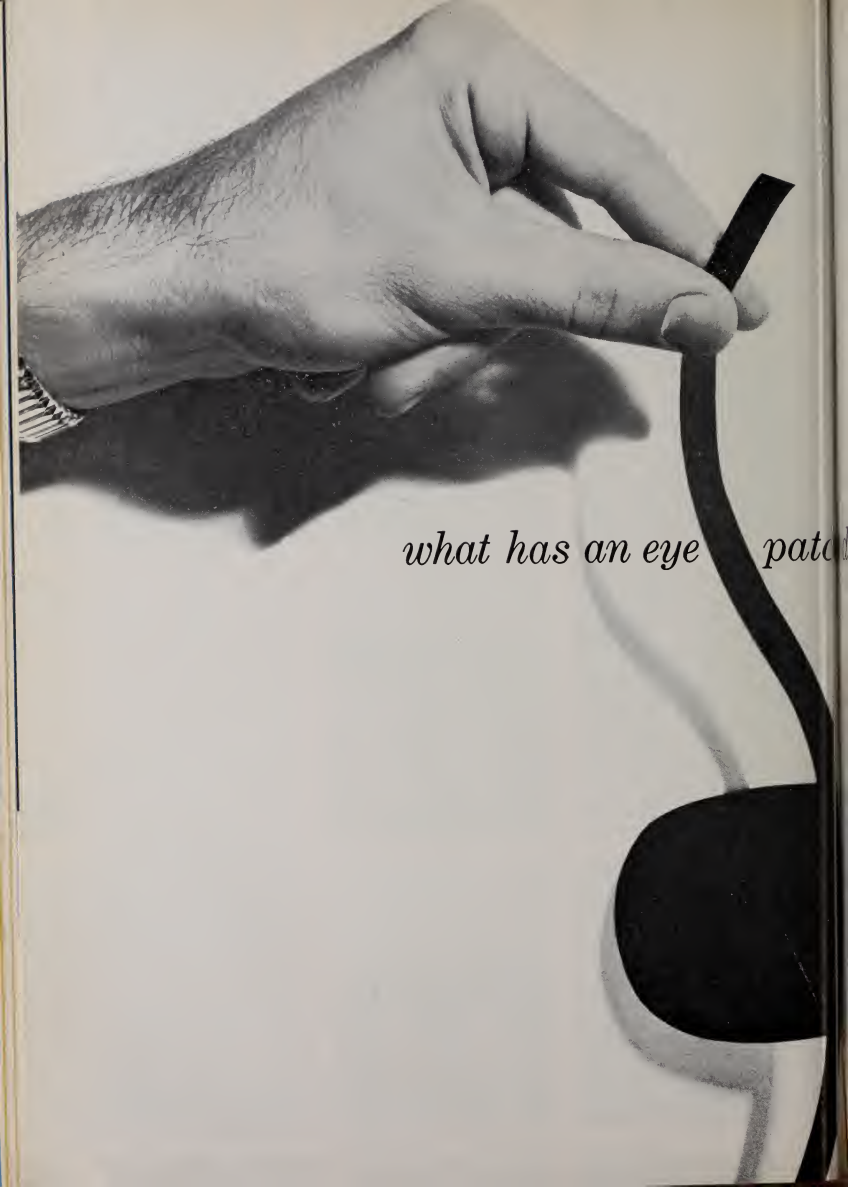
1,461,200 *different* homes each day, 3,131,700 *different* homes each week hold open house for them and give WCBS Radio the largest unduplicated audience of *any* station in New York radio! A cumulative rating of 33.5% daily and 71.8% weekly of the total radio homes in the 17-county New York area (Cumulative Pulse Audience, March 1960).

ONLY WCBS Radio in all of New York radio offers this combination of top talents and prestige programming: Jack Sterling, Dick Noel, Martha Wright, Allen Gray, Freeman & Hayes, Arthur Godfrey, Lanny Ross, Garry Moore, Ed Joyce, Bing Crosby, Lee Jordan, Rosemary Clooney —plus, daytime dramas, special events, CBS News, mystery and adventure series, and the famed Philharmonic!

WCBS Radio attracts the biggest unduplicated radio audience in the nation's biggest total market! Want to call on more different people in New York? Call on

**WCBS RADIO**

Represented by CBS Radio Spot Sales.


what has an eye pat

*do with you?*

Two things.

One—it points out how brilliant a job advertising can really do. Two—it proves that the advertiser who does it generally winds up with the business.

The moral is obvious.

Which brings up two things more.

One—there are some 7500 men and women involved in the purchase of national spot. Of this number—the top 2000 control over 95% of the total business. We call them the "influential 2000". The most economical way to pre-sell this "influential 2000" is via a schedule in SPONSOR because SPONSOR has the greatest penetration of influence with this "influential 2000" of any book in the broadcast field.

Two—give your ads a "patch" of individuality. Without it—the page you buy is empty. With it—you can spark a purchase, increase a schedule, motivate a new appraisal, change a buying pattern and build your station's volume every year.

**SPONSOR**

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

40 East 49th St. MU 8-2772 New York 17

In Augusta, Georgia



YOUR PRODUCT'S BEST FRIEND IS

The FRIENDLY Group's

**WRDW-TV**

CHANNEL 12

Newest member of The FRIENDLY Group serving over a million people with 721 million dollars to spend. The best of CBS and ABC.

*For Rates and Avails*

- IN AUGUSTA: R. E. Metcalfe, TA 4-5432
- IN NEW YORK: Lee Gaynar, OX 7-0306

Represented Nationally by Avery-Knodel, Inc.

**WSTV-TV** CHANNEL 9
The Best of CBS and ABC
STEUBENVILLE—WHEELING
Represented by Avery-Knodel, Inc.

**WRGP-TV** CHANNEL 3
The Best of NBC
CHATTANOOGA, TENNESSEE
Represented by H-R

**WRDW-TV** CHANNEL 12
The Best of CBS and ABC
AUGUSTA, GEORGIA
Represented by Avery-Knodel, Inc.

**WBOY-TV** CHANNEL 12
The Best of NBC and CBS
CLARKSBURG, WEST VIRGINIA
Represented by Avery-Knodel, Inc.

**KODE-TV** CHANNEL 12
The Best of CBS and ABC
JOPLIN, MISSOURI
Represented by Avery-Knodel, Inc.






## *NO, THIS IS "KNOE-LAND"*

(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)

JUST LOOK AT THIS MARKET DATA

| | | | |
|---|---|---|---|
| Population | 1,520,100 | Drug Sales | $ 40,355,000 |
| Households | 423,600 | Automotive Sales | $ 299,539,000 |
| Consumer Spendable Income | $1,761,169,000 | General Merchandise | $ 148,789,000 |
| Food Sales | $ 300,486,000 | Total Retail Sales | $1,286,255,000 |

KNOE-TV AVERAGES 79.1% SHARE OF AUDIENCE

According to March 1960 ARB we average 79.1% share of audience from 9 a.m. to midnight, 7 days a week.

**KNOE-TV**
Channel 8
Monroe, Louisiana

CBS • ABC
A James A. Noe Station
Represented by
H-R Television, Inc.

*Photo: The Union Oil Mill, Inc., West Monroe, Louisiana, processors of cottonseed and soybeans.*



**SPONSOR**
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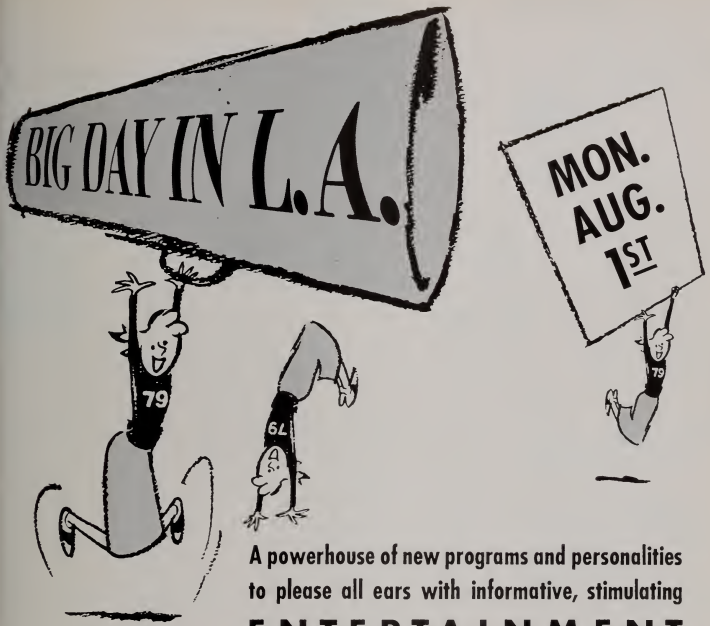
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**A powerhouse of new programs and personalities to please all ears with informative, stimulating**

## ENTERTAINMENT

**PERSONALITIES**—Appealing, unusual, individual, accepted
**MUSIC**—Melodic, easily identifiable
**NEWS**—Award-winning, commentary
**SPORTS**—Expert commentary and play-by-play
**ON-THE-AIR SALESMEN**—Powerful people who move merchandise

**ALL GEARED FOR I-M-P-A-C-T IN LOS ANGELES**

*All on Distinctively Different*

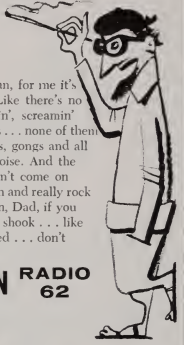
RADIO **KABC** LOS ANGELES

**79 ON YOUR DIAL**

*American Broadcasting Co. • 1539 N. Vine, Hollywood, Calif. • NO 3-3311*

**CALL OR WRITE US OR ASK ANY KATZ AGENCY**

*man, that* **WSUN RADIO** *is strictly from SQUARESVILLE!*



I mean, man, for me it's nowhere. Like there's no real swingin', screamin' announcers . . . none of them crazy sirens, gongs and all that cool noise. And the music doesn't come on with a crash and really rock you. I mean, Dad, if you want to be shook . . . like really rattled . . . don't listen to

**WSUN RADIO 62**

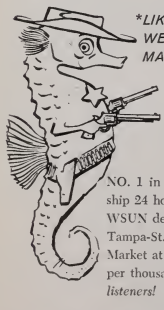
**BUT . . .**

**If you want to reach the solid, I mean the really solid, like buyers . . .**

"SUNNY" is the

# 1

ADULT WESTERN STATION*



**LIKE WEST FLORIDA, MAN!*

NO. 1 in adult listenership 24 hours a day! And WSUN delivers you the Tampa-St. Petersburg Market at the lowest cost per thousand *adult listeners!*

**WSUN 620 KC**

**TAMPA-ST. PETERSBURG**

Natl. Rep: VENARD, RINTOUL & McCONNELL
S.E. Rep: JAMES S. AYERS

*by John E. McMillin*

# Commercial commentary

## Adlai Stevenson's tv code



Governor Adlai E. Stevenson, writing as a summer replacement guest for John Crosby, has come up with a "campaign tv code" for political parties which makes a good deal of sense as far as it goes.

But it goes a pitifully short distance.

In fact it seems to me that Mr. Stevenson, in prescribing for the maladies of political tv, has run the gamut from A to a point slightly beyond B, but has cavalierly refused to consider the rest of the long dolorous alphabet.

His four-point code includes a proposal that the parties should reach an agreement on the total amount of tv time to be purchased.

I think most of us would say amen to that. And would heartily agree with the Governor that a "presidential election should not be a competition in which one group tries to outspend the other."

But the balance of his code contains only these suggestions:

1) Republicans and Democrats should use nothing but "straightforward speeches or talks" and "bona fide press conferences" in their tv campaigning.

2) They should agree to ban "film dialogue in which a candidate appears to be talking extemporaneously," as well as "actors employed to represent racial or geographical groups," and "theatrical props or contrived little dramas."

3) Tv spots should be used with "restraint and circumspection." No spots should be less than five minutes.

In support of these proposals, Mr. Stevenson who apparently is still smarting over the tv messages prepared by Rosser Reeves of Ted Bates for the 1952 Eisenhower campaign, has this to say:

"I realize that many tv technicians feel that the American people won't listen to straightforward speeches . . . that the employment of dramatic tricks is necessary to sustain public interest in politics.

"I think this is nonsense. I have too much faith in the American people to think they must be treated like children."

### Yes, but can you name 10?

Now just a minute, Governor.

I am afraid I sense in your remarks some of that same, unhappy anti-Madison Avenue and anti-tv bias which has distinguished a great deal of political demogoguery in recent weeks.

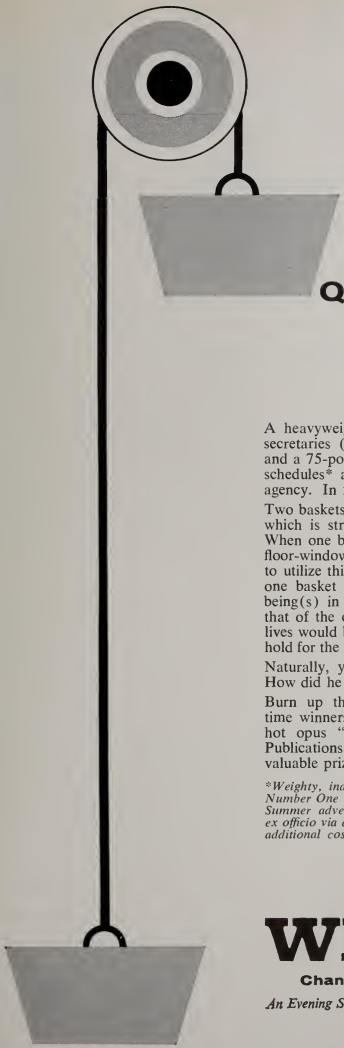
And I respect you too much not to call you on it.

I am sure I speak for many "tv technicians" (not including Mr. Reeves) when I tell you that the reason we dislike straight political speeches on tv is not because we distrust the American *people*.

It is because we distrust American *politicians*.

Having listened in bug-eyed horror to all that flannel-minded, flannel-mouthed oratory at the recent Conventions, I dare you to

(*Please turn to page* 14)



# SAUVE QUI PEUT

*(or women and schedules first?)*

A heavyweight H-R salesman (195 pounds), two secretaries (small, 105 pounds; petite, 90 pounds) and a 75-pound carton of indispensable WMAL-TV schedules* are trapped on the third floor of a hot agency. In fact, the building is burning.

Two baskets are attached to opposite ends of a rope which is strung across a pulley outside a window. When one basket is grounded, the other is at third-floor-window level. However, there is only one way to utilize this device: by placing a heavier weight in one basket than the other. The weight of human being(s) in the descending basket must not exceed that of the other by more than 15 pounds, because lives would be endangered. This restriction does not hold for the WMAL-TV schedules. They can take it.

Naturally, you can depend on the H-R salesman. How did he save all?

Burn up the mails—send solution pronto. First-time winners will receive a free copy of Dudeney's hot opus "Amusements in Mathematics"—Dover Publications. Repeat winners will receive other valuable prizes.

**Weighty, indeed—due to WMAL-TV's emergence as the Number One nighttime audience leader (ARB and Nielsen). Summer advertisers on WMAL-TV's Straw Hat Plan win ex officio via audience increases of as much as 15% without additional cost.*

**wmal-tv**

abc

**Channel 7 Washington, D. C.**

*An Evening Star Station, represented by H-R Television, Inc.*

**filiated with WMAL and WMAL-FM, Washington, D.C.; WSVA-TV and WSVA, Harrisonburg, Va.**

**BRAND-NEW:**
Out of the thousands of
**SATURDAY EVENING POST**
stories read and loved by millions
of Americans, **ITC** now proudly
brings to television first run,
for the first time, the

"BEST OF THE POST"



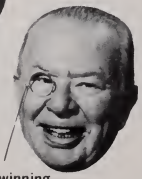
Pat O'Brien
. . . hard-hitting
action



June Lockhart
. . . tender
romance



Everett Sloane
. . . Western
adventure



Charles Coburn
. . . tongue-
in-cheek
farce

**Pulitzer Prize-winning**
authors like MacKinlay Kantor,
Conrad Richter, Stephen Vincent
Benet . . . and many others.

I T C **INDEPENDENT TELEVISION CORPORATION**

488 Madison Avenue • N. Y. 22 • PL 5-2100





try to name 10 men from both parties (and this includes 100 U senators and 50 state governors) who are even remotely capable making an intelligent, straightforward, and effective tv speech.

I don't believe you can do it.

Your fellow political leaders, most of them, are approaching with the hoary cliches, the pot-bellied rhetoric, and the drea mindlessness of an 1850 stump speaker. And none of us in the business have ever insulted the American public as grossly as so of them did at Los Angeles and Chicago.

But don't get me wrong, Mr. Stevenson.

I am not suggesting that the alternative to such bombast should "contrived little dramas." Most mature men in tv and in advertisi (and there are a good many of us) share completely your contem for the fake, the phony, and the contrived. We agree with you, to that a statesman should not be judged on his "abilities as an actor

But the ability to think straight, to write straight and to spe straight is a proper measure of a man in many if not most profe sions. And we believe we have a right to expect it in our statesme

### A tv catechism for politicians

As to tv techniques, we think it would be healthy if politicia stopped listening to the dilettantes and adolescents of our busines

These are the knuckleheads (we have a lot of them) who babble about the importance of make-up and camera angles and the prop "image"—who insist that the secret of tv success lies in knowing h to read a TelePrompTer so that even your best friends don't realize

Tv technique does not start with these things. Nor are they ev very important.

The first rule for any sound tv presentation is—*have material th is worth presenting*, and thoroughly understand it yourself.

The second rule (and this applies to political speeches as well to any other kind of tv) is—have the skill, the patience, the expe ence, and above all the self discipline *to organize your material in a form that makes for quick, effective, sympathetic communicati with your audience.*

The third rule—*breathe into your presentation the life, the lig and the truth of your own character and personality.* In a politi speech this cannot be done by tired hacks, or pallid ghost write

Obviously, Governor Stevenson, there is no need to lecture y personally on such painfully elementary principles.

As much as any man in public life you have demonstrated that y understand and have thoroughly mastered them.

But the same cannot be said for most of your political confre in the Democratic and Republican parties.

Tv, as you have pointed out, is an almost hideously expensi medium. To waste time on tv is a sign of irresponsible recklessn And I believe that any politician, before making a tv appearan should be forced to answer three rude questions:

1) What the hell are you trying to say?

2) To whom do you think you're saying it?

3) What do you hope to accomplish with this speech?

If you could ever write such a catechism into a political tv cod I can promise you that it would "improve tv as an effective instr ment for the communication of political views."

And it would make all of us in television so very grateful.




**LISTENERS . . . JEWELERS . . . CUSTOMERS . . . CLIENTS . . . YOU!**

The Quality Swiss Watch Promotion was a whopping big success . . . for everyone!

Last winter, radio stations designed audience-promotion contests to boost the Watchmakers of Switzerland radio campaign. Their purpose: Increase listenership . . . get more people into jewelry stores.

With a nation-wide network of creative heads at work, the contests could only be sensational and spectacular. And they were! So are the results: Increased Listener Interest . . . Higher Ratings . . . Better Watch Sales . . . More Store Traffic! Everything a promotion should do—and a little bit more.

So everybody's happy! Congratulations to all!

**Special Kudos and a Watchmaker of Switzerland Plaque to these three stations for an A #1 job:**

KWK, St. Louis, Mo. ..... Markets 1-10

WCCO, Minneapolis, Minn. ..... Markets 11-20

WCPO, Cincinnati, Ohio .....Markets 21-30

Formal Presentation:
July 27th . . . Cunningham & Walsh Inc.,
260 Madison Ave., N. Y. 16, N. Y.

**The Watchmakers of Switzerland**

YOU KCAN'T KCOVER TEXAS without KCEN-TV



M. P.!

also stands for military payroll... the buying power of 6 Central Texas bases zero-ed in on our call signal.

NBC CHANNEL 6 KCEN-TV TEMPLE · WACO

BLAIR TELEVISION ASSOCIATES
*National Representatives*

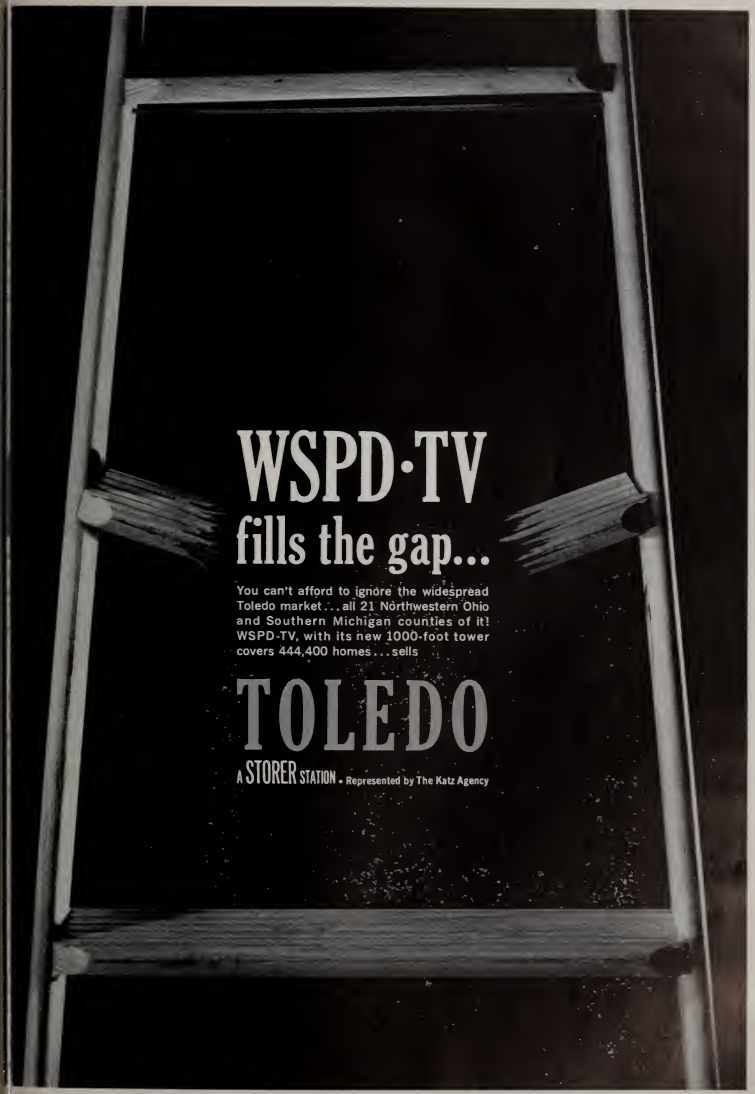
# Reps at work

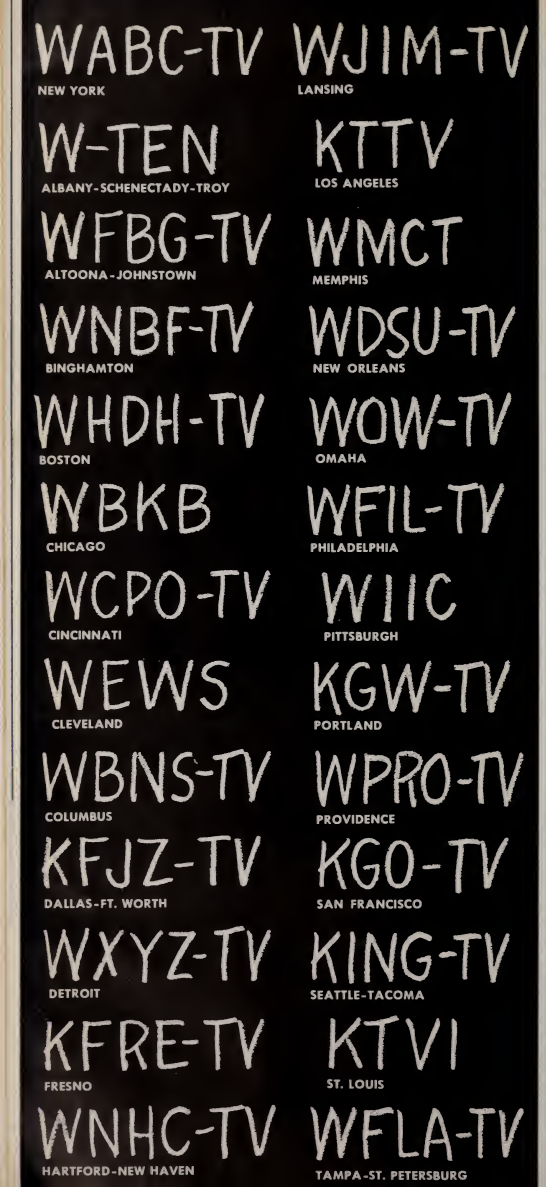
**Paul Kingsley,** manager, San Francisco office, Broadcast Time Sales, feels that the nation would indeed be chaotic if consumers purchased products by the numbers. "Imagine a hypothetical world where products are rated in terms of popularity, and consumers only purchased the sales leaders. Everybody would buy the top selling brands, to the exclusion of all others. That was the way radio timebuying operated until fairly recently. But as timebuyers matured professionally, remember timebuying is only a generation old, they lost their old dependence on radio and lost their fear of striking out into new, creative buying channels. Today's timebuyers understand that ratings are indications, nothing more, and their importance is pre-empted by numerous facets of a station's operation and character." Paul points out that many of a station's features cannot be measured. "The percentage of faithful listeners who actually are motivated to buy advertised products may be considerably higher than the ratings indicate. Except for special studies, ratings do not reveal purchasing power.



**Joe Hogan,** Katz Agency, Chicago, has some random thoughts on this broadcast advertising business. "It's very much of a 'handshake' business.' . . . of course now millions of dollars are negotiated by phone, the schedule runs and after it's all over, the contracts arrive for signature. . . . I personally regret the honest mistakes made by both buyer and rep that must ultimately be absorbed by the station and how about the agency and station, for that matter, which, for expediency, permit a film salesman to nominate particular stations and time slots for syndicated films, disregarding the recommendations made by media experts. . . . But about secretaries, well that's something else again. . . . For one thing I think that they're badly underpaid. . . . Mathematician, public relations counselor, station expert, information seeker, availability compiler, any of these would be more appropriate, if inadequate . . . something else about that, if a rep's secretary is good, then he's great but if she's not, then it's all up for him. . . . And you know what, I do believe there are very few cynics in any phase of this business.




WSPD·TV
fills the gap...
You can't afford to ignore the widespread Toledo market . . . all 21 Northwestern Ohio and Southern Michigan counties of it! WSPD-TV, with its new 1000-foot tower covers 444,400 homes . . . sells
TOLEDO
A STORER STATION • Represented by The Katz Agency




# 26 ways to spell OPPORTUNITY

Each group of letters at the left presents a special opportunity to the advertiser... to build increasing volume in a major market through the prestige and selling-power of a leading station.

In representing these stations our entire personnel and nation-wide facilities are centered on this objective: to supply advertisers and agencies with all the facts needed to take full advantage of these opportunities.

# BLAIR-TV

Television's first exclusive national representative

*Most significant tv and radio news of the week with interpretation in depth for busy readers*

# SPONSOR-SCOPE

1 AUGUST 1960
Copyright 1960
SPONSOR PUBLICATIONS INC.

**Fancy this unusual move in the Ford dealer hierarchy: using half-hour syndicated shows two-three times a week in at least 20 markets for 52 weeks in prime time.**

In any event, that's the call that went out of JWT New York last week.

**The starting date would be late September.** Said the agency: **if the stations didn't have the shows under contract, the client would bring them in.**

Echoed in the Ford flourish is something the **Chrysler agencies have been hearing from the dealers:** they want **shows of their own** so that they can do some **real grass-roots selling** and garner **identity for themselves.**

Difference between the Ford and Chrysler local ad fund patterns: **The Ford dealers get an outside sum per car, while the Chrysler dealers split the billings 50/50 with the factory,** thereby giving the parent company control.

**Action on spot tv for the fall, some of its beefing up of current schedules, picked up considerably on Michigan Avenue last week.**

Among the Chicago business: **Peter Pan Peanut Butter** (McCann); **Sheaffer Pen** (BBDO); **Brown Shoe** (Burnett); **Paper Mate** (FCB); **Pfizer** (Burnett); **Maybelline** (Gordon Best); **Lever's Pink Liquid Swan** (NLB); **Camay and Lava** (Burnett); **Goetz Brewing** (John W. Shaw).

Out of Cleveland: **G. E. Lamps** (BBDO).

In New York **Morse International put out a call for Vick availabilities,** with a 3 October start; day and evening segments and fringe minutes; 20 weeks.

**What may turn out to be quite a sleeper for radio, both network and spot: ALD, Inc., an independent franchiser of Westinghouse automatic laundry and drier equipment.**

The buys to date, out of Herbert Baker Chicago: **four-week campaigns on NBC, ABC and Mutual plus spot in 39 markets. Expenditure: $125,000.**

ALD's function: helps a **prospective operator of a laundry stand find the right location, estimates his gross income and expenses, designs the store and installs the equipment, provides a repairman, etc.**

Sales pitch on radio: **housewives, use the laundromats rather than mess around at home with obsolete equipment.**

The networks are urging affiliates to get tie-in announcements from ALD's local franchise holders.

**Never put it beyond a network to put the pitch on for spot—that is, when it serves the network's immediate purpose: it's happening at ABC TV's daytime operation.**

The ABC sales stratagem takes this line:

- We admittedly **can't deliver most of the important two-station markets in the daytime.**
- These constitute **15% of all U.S. homes.**
- Hence we suggest you take **15% of your proposed expenditure and apportion it up for spot in these uncovered markets.**
- **The aggregate sum for network and spot would still be much less than the advertiser would have to pay for full coverage on a competitive network.**

The combination concept has already worked: it was sold to **Brillo (JWT) as part of a day and night scatter plan.**

**Lever Bros. is doing a sort of reevaluation of what local rating service it wa its five agencies to subscribe to so that there'll be a uniform source.**

Right now **ARB is Lever's required yardstick,** but, as a result of some Nielsen sa nudging, **Lever agencies have been asked to listen to Nielsen's latest pitch on its lo services.**

ARB in the meantime has been **pitching hard at P&G** in the same area.

The last time Lever took a sounding on what its agencies preferred, **ARB won out one vote.**

Here are the local services that each of the Lever agencies subscribe to:

**ARB only:** OBM, K&E, BBDO; **Nielsen only:** none; **both ARB and Nielsen:** JW FC&B, SSC&B, NL&B.

**One of those notable spot successes in the service area, the National Assoc tion of Insurance Agents (Doremus), started last week to set itself up for the b ance of 1960.**

It's buying **150-odd markets in tv for 13 weeks,** starting 10 September, using spo news or weather segments. Ultimate objective: **180 markets.**

Tv will be supplemented with **radio in Virginia and Delaware.**

**Chicago reps can douse those fears that the juicy Alberto-Culver account** ( cently switched to Compton) **will have the spot buying done in New York.**

The information from New York Compton to SPONSOR-SCOPE: **only Alberto-Culve network will be bought in New York; the buying of spot remains in Chicago.**

On the debit side for Chicago reps is this: **DFS New York will handle all buying f Simoniz, which had been doing its spending via Y&R Chicago.**

**Sellers of spot radio might find the going much easier on the national front they found out just what sort of information is needed to get the medium fav able consideration at the plans board level.**

This commentary is the sum and substance of what SPONSOR-SCOPE has heard lat from many **account executives and supervisors.**

**Radio, they point out, has changed both as an instrument of service and a competitive force.**

The plans board needs to know in terms of **facts, figures and use what these chang have been and how they fit in with the client's present marketing problems a needs.**

For instance: (1) **ratings are just a nibble at the true dimensions of listening cause of the distribution of sets about the home;** (2) radio's ability to deliver a sp cialized as well as mass audience; (3) a sharper index to the **extent and variety of o door listening.**

What the accountmen say would be of great help: **if the sellers of spot radio ma greater use of the agency's media analysts in getting the message to them.**

**General Motors really started something: now it's Ford that's going the way network nighttime spot carriers.**

The buy: a total of eight minutes over the last two weeks in September spread over f shows. It's **to introduce the Ford Division 1961 models.**

**E. F. Mueller (DCSS) will be back in spot radio this September, with mo markets and more stations.**

The plan—calling for the usual **daytime saturation**—should be moving into the tir buying stage within two weeks.

**Likely digit dimensions: 65 markets from Maine to Florida and west to I troit; at least two stations in each market; 33-34 weeks.**

**With the conventions out of the way, ABC TV and NBC TV sales are now trying to rake in billings from what's left unsponsored of election night coverage.**

The asking prices:

**ABC TV: $100,000 for six commercial minutes** to be inserted between 9 p.m. and 3 a.m. (Full sponsorship may be had for **$600,000.**)

**NBC TV: $300,000 for seven commercial minutes** between 9 p.m. and 4 a.m. (The remaining 5/12 open is available to a single advertiser for **$750,000.**)

Apparent reason for the big difference in prices: (1) **more stations;** (2) the resounding convention click of the **Huntley-Brinkley team.**

**The fabulously successful Sara Lee Kitchens (C&W) has suddenly burst out as a prospective sponsor of tv specials.**

It's talking to NBC about co-sharing **five of them during the coming season.**

**The strategy: five different types of shows** so that it can on each occasion drum up heaps of excitement among **Sara Lee salesmen.**

**Four more tv network series have joined the spot carrier clan, making a total of 26 of them now available.**

The latest show on which participations can be bought: **Person to Person** and **All Those Bells,** CBS TV; **Tall Man and Klondike,** NBC TV.

Bringing you up to date on the spot carrier sweepstakes by network:

| NETWORK | NUMBER | HOURS INVOLVED |
|---|---|---|
| ABC TV | 13 | 12 |
| CBS TV | 5 | 3½ |
| NBC TV | 8 | 7 |
| **Total** | **26** | **22½** |

**General Mills continues to pour its advertising largess into NBC TV.**

Add to that $1 million that just went to that network **via BBDO for daytime** another **couple million or so out of DFS.**

No small part of the new money will go for **alternate week sponsorship of the Tab Hunter Show.** (NBC already has $9.5 million in General Mills billings.)

**Seriously plaguing NBC TV and CBS TV at the moment is this problem: getting the affiliates—and it doesn't apply only to two-station markets — to clear for sponsored programs in the 10:30-11 p.m. slot.**

With CBS the situation is not so harrowing, since it doesn't involve, in contrast with NBC, any **threats of cancellation.** These clearance problem children include:

**June Allyson Show (CBS):** the balking has something to do with the fact that the preceding half-hour looks as though it will be unsold.

**Eyewitness to History (CBS):** the network feels confident it will overcome all pockets of resistance because of the Washington climate anent public service programing.

**This Is Your Life (NBC):** it's touch and go whether Warner-Lambert will go through with this buy unless the network can shortly produce a satisfactory station list.

**Lawless Years (NBC):** there's a good chance of Alberto-Culver pulling out if an ample number of stations aren't available.

**People Are Funny (NBC):** Squibbs' interested if sufficient stations will take.

Trade comment: the **networks' stations relation department obviously have a big job cut out for them;** also: **the spot clearance horizon looks favorable.**

**The week's windfall for national spot radio: the Gasoline Tax Education Committee's (SSCB) six-seven week campaign in over 100 markets, starting 1 Aug.**

Segments: 10, 20 and 30s in traffic time and weekends, with 20 spots a week where single station is used in a market and 10 a week each when two stations are used.

SSCB explained that this campaign did not emerge from the American Petroleum Institute, a SSCB account, but was jointly **subsidized by the entire oil industry.**

**Canada's easement of the rules on beer advertising in tv isn't helping the Dominion's broadcasters.**

The Canadian brewers who've been sponsoring programs on this side of the border **have elected to stay put, despite strong political pressure.**

The apparent reason: the **U.S. stations continue to get a bigger share of the Canadian audience within reach of the American signals.**

**Reps with radio stations in upper New York state were perplexed by L&N's effort to get the local rate for an account that's been regularly paying the national rate, namely Stokely Van Frozen Foods Division.**

The New York L&N office explained that it was **making the local rate offer at the request of its San Francisco branch.** The schedule was to be a **tie-in with local supermarket chains.**

Rejoined the reps: if the local rate were granted in this case, wouldn't it be incumbent on the agency to get the **local rate for all its national accounts?**

**For those agencies that are occasionally called upon by a client to compare the cost of network tv time costs over the past three years,** here's how it stacks up on the basis of a **one-time rate for a maximum hookup:**

| NETWORK | FALL OF 1957 | FALL OF 1960 |
|---|---|---|
| ABC TV | $60,000 | $64,500 |
| CBS TV | 68,000 | 79,200 |
| NBC TV | 68,500 | 77,700 |

Note: in the interim there's also been an **appreciable increase in number of stations.**

**BBDO New York's media buying is going through a process of redesigning.**

What media chief **Herbert Maneloveg** has basically in mind: **revise the buying groups so that each best fits the needs of the individual clients.**

In other words, if an account bills $20 million and it's about evenly split between air media and print, ample recognition will be given to radio-tv in the supervisory setup, thereby establishing a **proper balance of authority.**

Another innovation Maneloveg is pushing: making **every media buyer conversant with all media so that each can be shifted back and forth as the operations require.** Right now trainees are being given guidance on both print and air media.

Maneloveg also hopes to develop **enough media buying power within BBDO's ranks for promotion purposes,** instead of having to **raid other agencies.**

**The political parties can be expected to put their spending in the forthcoming campaign—both national and Congressional—at an all-time high.**

One thing that can be expected from the **Democrats: lots of quarter-hours for discussion programs on local stations, that is, if they're available.**

**John F. Kennedy** found out they worked like a charm when he was running against **Hubert Humphrey in West Virginia.**

**For other news coverage in this issue,** see Newsmaker of the Week, page 6; Spot Buys, page 48; News and Idea Wrap-Up, page 60; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 66; and Film-Scope, page 56.


FARM STUDENTS EYE NEW PASTURES
. . . in the Land of Milk and Honey
And what a bountiful future! . . . Thriving cities, bustling towns, expanding farms, and a way of life modern as Manhattan. In this Magna Cum Laude market, we submit:
1. Channel 2 for those extra Counties.
2. CBS for the best in Public Service.
3. 400,000 TV homes for greener pastures.
In the Land of Milk and Honey!
WBAY-TV 2
GREEN BAY, WISCONSIN
HAYDN R. EVANS, General Manager • Represented by THE KATZ AGENCY
IRON MT.
ANTIGO
MENOMINEE
MARINETTE
WAUSAU
OCONTO
STURGEON BAY
STEVENS PT.
WIS. RAPIDS
GREEN BAY
MANITOWOC
WISCONSIN
APPLETON
OSHKOSH
MANITOWOC
FOND DU LAC
SHEBOYGAN
WEST BEND
MILWAUKEE




# AE LOVES CB

## EVEN MORE THAN CANCELLED CONFERENCES

Account Executives are not always Right. There is usually a research director or a marketing manager or a media buyer or a client to point up this fact. But once in a while they luck out. Like the other day when three different clients had regional problems. AE suggested Championship Bowling, market-by-market. Each client said fine, knew it was the top filmed sports show for six straight years. Research blessed the audience profile, marketing applauded the merchandising potential, and media knew the cost per thousand is fantastically low. They all said, "AE, you are Right."

AE's wanting to avoid a persecution complex, write or wire. Walter Schwimmer, Inc. 75 East Wacker Drive, Chicago, Illinois.

**CHAMPIONSHIP BOWLING**

"Championship Bowling" can be bought as an hour show or a half hour show every week, or as a half hour every other week, nationally or in selected markets.


# 49th a
# Madisc

**In with Top 100**

With the infrequent inclusion of M
belline in connection with spot tv c
metic advertisers, I wonder if you
not aware that they are among
Top 100 largest spot advertisers
television.

I refer, now, in particular to
item on Page 22 of your June 2
issue, third paragraph, about bea
preparation manufacturers and d
time users of tv. You state, "C
spicuous among the missing: Revlo

I believe you will find Maybell
as large a user of nighttime tv sp
if not larger than Revlon. May I s
gest you check the volume of M
belline spots the first or second qu
ter of 1960.

Ray M. Kirtla
*vice president*
*Gordon Best*
*Chicago*

**Mutual Benefit**

My sincere congratulations to A
Henry at WCKR in Miami for a g
job of selling, in getting the $60
for his all night show from the *Mi*
*Herald*. This is in fact a tremend
blow for the good cause.

Mr. Henry's letter to "49th
Mad.," 25 July, said, "this prog
has a unique approach for a n
paper to advertise itself on radio.
commercial contents, and the way
program will be handled, both m
ally and by the personality, m
this program worthy of recognitio
the industry. It is most unusual.
will agree, that a newspaper
spend this kind of money on a r
budget, so you can well imagine h
effective the program must have b
to convince the management of
*Miami Herald* to go ahead w
WCKR's Miami at Night."

We have the feeling that Mr. He

ould have included the fact that it esn't hurt for the newspaper to n 42½% of the radio station her.

Murry Woroner
*station manager*
*WAM-E*
*Miami*

**w info**

connection with your article on changing shopping habits in erica ("New Interest in Radio's st Word'"—SPONSOR, 25 July), I sending along the initial digest a research project which we e underway on shopping center itations. Among the findings: ytime visits last an average of only 2 minutes. Nighttime visits last average of 51 minutes.

We expect to have a much more ailed report within the next 60 s and we certainly would be ased to let you have a copy when ilable.

R. T. Anderson
*mgr., res. & market dev.*
*National Advertising Co.*
*Bedford Park, Ill.*

**SPONSOR correction:**

thanks to SPONSOR for their re- ting of our taping of the commer- s for Koerner Motors, Inc. Fish- n Festival (page 66, 18 July 1960 SPONSOR).

However, WROC-TV is Channel 5 ROCHESTER, NEW YORK, not OC (which is in Rochester, Min- ota) as reported. We are always g confused, which makes it more resting for both of us.

is of interest to note that al- igh other media (newspapers) e used, a dealer salesman survey re- ed that more than 75% of the ple and customers who came in for event said television brought n in.

he advertiser found this such a essful promotion that the same hod was employed for its opera- in Syracuse, 80 miles to the east Rochester, New York.

Walton Smith
*promotion director*
*WROC-TV*
*Rochester, N.Y*





# AE LOVES CB

## EVEN MORE THAN OLIVES OR LEMON TWISTS

This AE may not know all he could about bridge, but he knows about bridge players . . . About their fantastic loyalty to the game . . . and to the show they refer to as "our show"—Championship Bridge. 10,000,000 bridge players watch the show. They write thousands of letters of thanks to stations carrying "their" show. Their profile looks like many others except for a bulge from fatter billfolds. And they watch with unheard of interest. Avid. Our AE's client likes this interest. So does his comptroller. So does our AE who sold the show. He likes being a hero.

For a completely one-sided story, write or wire Walter Schwimmer, Inc., 75 East Wacker Drive, Chicago, Illinois.

**CHAMPIONSHIP BRIDGE**

"Championship Bridge with Charles Goren" resumes on ABC-TV Sunday, October 16. Minute announcements are available either on a 13/26 week or 26/26 week basis.

BEST WAY TO EMBRACE THE NEW YORK NEGRO COMMUNITY... "LIB it up!




When it comes to reaching the enormous Negro Community of greater New York, time buyers sum up their strategy in three little words: "LIB IT UP"

The reasons are simple. Whether you sell a LIBation or appeal to the LIBido only WLIB can do the effective job.

WLIB

Hotel Theresa, 125th Street & 7th Avenue, New York 27, N. Y.

EMBRACES THE ENTIRE NEGRO MARKET IN GREATER NEW YORK



INTRODUCING THE NEW

DRYDEN-EAST HOTEL

39th St., East of Lexington Ave.

NEW YORK

Salon-size rooms • Terraces • New appointments, newly decorated • New 21" color TV • FM radio • New controlled air conditioning • New extension phones in bathroom • New private cocktail bar • Choice East Side, midtown area • A new concept of service. Prompt, pleasant, unobtrusive.

Single $15 to $22 Suites to $60
Special rates by the month or lease

Robert Sarason, General Manager

ORegon 9-3900

*National and regional buy*
*in work now or recently complete*

# SPOT BUYS

## RADIO BUYS

**Chesebrough-Pond's, Inc.,** New York: Campaign to reach tee agers begins this month in about 80 markets. Schedule is in thr four-week flights, minutes in the top 4 to 6 p.m. d.j. shows. Buye Alan Silverman. Agency: Norman Craig & Kummel, Inc., New Yor

**Advisory Board For Promotion Of Fresh California Bartle Pears,** Sacramento: Its pear promotion begins 4 August in scatter top markets. Day minutes are being scheduled for five weeks. Agenc Cunningham & Walsh, San Francisco.

**Bulova Watch Co., Inc.,** Flushing, N. Y.: Fall-Christmas campai for Bulova watches will begin around mid-September. Traffic I.D for 13 weeks will be bought, 50 to 100 per week per market. Buy Phil Stumbo. Agency: McCann-Erickson, New York.

## TV BUYS

**Continental Baking Co., Inc.,** Rye, N. Y.: Planning its fall c paign for Hostess products, in about 25 markets. Bulk of sched will be in women's and kid's shows starting early September. Buy Art Goldstein. Agency: Ted Bates & Co., New York.

**American Tobacco Co.,** New York: Buying 52-week schedules Dual Filter Tareyton in 45-50 markets. Prime and fringe minu and 20's are being used. Buyer: Johnnie Murphy. Agency: Lawre C. Gumbinner Adv. Agency, New York.

**American Chicle Co.,** Long Island City, N. Y.: Schedules sta August and run through September on Rolaids. Placements are night minutes in about 15 markets. Buyers: Paul Reardon and La Marca. Agency: Ted Bates & Co., New York.

**Whitehall Laboratories, Div. of American Home Products,** York: About 20 markets are getting Anacin schedules. Campaig for 52 weeks using night minutes. Buyer: Jim Curran. Agency: Bates & Co., New York.

**International Latex Corp.,** New York: Planning the fall camp in 75-100 markets for Playtex girdles. Day and night minute sc ules will start in September for 13 weeks. Buyer: Greg Sulli Agency: Ted Bates & Co., New York.

**Colgate-Palmolive Co.,** New York: New activity on Fab begin August in about 50 markets. Prime I.D.'s and some minut being scheduled for 13 weeks. Buyer: Russ Barry. Agency: Bates & Co., New York.

**Corn Products Refining Co.,** New York: Schedules of day night minutes start at various times through August for Bosco. range from six to 13 weeks, depending on market. Buyer: Kaufman. Agency: Donahue & Coe, New York.

WBT... FIRST AS ALWAYS, IN PULSE*

57

*First every Monday to Friday period in the Prime 25-county Charlotte Marketing Area*

# *Per cent GREATER*

WBT averaged 57 per cent greater share of audience than its nearest competitor in the Monday to Friday ratings. Proof once again that WBT, serving the nation's 24th radio market, is the voice of authority in the Piedmont Carolinas.

**The January, 1960 Pulse*



WBT
CHARLOTTE

50,000 watts

Jefferson Standard Broadcasting Company

REPRESENTED NATIONALLY BY CBS RADIO SPOT SALES

**IN BOBSLEDDING**

**A four man team headed by Captain Fiske**

**is the**

# *PACESETTER*

**It covered 5 miles in 3 minutes, 20.5 seconds**



**WSAI**

**IS CINCINNATI'S**

# *PACESETTER*

**RADIO STATION**

**Northwest Orient Airlines used only WSAI in Cincinnati to promote a Hawaiian tour. Says Donald Kimel, Area Sales Representative for Northwest: "This is the most successful radio tour ever generated from the area. I think it is significant that your station was able to generate over $20,000 worth of business for us with just two one-minute spots a day for two months in the Jack Reynolds show. No other advertising media were used on this tour." In Promotion . . . in Productivity . . . WSAI is The PACESETTER Station in Cincinnati.**

Represented Nationally by **GILL-PERNA** New York, Chicago, Los Angeles, San Francisco, Boston, Detroit, Atlanta

THE CONSOLIDATED SUN RAY STATIONS **WSAI** – *Cincinnati;* **WPEN** – *Philadelphia;* **WALT** – *Tampa*





# THEIR TV TAB: $8 MILLION

**he Democratic and Republican parties will spend an estimated $8 illion on television this Election year, even if Congress approves the enate bill seeking equal time free for the major party candidates**

o matter which candidates lose in s Election year, tv and radio are und to win. They're headed for a litical sales bonanza which may ll reach an astronomical $10 mil- n for national network and spot as ll as local time. And tv, of course, ll come out an even bigger winner n radio, as its share is estimated experts to be about 90% of all air llars slated for 1960.

The air budgets of both parties are undetermined—and probably won't really be known until long after the campaigns are over. This happens because much of the money is donated by the citizenry and comes in on a week-to-week basis. But much of the uncertainty is occasioned this year by the fact that candidates may not be able to take advantage of the network and station offers of free time. The less free time available, of course, the more money will move into broadcast coffers for paid time.

Either two or three weeks from today—on 15 or 22 August—the House of Representatives is expected to call up a Senate-approved resolution which will have profound immediate as well as long-term effects on the use of tv by political candidates.

This bill—Senate Joint Resolution

207—would suspend for this political year only the "equal time" for opposing candidates passed as an amendment to the Communications Act by Congress last year. If the bill is approved by both houses, candidates of both major political parties—Republican and Democratic—will be able to dominate some 19 full hours of air time which have been offered by the three networks.

But if the bill does not pass, "they won't get a nickel's worth of time," one veteran broadcaster commented last week. The amendment as passed last year provides that all candidates for the same office must be given equal air time, apart from interview and news programs. And the ruling applies to such splinter parties (there were 15 in the last Presidential Election year) as the Greenbacks and the Vegetarians as well as to all national, state and local (county and city) political contests.

If the waiver is granted for this Election year, major party Presidential and Vice-Presidential candidates will be offered eight hours each from CBS TV and NBC TV and three hours from ABC TV—a total of 19 hours roughly estimated to be worth almost $2 million.

The $2 million figure gains added significance in light of the $3 million limitation imposed on each of the two national political committees by the Election laws. If the resolution passes, politicos and broadcast people will end up after the campaign with what they both want—free time plus sizable chunks of paid-for time. If the bill does not pass, they'll get half of what they want—the television time which is paid for.

Whatever happens, tv will be the lodestar for every candidate. And this Election year the Presidential campaign promises to be more dramatic, informative and controversial because of tv lessons learned and tv tactics devised.

Here's a summary of what you can expect from both the GOP and the Democrats, and from their major candidates in particular:

• Modern electronic debates, with candidates talking a consistent policy line on major issues because of nationwide coverage rather than shifting stances between Birmingham, Ala., and Birmingham, Mich.

• Tighter writing, more pinpoined thinking, less declamation aoratory and more person-to-perspublic speaking.

• More scrupulous selection program and announcement time well as content, with a Septembstart building up to a pre-8 No(Election) peak.

• Fast-moving candidates, accorpanied by video recorders and filcameras, with speedy schedule shufling as crucial issues arise.

• More short program periodprobably the five-minute variety folowing a taped or live show whican be readily cut to accommodathe political addition, and a morealistic judgment as to the popularappeal shows, which should not pre-empted and which tend to brion public resentment.

• Intensified use of spot announments for frequency and exposudespite much criticism of the "fslogan" or "toothpaste" technique selling which played an important role in the '56 Republican campaiand—more recently—in Kennedy West Virginia primary drive.

There'll be more audience pro

## CANDIDATES SEEK TO MATCH THEIR OWN TALENT



**MOBILITY:** *Giant crane hoisted NBC TV camera aloft at Democratic Convention. Candidates themselves will be more mobile than in any previous campaign. One reason: Flexibility of video tape, which frees them from fixed appearances, allows for changes*




**AUTHORITY:** *John Daly (l), v.p., and commentator Quincy Howe thority to tv screen which viewers*

op in an effort to build tune-in to ndidate appearances, intensified re- arch into political themes and is- es which will be planks in the copy atforms, a striking rise in the num- r of news and interview shows be- use they are exempted from offer- g equal time to opposing candidates all parties.

Even after getting millions of dol- s worth of free time, the national mmittees are expected to spend at ist as much as they did in the 1956 esidential election year.

This sum, estimates William dges, NBC TV's v.p. in charge of political unit, was $7 million—$4 llion for the Republicans and $3 mil- n for the Democrats. He estimates .9 was for radio and $5.1 million r television, covering both network d spot purchases. The committees emselves reported after the last elec- n these ratios in their over-all budg- —for the Democrats, 75% of the al advertising appropriation went tv and radio (62%, tv; 13%, ra- ), with paid advertising account- g for 37% of their total operating dget; for the Republicans, 70% of ad money went to air time (tv, 54%; radio, 16%) and 37% of the total budget to advertising.

The public, said one network executive, "will reap its richest political reward yet. Because this year both candidates are young, attractive and articulate. They're experts in communications of all kinds, and particularly sensitive to the miracles which tv can perform for them in the way of reaching people emotionally and stirring them to decision." (For related comment, see "Commercial Commentary," page 12.)

These men as well as the advertising professionals around them—and both Kennedy and Nixon have been choosing them judiciously and imaginatively—know well how to take maximum advantage of television's unique reach. So say the network people working with them.

The Kennedy camp's broadcast efforts are centered in the hands of a respected pro, J. Leonard Reinsch, managing director of the Cox stations in Atlanta, who has been active in Democratic Conventions and broad-

## AD PROS ON OPPOSING TEAMS



GOP: Carroll Newton



Democrats: J. L. Reinsch

**BOTH** *Republicans and Democrats are amassing staffs of pros in broadcast and advertising. Heading up GOP crew is BBDO v.p. Carroll Newton, loaned to the new Campaign Assoc. agency. Leonard Reinsch, tv/radio director for Democrats, is long-time air media specialist*

## O THREE MAJOR PLUSES OF TV



**PONTANEITY:** *Viewers like to 'peep' at ad-lib, unrehearsed action, evidenced e for CBS TV cameras by Franklin D. Roosevelt, Jr. This year more than ever major ndidates will try to appear natural, avoiding such labels as 'canned, rigged, phony'*

cast usage since 1944. He will work closely from Washington headquarters with the new chairman of the Democratic National Committee, Sen. Henry (Scoop) Jackson of Washington, and with the advertising agency of record, Guild, Bascom & Bonfigli, San Francisco. There the details of the campaign air schedule are being shaped—and carefully guarded—by Miss Reggie Schuebel, v.p. for network relations.

The Nixon contingent has tacitly approved formation of a temporary ad agency in New York called Campaign Associates, with agency executives staffing the company on loan from their own shops. Operating manager is Carroll Newton, BBDO v.p. who was active in the last Eisenhower campaign, and Ted Rogers, who has been associated with Mr. Nixon for many years. They will work with L. Richard Guylay, former newsman who now heads the Republican Committee's public relations division and who held the same post in the '56 campaign.

Newton agrees with his Democratic counterparts on one point: he won't discuss campaign advertising strategy or what they're planning for tv. But he does think the tv tape recordings will be "extremely important" in this campaign because one of the "toughest things to do is to lock a candidate into a specific appearance at a particular moment of time." Tape, he says, allows for freedom of operation. It's to be assumed that tape will be used to fill some of the 10 full hours which are understood to have been reserved by the Republican party.

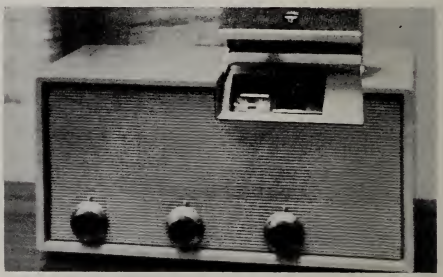
He thinks "too much material telecast in the past has not been written with a full understanding of the tv medium. Speeches have been written as thoughtful dissertations on issues and subjects, and tv has been misused by almost all candidates of both parties."

Mr. Newton suspects that most tv campaigning is directed to "the people who think selection of a candidate should be an intellectual and thoughtful process," but that even though this is a fairly small percentage of all voters it's necessary to use a mass medium like tv to reach the vast cross

*(Please turn to page 52)*

**PART I OF A TWO-PART SERIES:**

## $1 PER SHOWING FOR FILMS



*Telemeter coinbox shown above collects from $1 for feature films down to 25¢ for children's shows from home owners in Toronto suburb, where pay tv has close to 6,000 installations*

# PAY TV LOOKS GOOD IN CANADIAN TEST

***Because of strong U.S. interest in pay tv we are reprinting here the first of a two-part special article from the last issue of our sister magazine, CANADIAN SPONSOR.***

TORONTO, ONT.

In the average Canadian household, free commercial television is watched 36 hours a week. All television economics reflect this fact. It is one reason why tv has become this nation's top advertising medium.

But in the Toronto suburb of Etobicoke, an experiment in Telemeter pay tv is threatening to knock commercial tv viewing for a loop. The evidence so far, although still somewhat vague, indicates that Telemeter will become a potent entertainment force which tv will have to meet.

Sometime next month the har working Telemeter engineers will i stall the 6,000th electronic coinb on a tv set in the Etobicoke are Thus, with half of the 12,000 hom within reach of the coaxial cables pr vided with Telemeter service, the fi scale field test can begin.

Of necessity it will be a long t extending well into next year so th the impact of Toronto's new CF TV and many other socio-econom factors can be measured with rel bility. The resulting answers will n only be vital to Telemeter's futu

utmost interest to potential fran-ise holders around the world, but extreme importance to tv broad-sters as well.

Even now, however, Telemeter ex-utives Gene Fitzgibbons and Bill ampton have a pretty good hunch ey have harnessed a giant, despite y tv's history of three resounding ilures in the U.S. (at Chicago, lm Springs, and Bartlesville). A w guides to what commercial tv ill be up against in the years to me are available now. They de-and attention.

Through the magic of its electronic inboxes, Telemeter executives know actly which households paid to see film on any given night, but they refully shield many of their statis-s from close scrutiny. It is known at Telemeter's biggest "box-office" t so far was "Ten Commandments," e only film it has "held over" for full week's run. It did 50% busi-ness. In other words, half of the subscribers at some time during the week each paid $1 to see it.

This is not exactly a recent film, as Telemeter subscribers now under-stand the term, but it is considered one of those perennial favorites that can be counted upon to do well any-where. Therefore, it is not indicative of Telemeter films generally. Instead it showed what a big film can do.

A much newer and more represent-ative film, "Sink the Bismark," shown on Telemeter simultaneously with its second run in theatres, piled up a big box-office score in only three nights: 43%.

So far the poorest Telemeter re-turn has been with "Peyton Place," shown after it had completed theatri-cal runs. It did 22% business. The fact that this film's Telemeter appear-ance came after it had finished at central and neighborhood theatres does not seem significant. Other films in the same position showed up much better: "Ask any girl" did 37% busi-ness, "North by Northwest" did 36% business, and "The Mating Game" drew a 33% response.

Here are a few more film ratings for comparison: "Anatomy of A Mur-der" with 23%, "Cash McCall" also with 23%, "FBI Story" with 25%, and "Gigi" with 30%.

Taken individually, these perform-ance percentages are only mildly im-pressive. Certainly they make theatri-cal film people rub their hands in glee because they've lived with the rule-of-thumb that any production which gets 5% of the potential North American audience will be a colossal money-maker. But what does this Telemeter performance do to com-mercial tv?

From a quick glance at this sam-pling of films and their ratings, it might be concluded that roughly one-

(*Please turn to page* 48)

**VERAGE** family of four is spending $10 to $17 per month to see Telemeter films in Toronto test. (One worried father discovered his ildren pushed the total to $22.) The popularity of pay tv has caused a changeover in the coinbox pickup cycle from 60 days to six weeks. ell over $50 have been collected from some boxes, despite the original assumption that they would hold a maximum of only $48



# HOW SEX APPEAL SELLS GAS

**Flying A's 'man with drive' theme, which hiked 1959 sales 6.3%, is now airi on 43 tv stations in 19 eastern markets; scene shifts to spot radio for the summ**



**GUY BUYS GAS, GETS GIRL** *is a theme of Tidewater Oil's spot tv campaign. Commercials, slanted to the male population, show robust Flying A customer hitting it off well with the opposite sex*

**LOVE THAT FACTORY, TOO.** *A second theme developed in Flying A's commercials, radio as well as tv, is quality and power produced by its new refinery, "the most advanced in the world"*



Men buy the gas, directly or directly. Housewives may drive family car in to gas it up, but br selection usually comes from the n of the house.

Tidewater Oil's eastern divis bases its advertising for Flying gasoline on this premise. It bu male appeal by equating automo power derived from Flying A power over the ladies. Tv spot is main medium employed to pro this image, primarily because of ability to show a robust "man drive" in action, buying Flying A driving off in his convertible, a tionate female model at his s "This approach is in the traditio Marlboro cigarettes and Hatha shirts," observes Tidewater re sales manager Donald Y. McCoy.

The "man with drive" camp got underway in 1959. That Flying A sales were up 6.3%, pared to an industry-wide averag crease of 4.1%. Consequently theme was carried over to this with a larger budget and certai visions in media strategy. An all indications, the upward swi sales continues in 1960.

This year, as last, the camp was launched in April when the motoring season begins. The tv s ule encompassed 43 stations i major markets throughout the N east and middle-Atlantic states, spot frequency up considerably '59. There was a week of spot support at the beginning, in co to a three-week "blitz" last Tidewater having decided to hold its major radio effort until mer.

Newspapers, used the year b to help establish the new copy t were eliminated from the new paign. Outdoor advertising's was enlarged to the point where billboards are currently in us every two employed last year, p ing extra thrust to the man with



**MARKETING** considerations are of utmost import in Flying A advertising approach. The Tidewater Oil Co.'s marketing head, J. Ronald Getty, checks all commercials prior to their use

heme. And, an additional boost omes from full-page, black-and-white agazine ads.

"We chose spot tv instead of an ccasional network plunge because we ave an effective copy point and, eeping within our budget, want to et it across with frequency," explains A. R. Senftleben, sales promoon supervisor at eastern Tidewater. And for the same reason, we buy ots on more than one station in everal major markets rather than inest in a film series that would limit s to one outlet."

The Flying A tv spots, tailored to 0-30-20- and 10-second availabilities, n through 3 July. Nearly all were ired in the evening, adjacent to igh-rated, prime time programs herever possible. In addition there as some late evening exposure to ap the benefits of an almost-all-adult udience. "We don't mind a bit if omen see our commercials also," dds Senftleben, "since to our great rprise, we've found that many of em are attracted by the handsome ales and are convinced the spots are irected at them."

Stations in the Flying A lineup include: WMAL-TV, WRC-TV, and WTOP-TV, all Washington; WABI-TV and WLBZ-TV, both Bangor, Me.; WCSH-TV, WGAN-TV, and WMTW-TV, all Portland, Me.; WBAL-TV, WJZ-TV, and WMAR-TV, all Baltimore; WBZ-TV, WHDH-TV, and WNAC-TV, all Boston; WAST(TV), Albany; WRGB-TV and WTEN-TV, both Schenectady; WINR-TV and WNBF-TV, Binghamton, N. Y.; WABC-TV, WCBS-TV, WOR-TV, and WNBC-TV, all New York.

Rounding out the list: WHEC-TV and WVET-TV, both Rochester; WHEN-TV and WSYR-TV, both Syracuse; WGAL-TV, Lancaster, Pa.; WLYH-TV, Lebanon, Pa.; WCAU-TV, WFIL-TV, and WRCV-TV, all Philadelphia; WBRE-TV and WNEP-TV, both Wilkes-Barre, Pa.; WJAR-TV and WPRO-TV, both Providence; WRVA-TV, WTVR-TV, and WXEX-TV, all Richmond; WNHC-TV, WTIC-TV, and WHNB-TV, all Hartford.

Though the regular tv schedule ended 3 July, there was some tv this summer because the political Conventions fit so well into Tidewater's preferred audience pattern. Over WCBS-TV, New York, Flying A 10-second spots were run at all station breaks during the Convention coverage, and the same arrangement prevails Election night.

Basically, however, under the new media strategy worked out by Tidewater and agency Foote, Cone & Belding, Los Angeles, the big play goes to spot radio for the summer months. "Radio is second only to tv in dramatizing the man with drive," says Senftleben. "And in summer, via its outdoor reach, radio carries us to the all-important motorist while in his car and after he reaches his destination, such as the beach."

The main thrust of Tidewater's spot radio drive this summer brings in 23 markets, 62 stations. It goes after the male audience with early morning, lunch-time, early evening, and weekend exposure. Scheduled to run through Labor Day, it utilizes all spot lengths and favors sports adjacencies.

The oil company is also carrying off an auxiliary spot radio campaign in 30 markets, most of which are out of range of the main flight. This is known as "Melody Mileage," a contest based on speedometer mileage of listeners' automobiles. It's a 26-week promotion which began early last May.

Each station carrying "Melody Mileage" broadcasts a "lucky" four-digit number from 10 to 15 times per day. If the number is the same as the last four digits of the mileage on a listener's speedometer, he is to proceed to the nearest Flying A station within a half hour of the broadcast. There he fills out an application which the dealer mails to the radio station over which the number was heard.

If the number jibes, allowing five additional miles for driving to a Flying A station, and the time of arrival at the station is within a halfhour of broadcast, the station mails the listener a certificate for 10 gallons of Flying A gas (and a Flying A credit card application). Under this system, the winner is required to make two trips to a Flying A station, which could be the beginning of a trend on his part. "Melody Mileage" is owned by Creative Productions Inc. of California, from which Tidewater purchased the eastern rights.

At Tidewater anecdotes are flying thick and fast regarding the impact of Melody Mileage in various communities. There's a report that one man, in the process of getting a shave, heard the lucky number via the barber shop radio, reached into his pocket for the slip of paper on which he had recorded his latest mileage, saw that he was a winner, and dashed, lather and all, to the nearest Flying A station.

According to another story, a lady heard her number come up while bathing, and she sailed off to the Flying A station clad in a bathrobe. And there's the grocer who keeps a radio going for his customers' convenience and is wondering about the wisdom of this policy. Whenever the "Melody Mileage" number is read on the air his clientele scatter in all directions to check their cars, leaving the store deserted.

Tidewater's tv commercials are composed of two basic themes: sex and quality. The former emanates

(*Please turn to page* 69)



**TELEVISION** Bureau of Advertising's presentation—A Network of Facts About Daytime Television—is given a final check by authors Ne Armsby (left), director of sales promotion and presentations, and Bob Levenstein, sales presentation writer. The report covers 1955 to prese

# TvB digs up new data on daytime tv

**With wide variety of possible buys, network daytime tv has become both a 'mass' and a 'selective' ad medium**

**TvB presentation shows cost-per-1,000, programing costs down, cost efficiency, audiences, and advertisers up**

Daytime network television, hopefully putting the "transition" years behind, last week offered itself to advertisers as a "giant medium, mass and selective, to move more of what you manufacture, to more people at less cost."

"A Network of Facts About Daytime Television," published by the Television Bureau of Advertising, stresses a reduced cost-per-1,000 coupled with an increase in home impressions-per-dollar, and should provide further ammunition to attract clients into the medium now who will be willing to pay higher cost when the merits of the medium have been proven. (See "Will 'Rock Bottom' Costs Spur Daytime Network Tv?" SPONSOR, 4 July.)

The report points out that daytime network tv is no junior medium, but is "big business," with advertisers investing $171,243,799—27.3% of total network investment—in 1959 weekday daytime network gross time. This is $25 million more than in 1958 and $65 million more than in 1955, an increase of 61.5% in five years. TvB also states that 57.8% of all network commercial minutes were we day daytime in 1959.

The 1960 cost-per-1,000 is n about $1.36, or 735 home impr sions-per-dollar. Last year, buyers only 549 impressions-per-dollar, o $1.82 cost-per-1,000. TvB claims t network weekday video, with its 25 reduction in cost-per-1,000, has creased in cost efficiency "at a ti when all basic sources show oth media costing much more for lit more."

"Only the facts are new, the valu remain the same," declared N Armsby, TvB director of sales p motion and presentations. "Dayti television was a good buy in 19 and in 1958 when we put out this port's predecessor, but new facts sh it to be an even better investmen Our job in assembling the latest formation is to show the new rec nition the medium has received fr

dvertisers and to get it even broader cognition.

"The facts are available," he said. Our job is to make them as dramatic and pertinent as possible—and handy to advertisers, networks and agencies. We've endeavored to show the prospective client that television is not only a mass medium, but can also be a selective medium, depending on what time he buys, what day, whether net or spot, what length of commercials, and so forth."

If an advertiser wishes to sponsor or co-sponsor a program, he will find that daytime programing bugaboos have been largely exorcised, according to TvB's presentation, and a pattern of development has set in. The thesis: As more advertisers move into daytime network television, they bring with them the need for more and different television programing. The increased quantity and variety of programing, in turn, attracts more and new viewers.

Counting sponsored programs only, the number of network daytime weekly quarter hours has gone from 49 every two weeks in 1956 to 73 every two weeks this year, states TvB. Programing fare has settled down to nine major types: Quiz-audience participation (32.5%), serial (27%), children (10.8%), situation comedy (10.8%), drama (8.1%), and at 7% interview, news, popular music and western. The filmed shows are almost exclusively reruns of nighttime programs.

Another feature of the daytime buy stressed in the report is flexibility which eliminates any long-term commitments. Networks offer line-up incentives, choice of full, half or participating sponsorship, and choice of length of the buy—days, weeks, months, quarters of the year, full year. And the price is low. Advertisers get Class C and Class D time rates, saving one-half and two-thirds the cost of nighttime.

What is the reach of a daytime buy? TvB says that 85.9% of all tv homes view daytime television; 82.3% view mornings, 83.1% view afternoons. That's more than 27 million homes a.m., 36 million homes p.m., 37 million homes for the whole day. There are more homes watching daytime tv today, TvB points out, than there were total television homes in 1956.

Carrying the figures further, 8,859,000 homes watch the average minute of daytime tv. In 1955, only 5,642,000 watched the same minute. And the first quarter of 1960, TvB claims, is almost 7% ahead of the same period last year. Today, the total number of daytime home viewing hours is 106,220,000 a day, and weekdays—between 6 a.m. and 6 p.m. —tv delivers at least 19% of all U.S. tv homes.

Other statistics on reach quoted in the presentation:

- Average quarter-hour segment: 1960—3,489,000 homes (1956—3,254,000).
- Average daytime network program: 1960—3,648,000 per telecast (12.2% more homes than the first quarter of 1959).
- Average weekday quiz-audience participation strip, cumulative: 8.4% of U.S. homes per telecast; 19% in a week, 2.2 times each; 32.4% in a month, 5.2 times each.
- Average daytime serial program, cumulative: 10.6% of U.S. tv homes per telecast; 18.2% in a week, 2.9 times each; 28.6% in a month, 7.3 times each.

Who watches weekday daytime television? TvB lists 52% of all the women in the nation as watching every day, regardless of whether they live in tv homes. Before 9 in the

(*Please turn to page* 69)

## COST & REACH—DAYTIME NET TV

| | Net Time Plus Talent* | Cost-Per-1,000** | Homes Reached*** |
|---|---|---|---|
| **1956** | $15,400 | $1.57 | 3,254,000 |
| **1957** | 17,200 | 1.59 | 3,431,000 |
| **1958** | 19,600 | 1.33 | 3,914,000 |
| **1959** | 15,800 | 1.82 | 3,067,000 |
| **1960** | 16,300 | 1.36 | 3,489,000 |

*Nielsen, Jan.-Feb. each year, adult programing only, one-quarter hour.
**Nielsen, Jan.-Feb. each year, all weekday daytime program.
***Nielsen, First Feb. Report, total audience, sponsored only, average network quarter-hour program

## PARENT COMPANIES ADVERTISING ON NETWORK TV

| | 1959 | 1958 |
|---|---|---|
| *Number of Advertisers* | 320 | 269 |
| *Number of New Advertisers* | 59 | 30 |
| *(Percent of All Advertisers)* | (18.4%) | (11.1%) |
| *Number of New Advertisers Using Daytime* | 32 | 11 |
| *(Percent of All New Advertisers)* | (54.2%) | (36.7%) |

# Change in Charms radio copy hikes sa

**✒ New soft-sell technique by Needham & Grohmann sets peak sales record for Charms in current campaign**

**✒ Candy company adds $50,000 to radio budget for schedules in New York, Philadelphia, Chicago, Boston**

The success of the current spot radio advertising campaign which chalked up a new high in sales for the Charms Candy Co. in June, is credited to a swinging, toe-tapping tune, a lilting female voice, and satirical lyrics.

"We broke all records for the month" claims John M. Keil, creative director and vice president of Needham & Grohmann, the agency handling the Charms account. "I Want Some Charms," a singing commercial with a danceable pops tempo now extolling the taste appeal of the small package of confection to radio listeners in the New York City, Philadelphia, Chicago, and Boston areas, represents a new concept in advertising for Charms, says Keil. "It's obvious that people are sold on commercials that give them some measure of fun and entertainment," he adds.

Keil bolsters his statement by pointing to the strong sales stimulant of their earlier "Boomer" commercials —a series of taped one-minute family life comedy situations.

According to the agency executive, the humorous soft-sell "Boomer" radio advertising stint, which ran fro July 1959 through May of this year, resulted in a solid 20% over-all sale increase. For a five-cent candy ite —one which had languished inert for years in the shadow of th "giant" in that category—Lifesave —this was eyebrow-raising. Bigge things, however, are expected of th new singing commercial.

Prior to the amusement-geare sales pitch contrived by Needham Grohmann, the Charms Candy Co. had spent its advertising dollars o an assortment of musical jingle me sages on radio stations in the sam markets without newsworthy conse quence. When Needham & Grohmann acquired the account in June 1959, it also fell heir to contractual commitments wtih these radio stations—and to a jumbo-sized challenge.

"We just had to come up with something different" exclaims Keil.

**'I WANT SOME CHARMS,'** the candy company's new singing commercial whose clever lyrics take good-natured but firm pokes at Lifesavers, contrived by Sascha Burland (left). With him are commercial singer Jan Crockett and Needham & Grohmann, president, H. Grohmann.



# sales 20%

who admits that a considerable mount of creative head scratching vent into the evolution of "Boomer" nd his Charms boosting Mom and Pop.

"Boomer," a precocious lad of 10 r 11 (played by a bright young- ter named Leland Mayfield), and his ypically American parents (por- rayed by veteran actors Margaret Draper and Mason Adams) "sell" heir candy product subtly while en- cting capsule versions of life's little omedies. The name "Charms" is leverly interspersed at strategic oints during the tiny family-life dra- has without fanfare.

The popularity of this first "fun ell" endeavor was soon evidenced as Charms salesmen everywhere found hemselves suddenly stripped of their rue identities and greeted, collec- ively as well as individually, by their ustomers as "Hi, Boomer!"

The Charms song commercial (la- eled by the admen as "the second hase in the fun ads") is the brain hild of Sascha Burland, a musically riented writer, singer, and producer, ecured by Needham & Grohmann for his specific work. Burland, the cre- tor of an outstanding list of com- hercial jingles, tailored the Charms usical beat to permit deliberate and lear enunciation of the product ame, while the lyrics were fashioned to take gentle but obvious pokes at heir top competitor—Lifesavers.

Backed up by nine years' experi- nce in creating radio and television ingles as well as program themes, the ersatile Sascha announced, recently, he formation of C/Hear Services, nc. In their New York City studios he company will create and produce dvertising for clients in radio and .

The charmer (if you'll pardon the in) doing the vocal is Jan Crock- t, an attractive miss with a fresh oung singing style. The newcomer the singing commercial field is a cent Miss America Pageant finalist. gainst a Nelson Riddle type arrange- ent, the little candy is getting a ow business style "sell."

(*Please turn to page* 69)




**STORE STRATEGY** is explained and demonstrated by Globe's v.p. William W. Davis, to WEJL's Bill Pierce (c), promotion-publicity director and d.j.; and Cecil Woodland, gen. mgr.

# ONLY RADIO REACHES THE GRASS ROOTS, SAYS GLOBE

When the Globe Department Store of Scranton, Pa., recently came in for a $2 million expansion program calling for a greater advertising budget, it turned, naturally, to radio.

Naturally, because having used radio, specifically and exclusively station WEJL, for the past 10 years, Globe knew it was the only medium that could draw new business from outlying areas. The only question to be settled: What type of schedule would best carry out their new goal?

Up until three months ago, Globe's advertising on WEJL had consisted of two participations in the *Bill Pierce Morning Show* (Mon.-Fri.), sponsorship of the Mon.-Sat. (9-10 a.m.) *Globe Store Showcase*, a music and news program, and the 10-minute *Athlete of the Week* show, scheduled on Sundays, 1:30 p.m. and running 33 weeks out of the year. Purchase of every five-minute newscast on Sunday (total of eight scattered through morning and afternoon) completed the heavy-on-radio ad picture.

All of the above—with the exception of *Athlete of the Week*, which promoted men's furnishings and two segments of the *Globe Store Showcase*, one devoted to the appliance department and the other to the store restaurant—stressed the Globe in general: reminder of store hours, convenience of parking, shopping and dining under one roof, etc.

The new schedule, however, required a different approach, Globe ad executives felt. One that would not only stress the convenience of shopping at the store, but would give that extra incentive necessary to pull shoppers from distant areas.

Their solution: a saturation schedule of 30-second announcements—all on WEJL, since Globe's policy is to dominate any medium it uses—each promoting one department which was carrying a special sale or feature.

At the start of the schedule most of the spots promoted the basement shoe department. But when recently a total of a hundred 30's in just three days pulled outstanding results, Globe decided to give its other departments more extensive coverage.

Over-all success of Globe's radio advertising is attested to by this comment from store v.p. William W. Davis: "Radio is given a very specific job to do in our merchandising program, and it's accomplishments of that job is certainly a big contributing factor to the total volume we realize per year, a good deal more than any of the five other department stores in the vicinity."

# WAVE STYLE BOOKS ASK FOR 'ENGLISH'

**'Re-introduction to public of English language in broadcasting' is aim of Louisville radio/tv outlets**

**Style books for news and continuity writers outline rules and suggestions for clear and understandable copy**

A return to clear, concise, understandable English is the aim of two new style books just issued by WAVE, Louisville.

Prepared for its radio and television news and continuity writers, the WAVE manuals were published in "an attempt to carry out what we feel is broadcasting's responsibility to set a good example in the correct use of English."

"We hope that other stations will join us," said James M. Caldwell, radio program director, "in our campaign to wield the meat axe on cliches in broadcasting, and try to re-introduce to the public the English language."

The continuity style book, after setting down basic operating standards, lists a series of "do's" and "don't's" (see box) for writers to follow. The recommended WAVE approach is to try to look at the problem from the listener's viewpoint. "Write it the way you would best understand it if you were the listener. Be simple, sincere, specific, informative, enthusiastic, and believeable, and be sure you're understood."

In its news writing style book, the Louisville outlet outlines 10 guides to a good broadcast news story—clarity, brevity, simple language, descriptive wording, careful sentence structure, proper identification of names and titles, updated leads to old but usable stories, fairness, identification of sources, and proper handling of names and nicknames. Some of WAVE's suggestions to news writers:

A news writer should pause before going on to the next story and ask himself if the one he has just written is complete and clear to the listener. Does it answer all legitimate questions one might have? Could the listener re-tell the story from having heard it on the newscast? Generally speaking, if a news story is clearly written, the other ingredients of good writing are automatically there.

Not connected directly with style, but extremely important to all newscasts, WAVE reminds newswriters, is "fairness." Fairness in reporting "is not only necessary, but demanded here. A charge by one person or party against another should be balanced with an answer from the accused. If no answer can be obtained, the writer should balance the story with an explanation that the accused party was not available for comment, or declined comment."

Continuity writers are urged to take time to think out points before they write, organizing details to make the writing direct and concise. WAVE also warns: Watch the "purple prose," be conversational but not flippant, use only explanations that are essential. Also, don't use awkward adverbs—or, as Art Carney says, "At my burial, please don't say funeral-wise."

"Unlike the writer of printed matter," WAVE concludes, "the broadcast writer must remember that he is a ghost writer. That is, he is writing for one individual listener through a middleman, the announcer. Therefore, he has to keep in mind not only the listener, making sure he reaches him or her, but he also has to make sure that structurally and technically his copy and instructions are clear to the announcer and the engineer."

## DO'S AND DONT'S FOR CONTINUITY

| | |
|---|---|
| Write the way you talk | *Don't use unneeded words* |
| Put action in your verbs | *Don't overwrite* |
| Use terms your listeners can visualize | *Don't affect an overly breezy manner or style* |
| Write with nouns instead of pronouns | *Don't explain too much* |
| Make sure the listener knows who is speaking | *Don't use awkward adverbs* |
| Avoid cliches | *Don't use dialect unless your ear, and announcer's, is good* |
| Prefer the standard rather than the off-beat | *Don't inject opinion* |
| Handle humor with kid gloves | *Don't take short cuts at the expense of clarity* |

# Tv sets-in-use level remains firm

**Nielsen's March Week I study shows the tv public viewing increasing over last year to 45 hours per week**

Fall tv planners can continue to rely upon a solid sets-in-use picture.

The high viewing level trend of the past few years continues—with the public watching the screens three hours more per week over last year, bringing the total to almost 45 hours.

This is one highlight of Nielsen's annual study on cumulative audiences and usage patterns for tv viewing—part of its March Week I report. (See chart below.) Other highlights:

- More than 95% of all U.S. tv homes, or 43.211 million different households, use their tv sets during a typical week—compared with 95.6%, or 42.064 million homes using tv during the same week in 1959 and 94.5%, or 40.163 million homes during the like week in 1958.
- The average home views tv 44 hours and 56 minutes a week, with the mornings accounting for 13% of all tv viewing hours, afternoons 29%, evenings 54%, and post-midnight 4%. In 1959 the average home viewed tv 41 hours and 49 minutes per week; in 1958, 43 hours and 12 minutes weekly.
- More than half (23 million) of the tv homes use their tv sets after midnight.

**Homes using tv, by dayparts, during an average week ( 1959 vs. 1960 )**

| By dayparts | % of total viewing time 1959 | % of total viewing time 1960 | % tv homes 1959 | % tv homes 1960 | WEEKLY CUMULATIVE TOTAL No. (add 000) 1959 | WEEKLY CUMULATIVE TOTAL No. (add 000) 1960 | Avg. hrs. per home reached 1959 | Avg. hrs. per home reached 1960 |
|---|---|---|---|---|---|---|---|---|
| **Mon.-Fri. A.M.** | 9 | 10 | 62.3 | 66.5 | 27,412 | 30,058 | 5.74 | 6.27 |
| **Mon.-Fri. P.M.** | 19 | 21 | 83.1 | 83.9 | 36,564 | 37,923 | 9.38 | 10.55 |
| **Sunday A.M.** | 1 | 1 | 24.2 | 26.4 | 10,648 | 11,933 | 1.29 | 1.45 |
| **Sunday P.M.** | 4 | 4 | 62.5 | 65.1 | 27,500 | 29,425 | 2.49 | 2.64 |
| **Saturday A.M.** | 2 | 2 | 42.6 | 46.1 | 18,744 | 20,837 | 2.06 | 2.12 |
| **Saturday P.M.** | 4 | 4 | 57.2 | 64.8 | 25,168 | 29,290 | 2.45 | 2.62 |
| **All evenings** | 57 | 54 | 95.5 | 94.6 | 42,020 | 42,759 | 24.00 | 24.73 |
| **12 Mid.-6 A.M.** | 4 | 4 | 48.0 | 51.3 | 21,120 | 23,188 | 3.23 | 3.43 |
| **24 Hr. 7 Day Total** | 100 | 100 | 95.6 | 95.6 | 42,064 | 43,211 | 41.82 | 44.93 |

Source: A. C Nielsen, first week of March, each year

# 1. THIS MONTH IN NETWORK TV

**Specials scheduled during four weeks ending 28 Aug.**

| PROGRAM (NETWORK)* | COST | SPONSOR, AGENCY, DATE |
|---|---|---|
| All-Star Football Game (A) | $185,000 | Standard Oil, D'Arcy; Carling Brewing, Lang, Fisher & Stashower; Revlon, Grey; R. J. Reynolds, Esty; 8/12 |
| Hollywood Sings (N) | 125,000 | Breck (½), Reach-McClinton 8/1 |
| Jazz Age (N) | $ 20,000 | Purex, E. H. Weiss, 8/5 |
| What Makes Sammy Run: Part I (N) | 225,000 | Purex, E. H. Weiss, 8/15 |
| What Makes Sammy Run: Part II (N) | 225,000 | Purex, E. H. Weiss, 8/22 |
| Esther Williams (N) | 175,000 | Brewers Foundation, J. Walter Thompson, 8/8 |

*Networks: (A) ABC TV; (C) CBS TV; (N) NBC TV

# 2. NIGHTTIME COMPA

## SUNDAY

| | ABC | CBS | NBC |
|---|---|---|---|
| 6:00 | | FYI sust | Meet The Press Manhattan Shirts (Daniel & Charles) I-L $6,500 |
| 6:30 | | Twentieth Century Prudential (B-McC) D-F $35,000 | Time Present sust |
| 7:00 | Broken Arrow sust | Lassie Campbell Soup (BBDO) A-F $37,000 | Overland Trail (7-8) Warner-Lambert (Lambert & Feasley) W-F $24,500 (hr.) |
| 7:30 | Maverick (7:30-8:30) Kaiser Co (Y&R) Dracket (Y&R) W-F $78,000 | Dennis The Menace Kellogg (Burnett) Best Foods (GB&B) Sc-F $36,000 | Overland Trail |
| 8:00 | Maverick | Ed Sullivan (8-9) Colgate (Bates) alt Kodak (JWT) V-L $85,000 | Music On Ice (8-9) sust |
| 8:30 | Law Man B. J. Reynolds (Esty) Whitehall (Bates) W-F $41,000 | Ed Sullivan | Music On Ice |
| 9:00 | The Rebel L&M (DFS) alt P&G (Y&R) W-F $42,500 | G. E. Theatre Gen Electric (BBDO) Dr-F $51,000 | The Chevy Mystery Show (9-10) Chevrolet (Camp-E) V-L $60,000 |
| 9:30 | The Alaskans (9:30-10:30) L&M (Mc-E), Armour (FCB) Gen. Fds (B&B) Polk Miller (Ayer) A-F $77,500 | Hitchcock Presents Bristol-Myers (Y&R) My-F $39,000 | The Chevy Mystery Show |
| 10:00 | The Alaskans Chevrolet (Camp.-E.) | Lucy In Connecticut Lever (JWT) Sc-F $12,000 | Loretta Young Toni (North) alt Warner Lam (Lam & Feasley) Dr-F $49,500 |
| 10:30 | Johnny Staccato Alberto-Culver (Wade) A-F $11,500 | What's My Line Kellogg (Burnett) Sunbeam (Perrin Paus) Q-L $32,000 | No net service |

## MONDAY

| | ABC | CBS | NBC |
|---|---|---|---|
| 6:00 | | D Edwards Amer Home (Bates) N-L $9,500†† | News Texaco (C&W) N-L $6,500†† |
| 6:30 | | No net service | |
| 7:00 | John Daly News sust | D Edwards Amer Home (repeat feed) | News Texaco (repeat feed) |
| 7:30 | Cheyenne (7:30-8:30) Ralston (Gard.) Am. Chicle (Bates) Ritchie (K&E) W-F $82,500 | Charlie Farrell Show Am. Home (Bates) ScF $18,000 | Riverboat (7:30-8:30) Del Monte (McCann-E) A-F $72,000 |
| 8:00 | Cheyenne Johnson & J (Y&R) P&G (B&B) | The Texan Brown & Wmsn (Bates) alt All State (Burnett) W-F $37,000 | Riverboat |
| 8:30 | Bourbon St. Beat (8:30-9:30) Brn & Wmsn (Bates) A-F $80,500 | Father Knows Best Lever (JWT) alt Scott (JWT) Sc-F $39,000 | Wells Fargo Amer Tobacco (SSC&B) alt P&G (B&B) W-F $47,000 |
| 9:00 | Bourbon St. Beat Reynolds Metal (L&N) | Spike Jones Show Gen Foods (B&B) MoL $20,000 | Peter Gunn Bristol-Myers (DCS&B) alt R. J. Reynolds (Esty) My-F $38,000 |
| 9:30 | Adv. In Paradise (9:30-10:30) Reynolds Metals (L&N) Chevrolet (C-E) Armour (FCB) A-F $80,000 | Celebrity Talent Scouts Gen Foods (B&B) VL $32,000 | Alcoa-Goodyear Theater Alcoa (FSR) alt Goodyear (Y&R) Dr-F $39,000 |
| 10:00 | Adv. In Paradise Gen Fds. (B&B) L&M (B&B) | New Comedy Showcase Lorillard (L&N) alt Gen Foods (Y&R) Sc-F $18,000 | Purex Specials (10-11) Purex (Welas) Dr-F $225,000 Hollywood Sings (8/1; 10-11) ● |
| 10:30 | June Allyson DuPont (BBDO) Dr-F $14,000 | Purex Specials Esther Williams (8/8; 10-11) ● | No Net Service |

## TUESDAY

| | ABC | CBS | NBC |
|---|---|---|---|
| 6:00 | | No net service | |
| 6:30 | | D. Edwards Am. Home (Bates) N-L $9,500†† | News Texaco (C&W) N-L $6,500†† |
| 7:00 | John Daly News sust | No net service | |
| 7:30 | Bronco (alt wks 7:30-8:30) Brn & Wmsn Chevrolet (C-E) DuPont (BBDO) W-F $82,000 | D Edwards Am. Home (repeat feed) | News Texaco (repeat feed) |
| 8:00 | Sugarfoot (alt wks 7:30-8:30) Carnation (EWRB) Polk Miller (Ayer) W-F $82,000 | No net service | Laramie (7:30-8:30) Philip Morris (Burnett) Colgate (Bates) W-F $65,000 |
| 8:30 | Wyatt Earp Gen Mills (DFS) alt P&G (Compton) Alberto Culver (Wade) W-F $40,000 | Peck's Bad Girl sust | Laramie Del Monte (McCann-E.) |
| 9:00 | The Rifleman Miles Lab (Wade) P&G (B&B) Ralston (Gardner) W-F $38,000 | Dobie Gillis Pillsbury (Burnett) alt Philip Morris (Burnett) Sc-F $37,000 | Gas Co. Playhse Amer. Gas Assn. (L&N) Dr-F $14,000 alt wks NBC Playhouse sust |
| 9:30 | Colt .45 Chevrolet (C-E) Armour (FC&B) Whitehall (Bates) Brn&W (Bates) W-F $18,000 | Tightrope J. B. Williams Co. (Parkson) Am Tob (SSCB) My-F $39,000 | Richard Diamond P. Lorillard (L&N) alt sust |
| 10:00 | Alcoa Presents Alcoa (FSR) Dr-F $35,000 | Comedy Spot Pet Milk (Gardner) alt S. C. Johnson (NL&B) Sc-F $14,000 | Arthur Murray Sterling (DFS) alt Block (Grey) V-L $30,000 |
| 10:30 | Diagnosis: Unknown (10-11) S. C. Johnson (NL&B) Polaroid (DDB) My-F $40,000 | M Squad Am Tob (SSCB) A-F $31,000 | Diagnosis Unknown |

| | NBC |
|---|---|
| 6:00 | |
| 6:30 | |
| 7:00 | John |
| 7:30 | Mus Sum (7 |
| 8:00 | Mus Sum |
| 8:30 | Ozzi Kod Qua Sc-F |
| 9:00 | Hav (9 Car V My-F |
| 9:30 | Hav Al Ho |
| 10:00 | W Bro Mi So-L |
| 10:30 | W |

● Specials, see page 41.

††Cost is per segment. Prices do not include sustaining, participating or co-op programs. Costs refer to average show costs including talent and production. They are gross (include 15% agency commission). They do not include commercials or time charges. This chart covers per 1 Aug.-28 Aug. Program types are indicated as follows: (A) Adventu (Au) Audience Participation, (C) Comedy, (D) Documentary, (M

# GRAPH

## 1 AUG. - 28 AUG.

| | WEDNESDAY | | THURSDAY | | | FRIDAY | | | SATURDAY | | |
|---|---|---|---|---|---|---|---|---|---|---|---|
| | | NBC | ABC | CBS | NBC | ABC | CBS | NBC | ABC | CBS | NBC |
| rds Bates) (DFS) :500†† | | News Texaco ((C&W) N-L $6,500†† | | D Edwards Amer. Home (Bates) alt Philip Morris (Burnett) N-L $9,500†† | News Texaco (C&W) N-L $6,500†† | | D Edwards Parliament (B&B) alt Amer. Home (Bates) N-L $9,500†† | News Texaco (C&W) N-L $6,500†† | | | |
| ervice | | | | No net service | | | No net service | No net service | | | |
| rds one ter eed) | | News Texaco (repeat feed) | John Daly News sust | D Edwards Amer. Home alt Philip Morris (repeat feed) | News Texaco (repeat feed) | John Daly News sust | D Edwards Parliament alt Amer. Home (repeat feed) | News Texaco (repeat feed) | | | |
| ing Cann) $18,000 | W-F | Wagon Train (7:30-8:30) Ford (JWT) $78,000 | Steve Canyon sust | Invisible Man sust | Law of The Plainsman Amer. Tob. (SSCB) P&G (B&B) Midas Muffler (Weiss) Sterling (DFS) $30,000 | Walt Disney Presents (7:30-8:30) Hill (Ayer) A-L $94,000 | Rawhide (7:30-8:30) Van Camp (EWRR) Parliament (B&B) Hamm (C-M) W-F $80,000 | Cimarron City (7:30-8:30) sust | Dick Clark Show Beech-Nut Life Savers (Y&R) Mu-L $14,500 | Perry Mason (7:30-8:30) Colgate (Bates) Parliament (B&B) My-F $80,000 | Bonanza (7:30-8:30) Gen. Foods (FC&B) DuPont (BBDO) W-F $78,000 |
| ning | W-F | Wagon Train R. J. Reynolds (Esty) Nat'l Biso. (Mc-E) $38,000 | Donna Reed Campbell (BBDO) alt Johnson & J (Y&R) Sc-F $38,000 | Playhouse of Stars sust | Bat Masterson Seatest (Ayer) Hill Bros. (West Coast) W-F $38,000 | Walt Disney Presents Canada Dry (Mathes) | Rawhide Colgate (Bates) Nabisco (Mc-E) Wrigley (EWRR) | Cimarron City | John Gunther's High Road Ralston (GB&B) Dr-F $21,000 | Perry Mason Sterling (DFS) Hamm (C-M) | Bonanza segs open |
| Space bacco 30) Sewing T&B) $38,000 | Q-L | Price Is Right Lever (OBM) alt Speidel (NC&K) $21,500 | The Real McCoys P&G (Compton) Sc-F $39,000 | Johnny Ringo S. C. Johnson (NLB) alt F. Lorillard (L&N) W-F $36,000 | Producers' Choice Brla.-Myers (Y&R) alt R. J. Reynolds (Esty) Dr-F $11,000 | Man From Blackhawk Miles (Wade) alt R. J. Reynolds (Esty) W-F $48,000 | Hotel D'Paree Carter (SSCB) L&M (DFS) W-F $43,000 | Wichita Town sust | Leave It To Beaver Ralston (Gardner, GB&B) Sc-F $30,000 | Wanted Dead or Alive Brn & Wmson (Bates) Kimberly-Clark (FC&B) W-F $39,000 | Man & Challenge R. J. Reynolds (Esty) alt Chemstrand (DDB) A-F $36,000 |
| onaire Bates) ewing &B) $42,000 | Sc-F | Happy Kraft (JWT) $23,000 | Jeannie Carson P&G (Grey) Amer. Chicle (Bates) $16,000 | Zane Grey S. C. Johnson (B&B) General Foods (OBM) W-F $45,000 | Bachelor Father Whitehall (Bates) alt Am Tob (Gumbinner) Sc-F $42,000 | 77 Sunset Strip (9-10) Am. Chicle (Bates) P&G (Grey) My-F $85,000 | Video Village P&G (B&B) Au-L $5,000 | Play Your Hunch sust | Lawrence Welk (9-10) Dodge (Grant) Mu-L $45,000 | Mr. Lucky Lever (OBM) alt Brn & Wmsn (Bates) A-F $43,000 | The Deputy Kellogg (Burnett) alt Gen Cigar (Y&R) W-F $39,000 |
| t a t (Esty) (Sears 3) 37,000 | W-F | Tate Kraft (JWT) $21,000 | Untouchables (9:30-10:30) Armour (FCB) L&M (Mc-E) DuPont (BBDO) Whitehall (Bates) My-F $80,000 | Markham Schlitz (JWT) alt Renault (Kudner) My-F $39,000 | Wrangler Ford (JWT) W-F $23,000 | 77 Sunset Strip H. Ritchie (K&E) R. J. Reynolds (Esty) Whitehall (Bates) | December Bride Gen. Foods Sc-F $32,000 | Masquerade Party Block Drug (Grey) Q-L $18,000 | Lawrence Welk | Have Gun, Will Travel Whitehall (Bates) alt Lever (JWT) W-F $40,000 | Project 20 (9:30-10:30) sust |
| el Hr 0-11) eel 0) 30,000 | | This Is Your Life P&G (B&B) L $52,000 | Untouchables Ritchie (K&E) Carnation (EWRR) | Adventure Theatre sust | You Bet Your Life J. B. Williams Co. (Purkson) alt Lever (BBDO) Q-L $53,000 | Robert Taylor starring in The Detectives P&G (B&B) My-F $45,000 | Twilight Zone Gen Food (Y&R) Kimberly-Clark (FCB) A-F $36,000 | Moment of Fear (10-11) Lever (SSCB) My-F $28,000 | Jubilee, U.S.A. (10-11) Massey-Ferguson (NL&B) Polk Miller (Ayer) Mu-L $20,000 | Gunsmoke L&M (DFS) alt Sperry-Rand (Y&R) W-F $42,000 | Project 20 |
| eatre 9-11) ng 0) 30,000 | | People Are Funny Block (Bay Spector) Glenbrook (DFS) S-F $24,000 | Silents Please sust | To Tell The Truth H. Curtis (Reach-McClinton) alt R. J. Reynolds (Esty) Q-L $22,000 | No Net Service | Black Saddle Carter (Bates) Chevrolet (C-E) A. Culver (Wade-wo. W $28,000 All-Star Football (8/12; 10-conct.) ● | Person to Person Carter (SSCB) alt All State (Burnett) $000 (gratis) I-L | Moment of Fear Jazz Age (8/5; 10-11) ● | Jubilee, U.S.A. Inside Argonne (8/6; 10-12 Mid) sust | No net service | Man From Interpole Sterling (DFS) A-F $25,000 |

(Dra), (F) Film, (I) Interview, (J) Juvenile, (L) Live, (M) Misc, (Mu) Music, (My) Mystery, (N) News, (Q) Quiz-Panel, (Sc) Situation Comedy, (Sp) Sports, (V) Variety, (W) Western. †No charge for repeats.

L preceding date means last date on air. S following date means starting date for new show or sponsor in time slot.

# Philadelphia's prize reporter

The Pennsylvania Associated Press Broadcasters recently honored WRCV and WRCV-TV with six awards for outstanding news operations — the largest number won by any radio and television news department in the Commonwealth. These citations are particularly meaningful, coming as they do from a "jury" of professional broadcasters. And from the people of Greater Philadelphia comes further recognition of the superior news service being rendered by both of these stations. WRCV-TV's 11 PM News and Weather programs, for instance, attract the largest viewing audience in Philadelphia, according to Nielsen.*



## award

**First Place for Distinguished Contributions to Freedom of Information. For reporting from Trenton, New Jersey, on the July 1959 incident when one WRCV-TV newsreel camera was smashed while filming a disturbance during the last steel strike.**

## award

**Second Place for Outstanding Radio Reporting. For Tom Pettit's dramatic on-the-scene reporting of an eccentric elderly lady who barricaded herself in her home and held off authorities with a shotgun for several hours.**

## award

**Special membershi citation for Outstan ing Membership Co operation. For man news contribution made to The Associ ated Press. Specifi cally for providin A.P. members with a exclusive intervie with the sole survivo of a commercial ai line disaster nea Williamsport, Penn**

**NSI Jan-April, 1960*

# WRCV & WRCV-TV

*NBC Owned Stations in Philadelphia • Sold by NBC Spot Sales*



## ward

t Place for Out-
ding News Opera-
. For its "overall
s operation," sta-
WRCV-TV won
coveted first place
rd. This is the
est award given
the Pennsylvania
ociated Press
adcasters.

## award

Second Place for Outstanding Reporting. For the WRCV-TV overall coverage of the long steel strike. Of the 35 individual film stories made during the strike, 15 were "fed" to major NBC network news shows. This operation gave WRCV-TV more local originations than any network affiliate.

## award

First Place for Outstanding Coverage of a Special Event. For the special programming WRCV Radio broadcast during the Congressional hearing conducted in Philadelphia by Congresswoman K. Granahan.

# 3. DAYTIME COMPA

| | SUNDAY | | | MONDAY | | | TUESDAY | | |
|---|---|---|---|---|---|---|---|---|---|
| | ABC | CBS | NBC | ABC | CBS | NBC | ABC | CBS | NBC |
| 10:00 | | Lamp Unto My Feet sust | | | December Bride sust | Dough Re Mi sust | | December Bride sust | Dough Re Mi Fergens (Lr 8/30) alt. sust. sust. |
| 10:15 | | | | | | | | | |
| 10:30 | | Look Up & Live sust | | | Video Village sust | Play Your Hunch Brn. & Wmsn. alt Whitehall Colgate | | Video Village sust | Play Your Hunch Colgate alt sust Sterling alt Colgate |
| 10:45 | | | | | | | | | |
| 11:00 | | FYI sust | | | I Love Lucy sust | Price Is Right sust. Sterling alt Whitehall | | I Love Lucy sust Gen. Mills alt sust | Price Is Right sust sust |
| 11:15 | | | | | | | | | |
| 11:30 | | Camera Three sust | | | Far Horizon sust | Concentration Culver alt Lever Mennen alt Lever | | Far Horizon sust Scott alt Toni | Concentration Frigidaire Alberto Culver |
| 11:45 | | | | | | | | | |
| 12N | | | | | | | | | |
| 12:15 | | | | Restless Gun Ponds | Love of Life Esso alt H. Curtis Amer Home Prod alt Nabisco | Truth or Consequences Miles P&G | Restless Gun Armour, J&J | Love of Life Gen. Mills alt sust Amer Home | Truth or Consequences Nabisco alt sust Culver alt sust |
| 12:30 | | | | | | | | | |
| 12:45 | Johns Hopkins File 7 sust. | | | Love That Bob Ex-Lax, Johnson & J., Staley, Toni, Gen. Mills, Lever | Search for Tomorrow P&G Guiding Light P&G | It Could Be You Culver alt sust P&G alt sust. | Love That Bob Beech-Nut, Min. Maid, Toni, Hill Bros. Ponds | Search For Tomorrow P&G Guiding Light P&G | It Could Be You Miles alt sust sust |
| 1:00 | | | | | | | | | |
| 1:15 | College News Conference sust | | | About Faces Min. Maid Whitehall | No net service News (1:25-1:30) sust | No net service | About Faces Sterling Drug, Lever, Gen. Mills, Armour | No net service News (1:25-1:30) sust | No net service |
| 1:30 | | | | | | | | | |
| 1:45 | | Baseball Game of Week (partic.) (1:45-concl.) | Frontiers of Faith sust | | World Turns P&G Nabisco alt H. Curtis | No net service | | World Turns P&G Sterling alt Carnation | No net service |
| 2:00 | | | | | | | | | |
| 2:15 | | Baseball | TBA | Day In Court Ponds, Sterling, Lady Esther | Full Circle sust | Queen for a Day sust sust | Day In Court Toni, J.&J., Gen. Mills, S. C. Johnson, B-Nut | Full Circle sust | Queen for a Day sust sust |
| 2:30 | | | | | | | | | |
| 2:45 | | Baseball | Major League Baseball Baruk ½ regional Busch ½ regional | Gale Storm Ponds, Gen. Mills, Sterling, Beech-Nut | Art Linkletter Lever J. B. Williams Van Camp | Loretta Young sust P&G | Gale Storm Sterling, Ponds, Lever | Art Linkletter Scott alt Toni Kellogg | Loretta Young sust |
| 3:00 | | | | | | | | | |
| 3:15 | Open Hearing sust | | Major League Baseball various sponsors | Beat The Clock Armour, Ponds, Ex-Lax | Millionaire Colgate | Young Dr. Malone Block alt sust P&G | Beat The Clock Lever, J&J, Beech-Nut Lady Esther | Millionaire sust | Young Dr. Malone Procter Elec. Plough Sterling alt P&G |
| 3:30 | | | | | | | | | |
| 3:45 | | | Major League Baseball | Who You Trust? Lever, Armour B-Nut, J&J S. C. Johnson | Verdict Is Yours Esso alt H. Curtis Amer Home alt sust | From These Roots sust sust | Who You Trust? Ex-Lax, Ponds Whitehall, Coty Lady Esther, Gen. Mills | Verdict Is Yours sust Scott alt Toni | From These Roots sust sust |
| 4:00 | | | | | | | | | |
| 4:15 | | | Major League Baseball | American Bandstand Gen. Mills, Lever Polk Miller, Western Tablet | Brighter Day P&G Secret Storm Amer Home Prod | Comedy Theatre sust sust | American Bandstand Welch, Lever, Gen. Mills Western Tablet | Brighter Day P&G Secret Storm Gen. Mills alt Scott | Comedy Theatre sust |
| 4:30 | | | | | | | | | |
| 4:45 | | | | Amer. Band. Positan, Armour | Edge of Night P&G H. Curtis alt sust | Adventure Thea. sust | Amer. Band. Toni, Hollywood Candy, Northam War., Plough | Edge of Night P&G Sterling alt St. Brands | Adventure Thea. sust |
| 5:00 | Matty's Funday Mattel | | | American Bandstand co-op | | | American Bandstand co-op | | |
| 5:15 | | | World Champ. Golf | | | | | | |
| 5:30 | | | | | | | | | |
| 5:45 | Lone Ranger Gen Mills | Face the Nation sust | No Net Service | Captain Gallant Gen. Mills | | | Rocky & His Friends Gen Mills Kool Aid | | |

## HOW TO USE SPONSOR'S NETWORK TELEVISION COMPARAGRAPH

The network schedule on this and preceding pages (42, 43 includes regularly scheduled programing from 1 Aug. t 28 Aug., include (with possible exception of chang made by the networks after presstime). Irregularly sched

# GRAPH

## 1 AUG. - 28 AUG.

| | NESDAY | THURSDAY | | | FRIDAY | | | SATURDAY | | |
|---|---|---|---|---|---|---|---|---|---|---|
| | NBC | ABC | CBS | NBC | ABC | CBS | NBC | ABC | CBS | NBC |
| ride | Dough Re Mi sust<br>Jergens<br>Block Drug<br>(L 8/31) | | December Bride sust | Dough Re Mi sust<br>Nabisco | | December Bride sust | Dough Re Mi sust<br>sust | | Heckle & Jeckle sust<br>Gen. Mills | Howdy Doody<br>Nabisco alt sust<br>sust |
| ige ams st | Play Your Hunch<br>Coty<br>alt sust<br>Colgate | | Video Village sust | Play Your Hunch<br>Colgate<br>Miles alt Heinz | | Video Village sust | Play Your Hunch<br>Colgate alt sust<br>Colgate alt sust | | Mighty Mouse sust<br>Colgate alt sust | Ruff & Reddy sust<br>Gen Foods |
| cy | Price Is Right<br>Frigidaire<br>alt Sterling<br>Heinz alt Culver | | I Love Lucy sust<br>U. S. Steel alt sust | Price Is Right<br>Lever alt sust<br>Miles alt sust | | I Love Lucy<br>Best Fds alt sust<br>Gerber alt Kodak | Price Is Right<br>Lever alt sust<br>Culver alt sust | | Lone Ranger<br>Gen Mills<br>sust | Fury<br>Sweets Co.<br>Gen Foods |
| on | Concentration<br>Miles<br>Nabisco alt Brillo | | Far Horizon sust | Concentration<br>sust<br>alt Lever<br>Heinz alt Whitehall | | Far Horizon sust | Concentration<br>Miles alt Lever<br>Lever alt<br>Brn & Wmsn | | I Love Lucy sust | Circus Boy<br>Miles alt Nestle<br>sust |
| life it Pred | Truth or Consequences<br>Heinz<br>sust | Restless Gun<br>Gen. Mills, Hill<br>S. C. Johnson<br>Ponds | Love of Life<br>sust alt Toni<br>Amer Home | Truth or Consequences<br>sust<br>P&G | Restless Gun<br>S. C. Johnson<br>Ponds, Lever,<br>Min. Maid | Love of Life<br>Lever<br>Gen Mills alt sust | Truth or Consequences<br>Frig. alt sust<br>P&G alt Whitehall | Lunch With Soupy Sales<br>Gen. Foods<br>(8/27 S) | Sky King<br>Nabisco | True Story<br>sust<br>Sterling Drug |
| | Could Be You<br>Whitehall alt sust<br>Heinz alt sust | Love That Bob<br>Armour, Sterling<br>Min. Maid, Toni<br>J&J | Search for Tomorrow<br>P&G<br>Guiding Light<br>P&G | It Could Be You<br>Miles alt Nabisco<br>P&G | Love That Bob<br>Beech-Nut, J&J<br>Coty, Armour<br>Gen. Foods | Search for Tomorrow<br>P&G<br>Guiding Light<br>P&G | Could Be You<br>Frigidaire alt sust<br>P&G alt Brillo | | Saturday News sust | Detective Diary<br>Sterling Drug<br>sust |
| rice ow sust | No net service | About Faces<br>Er-Lax, Ponds,<br>S. C. Johnson<br>Lever, Beech-Nut | No net service<br>News<br>(1:25-1:30) sust | No net service | About Faces<br>S. C. Johnson<br>Lever, Hill Bros<br>Armour, Ponds<br>Sterling | No net service | No net service | No net service | | Mr. Wizard sust |
| ns ds ng | No net service | | As the World Turns<br>P&G<br>Pillsbury | No net service | | World Turns<br>Best Foods<br>Gen Mills<br>alt Stand. Brands | No net service | | | |
| Cle | Queen for a Day<br>sust<br>sust | Day In Court<br>Gen. Fds., Lever<br>J&J, Coty,<br>Beech-Nut | Full Circle<br>Toni alt sust<br>sust | Queen-Day<br>sust<br>sust alt Heinz | Day In Court<br>Lever, Armour<br>Min. Maid, Toni<br>Beech-Nut, Er-Lax, Ivy | Full Circle<br>Lever alt sust<br>sust | Queen for a Day<br>Nabisco alt sust<br>Culver alt Block | | Baseball Game of Week<br>Falstaff, Colgate<br>State Farm Ins.<br>Gen. Mills<br>Sp-L $6,000,000* | |
| ther e ns ar | Loretta Young<br>Nestle alt sust<br>Frigidaire alt sust | Gale Storm<br>Staley, Gen.<br>Mills, Lever, J&J | Art Linkletter<br>Lever alt Drackett<br>Pillsbury | Loretta Young<br>Nestle<br>alt P&G<br>Heinz alt P&G | Gale Storm<br>J&J, S. C. John<br>son, Armour,<br>Gen. Mills | Art Linkletter<br>Lever Bros<br>Bauer & Black<br>alt Armstrong | Loretta Young<br>sust<br>P&G alt sust | | | |
| u | Young Dr. Malone<br>Plough, B&W,<br>Heinz, Jergens | Beat The Clock<br>Johnson & J.,<br>Lady Esther,<br>Gen. Foods | Millionaire<br>Stand. Brands<br>alt sust<br>Drackett alt sust | Young Dr. Malone<br>Miles alt Culver<br>P&G alt sust | Beat The Clock<br>Beech-Nut, Lever<br>Armour, White-hall | Millionaire<br>Colgate alt sust<br>sust | Young Dr. Malone<br>Coty alt Menner<br>Sterling alt Nabisco | | | |
| ours nds t it | From These Roots<br>sust<br>Brn. & Wmsn.<br>alt sust | Who You Trust?<br>Ponds, Gen. Fds<br>Lever, B-Nut,<br>Toni, Armour | Verdict Is Yours<br>Sterling alt Lever<br>Toni alt<br>Amer. Home | From These Roots<br>sust<br>Jergens alt sust | Who You Trust?<br>Gen. Mills, Ponds<br>Staley, Beech-Nut, S. C. John<br>son, Whitehall | Verdict Is Yours<br>Gen Mills<br>alt sust<br>Lever | From These Roots<br>sust<br>Plough alt sust | | | |
| ay & rm Prod | Comedy Theatre<br>sust | Amer. Band.<br>Lever, Gen Mills<br>B.-Nut, Welch<br>Armour, Holly-wood Candy | Brighter Day<br>P&G<br>Secret Storm<br>Rem. Rand<br>Amer Home | Comedy Theatre<br>sust | Amer. Band.<br>Welch, Gen.<br>Mills, Lever,<br>Toni, Polk Miller | Brighter Day<br>Best Foods<br>Secret Storm<br>Amer Home Prod<br>alt Stand. Brands | Comedy Theatre<br>sust<br>sust | | Natl.-Amer. League Baseball<br>Gillette<br>Sp-L $2,750,000* | |
| ght & lt | Adventure Thea<br>sust | Ame. Band.<br>Plough, Northam<br>Warren, Toni<br>Pontiac, Western<br>Tablet | Edge of Night<br>P&G<br>Pillsbury | Adventure Thea<br>sust | Amer. Band.<br>Armour, Alberto<br>Culver, Plough<br>Western Tablet | Edge of Night<br>J. B. Williams<br>Amer Home<br>alt<br>Sterling | Adventure Thea<br>sust | | | |
| | | American Bandstand<br>co-op | | | American Bandstand<br>co-op | | | | | |
| | | Rocky and His Friends<br>Gen Mills<br>Kool-Aid | | | Rin Tin Tin<br>Gen Mills<br>Kool-Aid | | | | | |

*These are package prices and include time, talent, production and cable costs.

l programs appearing during this period are listed well, with air dates. The only regularly scheduled pro- ms not listed are: *Tonight*, NBC, 11:15 p.m.-1 a.m., nday-Friday, participating sponsorship; *Sunday News Special*, CBS, Sunday, 11-11:15 p.m.; *Today*, NBC, 7-9 a.m., Monday-Friday, participating; *News* CBS, 7:45-8 a.m. and 8:45-9 a.m., Monday-Friday. All time periods are Daylight Saving.

WTHI-TV
the
Number One
single station
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in
America!

WTHI-TV is a single station market of 217,400 TV homes.

An advertising dollar on WTHI-TV delivers more TV homes than many dollars in a multiple station market.

CBS TELEVISION

WTHI-TV
CHANNEL 10
TERRE HAUTE,
INDIANA

Represented by THE BOLLING CO.

## CANADIAN PAY TV

(*Continued from page 33*)

tenth of the coin-box-equipped tv sets in Etobicoke are tuned to a pay tv film on an average evening. This assumes that a 30-40% film does equal amounts of business on each of its three or four nights, which is obviously not the case. Tuesday nights, according to Trans-Canada Telemeter's director of operations Bill Crampton, is still a low gross night for the paid system, at least partly explained by the hefty entertainment competition from commercial tv during the regular season. Saturdays and Sundays—with a matinee each, and three or four showings respectively of the feature film—are big days.

It's the multiple-channel character of Telemeter which makes it loom large as a tv competitor. Telemeter now transmits three separate program services over its 95 miles of leased Bell Telephone coaxial cable. As a rule, two of these programs are films on channels A and B that require payment (so far $1 for a feature, 75¢ for one special Golden Gloves boxing show, 25¢ for children's matinees; prices can be adjusted at any time). Channel C can usually be viewed free, and it offers a program of local community news, weather, previews of films on the other channels, panel discussions, public service productions and sponsored films.

In practice this means that while "North by Northwest" was getting its 36% audience on 13-16 March on channel B, "Cash McCall" was its first competition (it ran 11-13 March) on channel A, followed by "Gigi," which was shown 14-17 March. So from this it appears that two films are each doing somewhere between 10-15% business on any given night. It follows then that about 25% of the subscribers' sets are tuned to paid-for films on an average night (discounting any free viewing on channel C).

This could represent an alarming loss of commercial tv audience for at least two peak hours a night. Films are usually transmitted during the week at about 7 p.m., with a repeat at around 9 p.m. Weekends the schedule is advanced to include one or two earlier showings and a matinee.

But paying viewers may even spend more than a two-hour average watching Telemeter films because of the recognized tendency of people to stay with it and watch the second showing of the film at no extra charge, just as they do in theatres.

What do the guinea pigs of Telemeter's test think about pay tv?

To some extent this question is academic since all subscribers, in varying degree, are paying to watch films. Every dollar in coins is taken as a measure of their approval. Naturally this involves the most closely guarded of Telemeter's secrets and guessing is rampant. From various indications and a brief survey, CANADIAN SPONSOR calculates the average Telemeter subscriber spends well over $10 a month on films, more likely $15. (The unverified average of one small sample was $17 a month.)

The head of one subscribing household revealed he was astounded to discover that in one month his family had spent $22 for films on Telemeter (they must have seen all but six films that month). Immediately he issued orders to cut this in half, but the family hasn't managed this yet.

Another family spokesman, with two young children, reported he spends about $17 a month on Telemeter films. He figures this is less than he used to pay for baby sitters.

Another man said his family spends about $12 a month in the coinbox, of which he directly contributed only $5; his wife invested the other $7 on nights when he was out. He also mentioned a phenomenon reminiscent of the early days of commercial tv: two or three neighbors, all Telemeter-equipped, often gather around one set to watch a paid film.

Telemeter's collection routine was originally based on the assumption the coinbox would hold a maximum of $48. It is known that several boxes have been collected with well over $50, so the collection schedule has been advanced from once every 60 days to a 6-week cycle.

From 21 July to 7 July inclusive Telemeter showed 14 different feature films. It is reasonably certain that many subscribers saw nearly all of them. Some subscribers are actually on record as having viewed every one of the 28 films a month.

*Editor's note: Part Two in the pay tv story, dealing with Telemeter's growth and the people behind it, will appear in next week's issue.*




## The big switch is here! WTVM is moving to Channel 9 in September!

We will operate on 316,000 watts power . . . broadcasting from a tower whose beacon is 1,760 feet above mean sea level, located 16 air miles southeast of Columbus, Georgia. We know our coverage will be *great* . . . and we will announce the figures soon!

In the meantime, we invite *you* to *estimate* the total number of TV homes we will cover!

The closest estimate to the actual number of TV homes in the new WTVM coverage area will receive 10 shares of stock in Tom Huston Peanut Company (Tom's Toasted Peanuts) of Columbus.

To prove you can't lose on WTVM, *every entry* will receive a souvenir gift box from Tom Huston Peanut Company!

All entries must be in Columbus not later than September 15, 1960. In case of ties, the entry with the earliest postmark will win. The decision of our judges will be final.

Get out your slide rule! Put on your thinking cap! Write a number (a big, BIG number) on a postal card, with your name and address. Send to Department "Wow!", WTVM, Columbus, Georgia.

### Helpful Hints!

- **WTVM will be Georgia's second largest TV market!**
- **WTVM will broadcast from the tallest tower in Georgia!**
- **WTVM will be one of the top 15 markets in the South!**

## CHANNEL 9
**Columbus, Ga. ABC-NBC**

*Only full time primary ABC station between Atlanta and the Gulf! 82% unduplicated audience! Top NBC programs!*

WTVM

Your Entertainment Is Our Business
TELEVISION
A Division Of Martin Theatres

*Now ready for fall schedules!*

**Call your ADAM YOUNG man for top ABC-NBC availabilities!**

*Ask about combination rates on*

**WTVC CH. 9 Chattanooga, Tenn.**

*Another Martin Television Outlet*

*The No. 1 night time station in Chattanooga!**

** March, 1960 ARB*

# What local radio techniques should be applied to national

**R. J. Bennett,** *general manager, WAVE, Baltimore*

Most local salesmen, whether intentionally or unwittingly, use the marketing approach in their sales pitches. In other words, they are familiar with the potential advertiser's products or services, they know his sales objectives, and therefore can offer down-to-earth, practical advice on the way his station should be used to fulfill the advertiser's marketing objectives.

I realize that this is far more difficult to achieve on the national scene. But in my experience, some station reps are much more interested in selling time than the advertiser's products. This is extremely shortsighted, because only the first sale is made on trust. All subsequent sales are made on results. Reps should be interested in the client's marketing strategy and objectives.

Local advertisers generally know almost immediately how successful a radio flight is. Their gauge is the cash register, and when it jingles happily, they know the station is doing a good job.

It is much more difficult for a national agency to discover how well a station is moving merchandise. Often they never find out, which in good part explains the prevalence of rating



*Selling geared to advertiser's product, sales objectives, strategy*

buying. There is one way a national rep can overcome this drawback: that is to get the station to make up evidence reports and then take these reports to appropriate people at the agency and client.

Reports can be statements of supermarket managers, the client's own district sales managers, or reports from wholesalers and distribution on the increased movement of merchandise. They can be the volume of proof-of-purchase items, such as box tops, received as the result of special contests and promotions. They can be the volume of mail or phone calls solicited by other contests or tie-ins. But it is possible to give the national advertiser what his local counterpart accepts as a matter of course—knowledge of the effectiveness of a campaign on any station.

Most local salesmen are paid on a commission basis, while most reps remunerate their men with straight salaries. All salesmen, being human, need incentives of various sorts, and what will stimulate a salesmen more than a bundle of juicy greenbacks hanging tantalizing in front of him? Our rep pays on a commission basis, which is undoubtedly one of the major reasons behind its excellent selling record.

**Bill Venell,** *national sales manager, WPBC, Minneapolis-St. Paul, Minn.*

Many informed quarters—including the radio/tv trade press—have expressed amazement that while local radio sales are booming throughout the country, national spot radio is stagnant, or at best, shows mild increases.

Contrary to much popular opinion, I don't believe that it is because national advertisers and their agencies have been derelict in recognizing the tremendous advantages and effectiveness of the spot radio medium.

I believe that a great deal of the onus lies in the fact that radio is sold different on the local level, and obviously the local way is the better way. Therefore, it follows that national salesmen, that is the reps, could learn a great deal from their local sales brethren.

Good local salesmen sell creative ideas, not merely units of time! By creative ideas, I don't mean fancy, abstract concepts. I refer to a plan of action that will take in consideration the advertiser's product, the kind of people it should be appealed to, and the way the radio station will integrate these two factors in to a campaign that will reach the largest amount of these logical prospects



*Local stations sell their advertisers sales plans, not mere units of time*

with a message tailored to best motivate them. It may involve a copy approach.

Admittedly, this type of creative sale is more difficult on the national scene. But it can be accomplished. Our rep has done it for us.

Too many national salesmen forget that a station's own sound is one of its best selling points. Locally, most merchants are familiar with a station's programing, or have only to turn on a radio set to tune in any particular program. Many local salesmen now carry transistor radios at all times for such a purpose.

**James L. Rubenstone,** *national sales manager, WIMJ, Philadelphia*

One of the big differences between local sales and national spot selling is too often, one of basic approach and attitude. However, a good local or a good national salesman knows that his job is never done.

With most national reps, the actual situation is slightly different. Each salesman has his own list of agencies to cover, and when there is no new business breaking anywhere, there is a temptation to sit back and wait for the phone to ring. Since he has a number of markets, surely something will break somewhere in the entire U. S. Before relaxing, the rep salesman should mentally answer: A. Do

# sales?

know pretty well every single spot uyer in all my agencies. B. Have made any calls this week on buyers ho aren't, at the moment, active? This is a good time, when they're ot rushed, to fill them in on station acts and results.) C. Have I made any missionary calls recently? It is uestion C that is usually ignored. oo often, a negative answer would pply, even if it was "Have I made *ny* missionary calls?"

Our rep, like the good local sales- nen, never sits back. When they can't et any further with the timebuyer, hey call upon the account executive, r even the client himself. And this s not bitterly resented, as might often e supposed. As long as the upper chelons are approached with new nd creative ideas to better use radio, nd the agency is kept informed, even lient calls are applauded when the urpose is to induce the advertiser to ut *new* money into the medium.

Fertile territory for our national epresentatives have been agencies who specialize in print and never or arely use radio spot. Maybe some ever used radio because they don't nderstand the medium and its ad- antages, or don't know how to use t. And others, because a radio rep adn't pitched them on the medium ithin human memory!

And, of course, clients who adver-



*Approach every type advertiser, regardless of budget or past use of medium*

ise substantially in other media, but ightly or not at all in radio, have roven worth the effort. Our own ep's high success has been in win- ing client sales managers, rather than dvertising managers, taking the posi- ion that radio should be an exten- ion of the client's local sales force in n market.

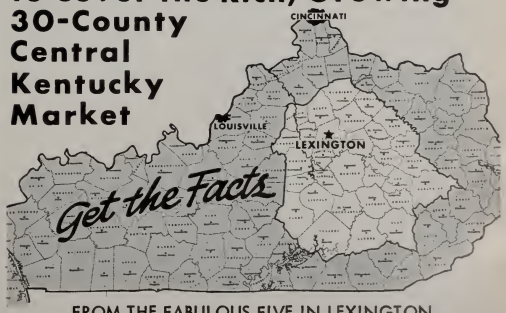




You've Got to Head for the Finish Line to be in the Money!

Your campaign will finish in the money if you start by buying broadcast IN Lexington. In all the world, only Lexington broadcasters effectively influence the $445,793,000 retail purchases made by 559,200 people in the growing 30-county Lexington trading area. Get your share of $657,165,000 consumer spendable income by buying broadcast IN Lexington . . . Don't head the wrong direction in planning your next campaign.

You Have to Buy LEXINGTON to Cover the Rich, Growing 30-County Central Kentucky Market




FROM THE FABULOUS FIVE IN LEXINGTON

WBLG ★ WLAP ★ WVLK ★ WKYT-TV ★ WLEX-TV

**TV TAB**

(*Continued from page 32*)

section which includes this small independent and non-committed group.

One network man estimates this non-committed segment of the population is no more than 20% of tv's total audience, but political campaigning will have to reach the 100% to get through to the 20%. That's why saturation spot drives will supplement major network appearances. And it's also why some political admen are thinking of network spot carriers during prime nighttime periods as well as spot package plans which give them favorable frequency discounts.

The networks will be particularly wary of devices, gadgetry, and rigged discussion this year, and all of them are agreed that none of these can be used in any of the time which they make available without charge.

"We're not censoring," as NBC TV's Bill Hedges says, "but we're also not going to be accused of phony presentations. Nor will any party be permitted to play hob with pre-emptions and ride herd on our program structure." The network's policy is to permit no more than two pre-emp tions of any program period—fiv minute or longer—and just because party asks for a certain time peri by no means ensures it'll be given.

A CBS TV spokesman points ou that some politicians have learned th hard way that they shouldn't pr empt top-rated shows because of pul lic resentment against them. Politico are also being more careful this yea about the days on which they wan to have their candidates appear. Sun day is out of the question, they fee because of the religious proclivity o the Southern Bible Belt. The ne works say the two major parties ar most interested in Wednesday, fo lowed—in this order—by Thursday Tuesday, Friday, Monday, Saturda

The networks prefer — and th think the candidates and the publ will, too—a simple, direct presenta tion of major candidates discussin issues alone or in debate. But on network realist maintains that neithe party has learned how to handle thi kind of exposed-views situation we enough to keep an audience. H thinks the parties—even if they ar able to use those 19 hours of prim time which the networks will giv them—would be hard put to fill mor than an hour or two each week in th six-to-eight-week campaign.

His guess, therefore, is that the fre time offer—providing, of course, tha Senate Joint Resolution 207 pass this month—will be whittled to some thing approximating the ABC T suggestion: rotating one hour weekl among the networks for a total o nine hours or three hours per ne work, with half of each hour going t the GOP and to the Democrats.

The campaign is bound to be on of test involving precedents. If Con gress passes the waiver for equa time, the results of the one-year mora torium will be perused by the FC At that time, recommendations ma be made for this waiver to be a pe manent stipulation.

Industry observers tend to agre that the combination of free and pai time for the candidates will give th public the best showcase in politica history. They predict that the majo contenders will reach new heights o accomplishment with this electroni debating device, but that some of th quickie, slogan selling in announce ments may zoom them downward t new political lows.


Two More Surveys

**AGREE**

In Minneapolis-St. Paul it's

**WPBC**

| | Conlan* | Verifak** |
|---|---|---|
| Station A | 23.8 | 20.3 |
| Station B | 20.1 | 18.6 |
| Station WPBC | 18.3 | 16.7 |
| Station D | 9.1 | 9.7 |
| Station E | 7.3 | 7.6 |
| Station F | 6.4 | 7.2 |
| Station G | 4.9 | 6.3 |
| Station H | 3.1 | 4.4 |
| Station I | 2.6 | 3.4 |
| Station J | 2.6 | 3.1 |
| Station K | 1.8 | 2.7 |

*Note identical relative standings in the market*

***Verifak—Average all day share—May 1960*

**Conlan—Average all day share—June 1960*

AM-FM **WPBC** Adult Radio

*William V. Stewart*
*WPBC President*

*Broadcast Time Sales*
*National Representatives*

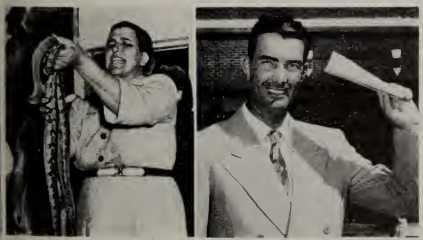


*Lake spent over 100 days in Alabama's Kilby Prison observing prison life — and the prisoners themselves — firsthand. His reports sparked appointment of a special commission of the Alabama legislature which is bringing about a complete revamping of the Alabama penal system.*



*Lake stayed on the "Phenix City" story continuously for six-and-a-half months . . . from the time of the murder of the Alabama attorney general nominee and the calling out of the national guard to the final indictment of 1500 persons and the demise of "America's Wickedest City."*

## Former City Editor of The Birmingham News . . . Ace Reporter for Miami Herald



*(Left) While reporting on a snake-handling cult which had come into Alabama, Lake observed snake handlers demonstrating their faith by handling live copperheads. Two worshipers were killed . . . and Lake's stories helped lead to new state laws designed to prevent such rites.*

*(Right) Lake carried on a one-man crusade and appeared before the pardon and parole board 14 times and secured the assistance of "The Court of Last Resort" on behalf of Ellis Fewell, sentenced to 30 years imprisonment for murder. After seven years Lake finally won a full pardon for Fewell.*

# CLANCY LAKE

## named News Director for WAPI & WAPI-TV



Clancy Lake, the man who shocked America with his coverage of the Phenix City cleanup . . . The man who spent 3 months in prison to report on conditions in the Alabama Penal system . . . The man who worked seven years to free a convicted murderer he knew was innocent. . . . has now turned his news reporting abilities to broadcast news and it is with pride that WAPI and WAPI-TV announce his appointment as News Director.

# WAPI

**TELEVISION AND RADIO, BIRMINGHAM, ALABAMA**

**WAPI-TV** Represented nationally by Harrington, Righter & Parsons

**WAPI-Radio** Represented nationally by Henry I. Christal



# "He's a Bear..!"

That's what they say in Frankfort (Kentucky, that is) about the radio station that serves the state's largest single-station market!

**WFKY**

**250 watts**

**1490**

Frankfort also is the State Capitol, and the home of Schenley, National and "21 Brands" distilleries, where they make more whiskey per capita than any other place on earth.

Call HOLLINGBERY!

**THE HORTON-KINCAID STATIONS**

Home office: Top of the Phoenix Hotel, Lexington, Kentucky



# WASHINGTON WEEK

1 AUGUST 1960
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**The FCC has departed from its custom of issuing preliminary financial reports on radio and television industries:** these reports have customarily been released considerably earlier in the year.

A commission spokesman said that this year final reports of earnings in these industries would be the only ones issued, and that they are **not expected in any case before mid-August.**

There is considerable significance in the explanation. Fact is, the Commission has been taking people away from this sort of work.

It is another illustration of the fact that all FCC energies have been channeled into backing up its new tough attitude toward regulation. Congress has been somewhat backward about supplying enough funds. Many legislators wanted to point to the industry with alarm and it was convenient to have so-called FCC lassitude as a whipping-boy.

**The excellent job done by the networks in covering the national conventions could revive what appeared to be a dead bill.**

Neither Oren Harris nor any member of the House Commerce Committee of which he is chairman showed any disposition to push the Senate-passed bill amending Sec. 315, the political equal time section.

The bill would lift that section entirely with respect to presidential and vice presidential candidates, so the networks and stations **would not have to give equal time for Lincoln-Douglas debates, etc.**

Key Congressmen have already been expressing satisfaction with convention coverage and with network plans for covering campaigns. But many of these plans depend on House passage of that neglected bill.

The House doesn't come back into session until 15 August, one week after the Senate, and a clear picture of prospects for the bill will not be possible until the lawmakers gather.

**The FCC commissioners weren't too far apart on what to do about programing:** opposition to the staff recommendation that the Commission set up over-all standards stations must follow was general among those who will do the actual voting.

On the other hand, there was substantial agreement that stations should be required to live up to programing promises made voluntarily when applications were made for licenses.

As has been reported from time to time on this page, the majority still appears to **favor an affirmative showing by a licensee or an original applicant as to community needs.** Also to be required—if this view prevails, as still seems likely—would be a narrative description of how these needs would be met by the applicant.

Then the applicant would be held to his commitments, or would be required to give a convincing explanation of why he departed from his plans. This is where the new Complaints and Compliance Division would come into the act.

Each week, the Commission has been arguing things through a little bit farther. Although it appeared impossible that final action would come in this final week before the August recess, **a series of announcements might reasonably be expected in September.**



*A round-up of trade talk, trends and tips for admen*

# SPONSOR HEARS

1 AUGUST 1960
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SPONSOR
PUBLICATIONS INC.

**Don't be surprised if one of the intercontinental air services switches its account.**

It'll be due to the old story: strong opposition from below due to the fact that the boss is letting **a close friendship at the agency color his evaluation.**

Traffic and earnings haven't been as good as the competitions' of late.

**Revlon, which controls a block of the Schick electric shaver stock, has started calling the plays with decided vigor.**

Among the latest moves: (1) ordering that Schick **headquarters be shifted from Lancaster, Pa., to New York;** (2) offering **McKesson-Robbins a franchise** to handle the shaver in the **wholesaler's distribution area.**

**Here's a theory voiced along Michigan Avenue as to why major accounts never quite settle down in Chicago branches of New York-headquartered agencies:**

- When a new business pitch is made the team is generally **top-heavy with New York brass.**
- The pitch is usually on the basis of **New York know-how and facilities.**
- After the account is landed, it is dumped into what is generally a **not-so-strong Chicago branch,** where it just sits **waiting for direction from New York.**
- New York meantime has gone on to greater heights and **forgets about the new account out in Chicago.**
- Some midwest accounts have become wise to this jabberwocky and are **demanding their accounts be handled out of the agency's New York office.**

**A rep discovered last week that this procedure doesn't endear one to a timebuyer: disclosing that somebody else got a better buy on a station competitor of the rep's.**

The timebuyer in question, after finding this was so, upbraided the rep for "raising doubts about my being hep to what was going on."

**Some marketers hold that a manufacturer of durables takes a calculated risk when he commits himself to a quasi-institutional advertising contract a year in advance.**

The market for the products can change radically meanwhile and he finds himself up against the **clamor from his brand managers for part of that already committed money that they can put to other promotional uses.**

Such a situation is described as prevailing at the moment within **one of the big appliance companies.**

**A New York metropolitan account has given the relations with its agencies an odd twist:** The advertiser's tv spokesman checks among suppliers and others on **how they feel toward certain of the executives in the agencies.**

**Look for U.S. Tobacco,** as part of its diversification sprint, **to get into the candy bar business.**

It just acquired nut packaging firms in **Philadelphia and on the westcoast.**

**U.S. Tobacco has lots of cash on hand to make outright buys.**



# Absinthe Frappé

## ...Old New Orleans Favorite




*As served at Lafitte's Blacksmith Shop*

**Easy to make:**

Fill 10-oz. tumbler with finely crushed ice. Pour in a dash of simple syrup, a dash of anisette and 1½ jiggers of any absinthe substitute, such as Herbsaint. Drip water over ice until tumbler is filled.

Voilà—frappé! If you prefer it served as a cocktail, remove ice.

## *WWL-TV... new New Orleans Favorite*

Romper Room, WWL-TV's standout morning show, delivers the audience at the lowest cost-per-thousand of any kid show in the New Orleans market—even lower than afternoon kid shows.

It makes sound sales sense to catch the kids in the morning before mom goes to shop—not in the late afternoon, when she has already completed her day's shopping. ARB (April, 1960) shows Romper Room leading all competition with a 9 rating.

*Represented nationally by Katz*

**WWL-TV** CBS
NEW ORLEANS

# NEWS & IDEA WRAP-UP

**SMALL WAR IN BIG WAY** was skillfully accomplished by WLW tv stations in Cincinnati in 30-minute film of Battle of Gettysburg. Here, dir. Carlos Mittag (l) works with cameraman Norm Denlinger on table miniatures



**WELL-STASHED** in Philadelphia trust company vault is WBIG's WBIGLAND currency to be used in upcoming contest. Keeping guard over station's (l-r) Harvey Miller, Dean Tyler, Jerry Stevens is "Miss WBIGLAND"



## ADVERTISERS

**Schlitz (JWT) is becoming sponsor in a national news str for the first time.**

It's buying into *Doug Edwards a the News.* Involved is a 10% redu tion in the price of the program.

**National spot radio activity o of the midwest the past week i cluded a farm implement fir and a battery manufacturer.**

They were: John Deere & C (Gardner, St. Louis) and Ray-O-V (Howard Monk, Rockford, Ill.).

For those who rank their marke according to population, here a the figures issued by the Cens Bureau for the leading 25 cities.

| RANK | CITY | 1960 POPULATI |
|---|---|---|
| 1. | New York | 7,710.3 |
| 2. | Chicago | 3,492.9 |
| 3. | Los Angeles | 2,448.0 |
| 4. | Philadelphia | 1,959.9 |
| 5. | Detroit | 1,672.5 |
| 6. | Houston | 932.6 |
| 7. | Baltimore | 921.3 |

**NEWEST SPECIES IN CLEVELAND ZOO**—is man; this particular one answering to name of Swingin' Sweeney, new KYW evening personal nabbed and put in captivity by an alert listener, who followed clues broadcast by the station during the week preceding Sweeney's first st



| | | |
|---|---|---|
| . | Cleveland | 869,867 |
| . | Washington, D.C. | 746,958 |
| . | St. Louis | 740,424 |
| . | Milwaukee | 734,788 |
| . | San Francisco | 715,609 |
| . | Boston | 677,626 |
| . | Dallas | 672,117 |
| . | New Orleans | 620,979 |
| . | Pittsburgh | 600,684 |
| . | San Antonio | 584,471 |
| . | Seattle | 550,525 |
| . | San Diego | 547,294 |
| . | Buffalo | 528,387 |
| . | Memphis | 491,691 |
| . | Denver | 489,217 |
| . | Cincinnati | 487,462 |
| . | Atlanta | 485,425 |
| . | Minneapolis | 481,026 |

**amm's Beer retained its #1 osition in ARB's Best-Liked ommercial June talley.**

Johnson's Baby Powder moved in- second place and Piel's Beer held wn the third spot.

Here is how the survey lines up:

| NK | BRAND | % COMMERCIAL MENTION |
|---|---|---|
| . | Hamms Beer | 8.5 |
| 2. | Johnson Baby Powder | 5.0 |
| 3. | Piels Beer | 4.0 |
| 4. | Dial Soap | 3.9 |
| 5. | Burgermeister Beer | 3.6 |
| 6. | Dodge | 3.4 |
| | Seven-Up | 3.4 |
| 8. | Ford | 2.7 |
| 9. | Ivory Soap | 2.5 |
| | Mr. Clean | 2.5 |
| 11. | Kelloggs | 2.4 |
| 12. | Fizzies | 1.8 |
| | L & M Cigarettes | 1.8 |
| | National Beer | 1.8 |
| | Snowdrift | 1.8 |
| 16. | Kraft Foods | 1.7 |
| 17. | Post Cereals | 1.4 |
| 18. | Gillette | 1.3 |
| 19. | Falstaff Beer | 1.2 |
| | Plymouth | 1.2 |
| 21. | Brylcreem | 1.1 |
| | Chevrolet | 1.1 |

**Campaigns:**

• **Air France** (BBDO) has embarked on its most intensive campaign to advertise its off-season economy package. The air line will use radio spot announcements in 10 major markets including New York, Chicago and Los Angeles.

• **The Dow Chemical Company** has planned a major introduction program that will total several million dollars for Handi-Wrap, a transparent sandwich wrap. The company will train its sights on the lunch box wrap market, and will push the product on the *Dow Hour of Great Mysteries* and other network tv shows. The campaign will break nationally in October. Agency: Norman, Craig & Kummel.

• **Bon Ami** (Cole, Fischer & Regow), **Seeco Records** (Lee-Myles Associates) and **Allied Record Manufacturing** (Hixon & Jorgensen) have joined for a record premium program. The album, *Bon Amigo*, consists of Jose Melis hits. The consumer encloses $1.00 with either a hanger or package from a Bon Ami product to receive an album. The program will be promoted on the *Jack Paar Show*, starting mid-September and run for about 30 days.

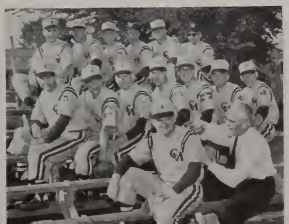
• **The Northwest Plaster Bureau** (Kraft, Smith & Ehrig) launched a year long campaign on KOMO-AM-TV, Seattle. Radio plans call for weekend announcements; the tv cam-

**AWAIIAN HEYDAY** lasted week during SAI's Hawaiian promotion at Cincinnati opping center. Here, sta.'s Ron Britain (l), s young dancers, accompanist listen in on ll from Islands-vacationing Jack Reynolds






**TRACK NIGHT** for WNEW, N.Y., which was recently honored at Yonkers Raceway. Awarding transistor radio to winning driver Billy Haughton: (r-l) sta.'s v.p.-g.m. John Sullivan with wife and sports dir., Kyle Rote



**GOING TO BAT** is Campbell-Mithun's (Mpls.) softball team, out to win for clients as well as agency. Sewing client logo on team captain Bob Anderson: bd. chmn. Ray Mithun

paign is directed to housewives on a daytime schedule, Wednesday through Saturday.

## AGENCIES

**NAB's Tv Code Review Board subcommittee pointed a critical finger at agencies responsible for bra and girdle commercials.**

The subcommittee granted that there's been much improvement in the presentations of personal products commercials, but reported that the bras and girdles were still somewhat outside the pale of acceptance.

**Agency appointments:** The Mennen Company appointed **Tatham-Laird** for Speed Stick deodorant for men, Afta Shave lotion, Quinsana, Athlecin, and four new products; estimated billings at start: $750,000 . . . Chrysler Corporation's Airtemp Division transferred its account from Detroit to **Grant's** New York office . . . Chicago Dodge Retail Selling Association to **BBDO** . . . Ruberoid Co., all divisions, to **Kastor Hilton Chesley Clifford & Atherton** . . . Frith Corporation, for its Fashion Firsts, to **Parsons, Friedmann & Central** . . . California Physician's Service, billing $150,000 to **Gumpertz, Bentley & Dolan** . . . Catalina Savings & Loan Association, to **S. J. Kossack,** Tucson . . . Boston Safe Deposit and Trust Co. appointed **Mogul Williams & Saylor,** N. Y.

**Thisa 'n' data:** The **Nielsen Coupon Clearing House** broke ground for a new headquarters building in Clinton, Iowa . . . **Allied Advertising,** Cleveland, recipient of an AFTRA citation for the best radio commercial of 1959-60.

**Admen on the move: Alex Osborn,** co-founder of BBDO, resigned from the board and executive committee . . . **John V. McAdams** elected to president, and **Howard C. Allen** to vice chairman, Albert Frank-Guenther Law . . . **Olin W. Hoskins** appointed executive vice president, Robert Haas Advertising . . . **Frank L. Woodruff** named vice president, Lennen & Newell . . . **Rodney Albright, James Hayes** and **Frank Reed,** elected vice presidents, SSCB . . . **Dermott McCarthy,** to vice president, Y&R . . . **William S. Robinson** and **Carlton Zucker** named vice presidents, Leo Burnett . . . **Richard L. Eastland,** appointed vice president, Campbell-Ewald . . . **Arthur E. Petersen,** to vice president, Peitscher, Janda Associates, from Vance Publishing.

**More about personnel: Helen Gordon,** appointed creative director, Liller, Neal, Battle & Lindsey, Atlanta . . . **David Wedeck** appointed associate media director and **Richard Gershon** named assistant media director, B&B . . . **Lois Henriksen,** named media director, Stone & Simons, Detroit . . . **Jack M. Bristow,** appointed account supervisor Sheaffer Pen, BBDO . . . **John H. Fogarty,** named manager, BBDO, Cleveland . . . **Marcus E. Smith,** named planning director, Mid American Advertising . . . **Paul D. Barker,** to business development director, S. J. Kossack . . . **Elizabeth Mitchell,** appointed media buyer for Rexall, BBDO, Los Angeles . . . **David B. Smart** and **Philip P. Young, Jr.** named account executives, NL&B . . . **Neal Waldman,** to Robert Hass, as account executive . . . **Bates Hall,** named account executive, DCS&S . . . **David A. Clitter,** to account executive, Kae Algyer Advertising . . . **Henry Hager, Glen Gardiner, Robert Wilkinson** and **William Davidson** to MacManus, John & Adams . . . **Lawrence A. Nelson** to assistant account executive MacManus, John & Adams.

## FILM

**The newsletter is becoming an increasingly important media for commercials producers in which they can talk about their clients and services.**

Latest producer to come out with a monthly newsletter is **Videotape Productions** of New York with a four page booklet called *Tape Measures,* first published in July.

Another producer with a newsletter is HFH Productions which specializes in animation comment.

Ampex also covers station-produced tape commercials in its monthly newsletter.

**Sales:** CNP's *Jim Backus Show* to Carling's in 51 markets plus station sales to KNXT, Los Angeles; WB[illegible] TV, Chicago, and WABC-TV, [illegible] York . . . Jax Beer adds Tulsa, Wi[illegible]ta Falls, Beaumont, Jackson, [illegible] Monroe to its line-up for Screen Ge[illegible] *Manhunt* . . . Screen Gems' *Two Fa[illegible] West* to Utica Club beer in Syrac[illegible] Utica, Albany, Plattsburgh, and B[illegible]hamton . . . Pacific Gas & Elec[illegible] (BBDO) returns to KRON-TV, [illegible] Francisco in Ziv-UA's *Tombs[illegible] Territory* . . . UAA individual [illegible]tures as special programing sole[illegible] WFGA-TV, Jacksonville; WTVJ, [illegible]ami; KTBS-TV, Shreveport; KH[illegible] Honolulu; KODE-TV, Joplin; KS[illegible] TV, Shreveport; KCOP, Los Ange[illegible] WREX-TV, Rockford; WHO-TV, [illegible] Moines; WFMB-TV, Indianap[illegible] KTVO, Ottuma, and KAKE-[illegible] Wichita.

**More sales:** Official Films' *Great Headlines of the Century* to KR[illegible] TV, Los Angeles; WBFM-TV, Ind[illegible] apolis; WXYZ-TV, Detroit; WR[illegible] TV, Rochester; KONO-TV, San [illegible] tonio; KCRA-TV, Sacramen[illegible] WTVJ, Miami; WGN-TV, Chica[illegible] WJZ-TV, Baltimore; WBZ-TV, [illegible] ton; KYW-TV, Cleveland; WF[illegible] Youngstown; KDKA-TV, Pittsbur[illegible] WFBC-TV, Greenville; WMCT-[illegible] Memphis; KELP-TV, El Pa[illegible] KTRK-TV, Houston; KSL-TV, [illegible] Lake City; KOMO-TV, Seatt[illegible] KTVK, Phoenix, and KLAS-TV, [illegible] Vegas . . . Ziv-UA's second year[illegible] *Lock Up,* now in 173 markets; [illegible] Kroger (Campbell-Mithun) on WH[illegible] TV, Louisville; WDAF-TV, Kan[illegible] City; KSD-TV, St. Louis, and WL[illegible] TV, Lexington. Also Iowa Ele[illegible] (Ambro) on WOI-TV, Des Moi[illegible] Molson's (MacLaren) on WGR-[illegible] Buffalo; and WCNY-TV, Waterto[illegible] Miles on KNXT, Los Angeles; Bl[illegible] woods Dunlop Tire on WRAL-[illegible] Raleigh; Texas State Optical [illegible] KFDM-TV, Beaumont; plus stat[illegible] WWLO-TV, New Orleans; KMID-[illegible] Midland; KVIQ-TV, Eureka; KV[illegible] TV, Redding; WJBF, Augu[illegible] WLOS-TV, Asheville; KVOS-TV, B[illegible] ingham; KELO-TV, Sioux F[illegible] KFSD-TV, San Diego; KGNC-[illegible] Amarillo, and WFMJ-TV, Youn[illegible] town.

**Tape:** RAC tv tape recorders h[illegible] been delivered to date to the foll[illegible] ing U. S. broadcasters and produc[illegible] Graphic Pictures, Chicago [illegible] KSTP-TV, St. Paul (2); WL[illegible]

vansville, Indiana; Mark Armistead, Hollywood (2); WJXT, Jacksonville; KOCO-TV, Oklahoma City; WSBT-TV. South Bend; KTHV-TV, Little Rock; WMAR-TV, Baltimore; WSB-TV, Atlanta (2); Reeves Sound raft, Danbury, Conn.; KWTV, Oklahoma City; KFSD-TV, San Diego; TUL-TV, Tulsa; KOB-TV, Albuquerque; KXLY, Spokane; WCHS-V, Charleston; WHDH-TV, Boston 2); WAVY-TV, Portsmouth; PHO-TV, Phoenix; WTSN-TV, Milaukee (2); KBTV, Denver (2); eeves Sound Studio, N. Y. (8); TOP-TV, Washington, D. C. (2); TBC-TV, Austin, Texas; WTMJ-V, Milwaukee; KHQ-TV, Spokane; FIL-TV, Philadelphia; WFBM-TV, dianapolis (2); WTVR, Richmond; BAL-TV, Baltimore; WTRF-TV, heeling; WBAP-TV, Fort Worth, d NBC (12).

**lore tape news:** Delivery of 23 **ideotape** recorders, including 13 U. S. stations and four to produc-s, brings world delivery total to 53. Stations include WAST-TV, Al-ny; KTLA, Los Angeles; KOMU-V, Columbia; WRBL-TV, Colum-us; WTVJ, Miami (2); KYW-TV, leveland; WTHS-TV, Miami; LOS-TV, Asheville (2); WPTA-V, Roanoke; KARK-TV, Little ock, and KIMA-TV, Yakima, Wash-gton. Four machines went to Sports etwork, N.Y.C. . . . **Giantview Gen-al Television Network** has ac-uired control of **Tapes Unlimited,** New York producer.

**rograms and production:** ABC lms' three new additions to syndi-tion availabilities are *John Gun-er's High Road, Exclusive!,* and *ounterthrust* . . . Goodson Todman ll have the initial film of *Las Vegas* ailable in 90 days.

**ommercials: Henne and Kauf-an,** 244 Madison Avenue, N. Y., ppointed sales representatives of lix the Cat Creations' commercial rtoon division . . . **Abe Levitow** ppointed associate producer and su-rvision director for UPA pictures . . **Music Makers** completed work commercials for American Beer a VanSant Dugdale . . . **William Cornish** joined sales and produc-n staff of tv film commercial de-rtment. Sarra.

**Promotion:** CNP's Pony Express is coordinating its promotions with the centennial celebrations this week.

**International sales:** ITC's *Danger Man* to the CBC English network for Labatt's (J. Walter Thompson) and *Interpol Calling* to the CBC French network . . . Ziv-UA shows sold through **International Television Programs (ITP)** as follows: 12 programs to Televisora de Costa Rica; seven to Television Savadorena, El Salvador; four to Panemena de Radiodifusion, Panama; four to Radio HIN, Dominican Republic; 10 to NATEC for Curacao, Aruba, and Port-Au-Prince telecast; three to Television del Norte, Monterrey; for all the rest of Mexico, 12 shows to Telesistima Mexicana; *Target* to Shell Oil and *Bat Masterson* to Kellogg and Fresh Milk Cooperative, in Puerto Rico; 10 programs to Television Pan Americana, Lima; two to Zuriguel Associates, C.A., Caracas; one to Propaganda Epoca, Bogota; 10 to Radio Rio Ltda, Brazil (dubbed into Portuguese); also, five programs to Kansai Television Broadcasting, Dentsu Advertising or JOEX-TV, Tokyo, Japan; five to ATV, Sydney, and GTV, Melbourne; five to TVW Ltd., Perth; one to Queensland Television Ltd., Brisbane; additionally, programs were sold to Oy Mainas Tauchер, Helsingfors, Finland; Degeto, Frankfurt, Germany; Television Suisse; Vllamse Televise, Belgium; Movierecord, Madrid; Philipps Portugesa, Portugal, and Arabian American Oil Company, Iran; others were 16 sales to Canadian stations in Yorkton, Quebec, Halifax, St. John, Vancouver, and Moncton.

**Strictly personnel: Ray Junkin,** president, **Harold Hackett,** v.p., **Walter Smith,** v.p., and **Jack Anderson,** secretary, are the officers of newly-formed **Program Sales, Inc.,** 15 E. 48th St., N. Y. . . . **James Bogans** named syndication traffic manager of Screen Gems . . . **Irving Lichtenstein** to special events activities and promotional merchandising supervisor of NTA.

## NETWORKS

**ABC Radio proposes to add a new feature to its programing come 3 October: 55 minutes a week of 90-second vignettes dealing with a wide assortment of themes.**

The taped bits will be sprinkled between 1-5 p.m. Monday through Friday.

Affiliates will be free to spot them anywhere they wish during the afternoon. Some of them may be sold for local sponsorship.

Agencies will be urged to fit the product to the vignette. For instance, if a vignette deals with cooking a food would make a nifty companion.

The price per block of nine vignettes per week across the board will soon be available to prospects.

Title of the vignettes: *Flair.*

**ABC TV expressed confidence last week that it would be able to get *Queen for a Day* started on its network 5 September.**

In other words, the show's alliance with NBC TV would end as of 2 September.

NBC has been claiming that Queen's commitment is binding through January.

**NBC TV will let its affiliates know this week what four nighttime programs are available to them for the sale of local minutes this fall.**

The likely foursome: *Riverboat, The Outlaws, Michael Shayne* and *Laramie.*

They're all subject to recall if the time is sold by the network.

**Here are TvB's estimated expenditures for the top 10 brand advertisers in network tv during May, followed by top 10 company advertisers, as compiled by LNA-BAR:**

| RANK | BRAND | GROSS TIME COSTS |
|---|---|---|
| 1. | Anacin Tablets | $821,004 |
| 2. | Texaco, Inc., General Promotion | 671,953 |
| 3. | Dristan | 648,779 |
| 4. | Ford Passenger Cars | 646,146 |
| 5. | Pall Mall Cigarettes | 609,788 |
| 6. | Phillies Cigars | 597,644 |
| 7. | Bayer Aspirin Tablets | 596,698 |
| 8. | Winston Cigarettes | 497,356 |
| 9. | Camel Cigarettes | 477,863 |
| 10. | Tide | 469,044 |

| RANK | COMPANY | GROSS TIME COSTS |
|---|---|---|
| 1. | P&G Co. | $3,953,704 |
| 2. | American Home Products Corp. | 2,784,201 |
| 3. | Lever Brothers Co. | 2,182,396 |

| | | |
|---|---|---|
| 4. | General Motors Corp. | 2,043,083 |
| 5. | Colgate-Palmolive Co. | 1,786,932 |
| 6. | General Foods Corp. | 1,705,306 |
| 7. | Sterling Drug, Inc. | 1,394,469 |
| 8. | R. J. Reynolds Tobacco Co. | 1,346,950 |
| 9. | Ford Motor Co. | 1,266,694 |
| 10. | Texaco, Inc. | 1,018,110 |

**Net tv sales:** The *Miss America Pageant,* a two-hour special on **CBS TV,** 10 September will be sponsored by **Philco Corp., Toni Co.,** and **Oldsmobile;** Philco will sponsor coverage of the parade . . . **Warner-Lambert Products Division** bought a participation in NBC TV's *Riverboat.*

**Thisa 'n' data: Mutual** begs leave to say its sale of the convention-election package to Liggett & Myers was according to set policy of selling only 80% and with no discounts . . . **ABC TV** distributing to the trade presentation gavels with the printed legend "ABC Daytime—Judged Your Best Buy" . . . **CBS** plans to erect a new headquarters building in mid-town New York.

**New Mutual affiliates:** KDUB, Lubbock, Texas; WEEP, Pittsburgh; WHBO, Tampa; KJOE, Shreveport; KOKX, Keokuk, Iowa; WGEA, Geneva, Ala.; WPTX, Lexington Park, Md.; WMSR, Manchester, Tenn.; WEAT, West Palm Beach.

**Financial report: AB-PT** reports estimated net operating profit at $5,653,000 or $1.35 a share, an increase of 45% over the $3,886,000 or 90¢ a share for the 1959 first six month period.

## REPRESENTATIVES

**A 15-station network has been formed to facilitate the handling of spot radio sales in the state of Oregon.**

Known as the Big-O, it includes these stations: KGRL, Bend; KURY, Brookings; KYNG, Coos Bay; KFLY, Corvallis; KORE, Eugene; KAJO, Grants Pass; KLAD, Klamath Falls; KMCM, McMinnville; KBOY, Medford; KNPT, Newport; KKID, Pendleton; KQEN, Roseburg; KSLM, Salem; KODL, The Dalles; KTIL, Tillamook.

The Tri-Mart and Jefferson Empire stations will continue to be sold in two or three-station combinations.

**Rep appointments—stations:** WALB-TV, Albany, Ga., and WJHG-TV, Panama City, Fla., to **Venard, Rintoul & McConnell** for national representation . . . WTOD, Toledo, and WTRX, Flint, to **Broadcast Time Sales** as national representative . . . KRKO, Everett, Wash., KMO, Tacoma, and KOL, Seattle to **H-R.**

**New company: New England Spot Sales,** a rep firm to cover that region's radio and tv stations primarily, has been opened with offices in the Statler Building in Boston. Charles Bell, Jr. will head the firm.

**Expanding: PGW** has enlarged its New York facilities by taking additional space at 250 Park Avenue.

**Rep appointments — personnel: Neil Harold,** named director of sales research, CBS Radio Spot Sales, N.Y. . . . **Frank Beasley,** transferred to N.Y. office, CBS TV Spot Sales as account executive.

## TV STATIONS

**TvB is distributing a new booklet titled** *A Network of Facts about Daytime Television.*

Some highlights of the presentation:

- Cost per thousand homes reached by network daytime tv programs has declined 13.4% in the past five years.
- More than half of all new network advertisers in 1959 were new advertisers using daytime.
- 72 advertisers using daytime network tv came from 18 different product catagories.
- In the past five years, tv homes increased 46%, while tv homes watching daytime increased 57%.
- Total number of daytime home viewing hours in 1960 was 106,220,000 a day with the average tv home spending two hours and 21 minutes watching daytime tv every day.
- Average network weekday daytime program reaches 3,489,000 homes compared with 3,254,000 homes in 1956.

**Ideas at work:**

- **Zooom: WBRZ,** Baton Rouge. and the Downtown Exchange club are co-sponsoring Sky-O-Rama, an Air Force exhibition, in cooperation with the U. S. Department of Defense.
- **No burglars here: WNDU-TV,** South Bend, in a street promotion for the B. K. Theaters, invited people to have a try at safe-cracking. The prize, 100 silver dollars, was to go to charity if the safe was not cracked within a certain period of time. The charity prospered, for over 5,000 of the honest citizenry tried, but to no avail.

**Thisa 'n' data: WSTV-TV,** Steubenville-Wheeling, Ohio, sponsored its third annual Teen Princess contest . . . **WISN-TV,** Milwaukee, hosted a luncheon for 150 advertiser, agency and public relations personnel to promote its new hour-long daytime show *Open House on* 12 . . . **KTTV,** Los Angeles, will have exclusive coverage of the International Beauty Congress and plan for more than 15 hours of program time . . . **Gerity Broadcasting Company,** Michigan, presented Flint Junior College with $54,000 worth of tv equipment . . . **Nielsen** has signed a five-year contract with the Nihon Television Network Corp. of Tokyo, making Japan the 13th country in which the researcher's services are available . . . **Financial report: Storer Broadcasting** in its report for the second quarter of 1960 showed an increase of over 11% sales of time over the same period for 1959 and an increase in net income from $1.10 to $1.14 per share . . . **WBBM-TV,** Chicago, will have seven consecutive weeks coverage of the Chicago Bears.

**Sponsored tv special on the local front:** *I See Chicago,* an hour-long show about the Chicago area, will be aired during prime evening time on **WBBM-TV,** with Illinois Bell (Ayer) as sponsor.

**Kudos: Raymond W. Welpott, Jr.,** NBC v.p. and general manager of WRCV-AM-FM, Philadelphia, named radio-tv chairman for the United Fund Torch Drive for the second year . . . Transcontinent TV's west coast stations — **KFMB-AM-FM-TV** and **KERO-TV**—have received top recognition for their national trade publication ads from the Art Directors Club of Los Angeles . . . **KFDM-TV,** Beaumont, won the Honor Award as the best trade paper single ad in the Advertising Club of Beaumont Second

ual Ad Awards Contest.

**the personnel front: Allyn Marsh,** to v.p. in charge of new ness at U. S. Tele-Service, from Radio Sales . . . **Richard E. d,** to sales manager, WLW-C, Co- bus . . . **C. H. Topmiller,** to gen- manager, WLBW-TV, Miami . . . **omas A. Welstead,** to v.p. and ctor of general sales, WCKY-TV, Cincinnati . . . **Robert E. Met- e,** appointed managing director, DW-TV, Augusta . . . **George R. l,** named station business manager, EW-TV, New York . . . **Jack n,** appointed national sales co- inator, KYW-TV, Cleveland . . . **Bruce Copeland,** named admini- tive assistant to the managing di- or, WIS-TV, Columbia . . . **Larry berts,** to account executive, NT-TV, Seattle . . . **Frank Doyle,** ews director, KOCO-TV, Oklaho- City.

## RADIO STATIONS

**as at work: Beauty-minded: KAKC,** Tulsa, again sponsoring the winning Miss lsa contestant. For the past two rs the station-sponsored Miss Tulsa gained the Miss Oklahoma crown competed in the Miss America geant. Five station-chartered busses ry listeners to the pageant with dwiches and beverages served en- ute.

**Ah sweet mystery:** Listeners of **IL,** St. Louis, were recently in- ved in a tense mysterious contest. e reason: "I Love a Mystery eek." The promotion: audience had unravel three mysteries—a voice, e, and sound. Winners received 00.

**On the road: WPDQ,** Jackson- le, to help make the 4 July weekend safe one, sponsored an intensified -hour safety campaign. Helicopters, d patrol cars kept constant track all road conditions and relayed e information to the studio where was broadcast. State and local law forcement officers, Marine and wy pilots, and station men cooper- ed in this public service effort. The sult: not one major accident was corded during the weekend.

**isa 'n' data: KABC,** Los Angeles, roducing a new programing concept offering quite a number of personalities anchored around its news and commentary set-up . . . **WERE,** Cleveland, ran its third annual million dollar sports car Autorama . . . Named chairmen in Broadcast Pioneers: **Eli Harris,** membership; **Ireene Wicker,** program; **May Singhi Breen,** entertainment; **Dorothy Gordon,** special projects; **Henrietta Harrison** and **Bob Queen,** reception; **Bernard Platt,** publicity; **Peggy Stone,** house; **William Hedges, Frank Pellegrin, Frank Silvernail, Jeff Sparks,** and **M. H. Shapiro,** advisory committee . . . At Colorado Broadcasters Association: **Ed Kapoke** elected president of the board of directors; **Abbott Tessman,** to v.p.; **Clayton Brace,** to secretary-treasurer.

**Station acquisition:** WPCT, Putnam, Conn., purchased by Herbert C. Rise from Israel Putnam Broadcasting Co. for $100,100. Broker was Paul H. Chapman.

**Kudos: CKLW-AM-TV,** Detroit, cited by the city's police department for "valuable contributions towards public safety" . . . **KBIG,** Catalina, winner in the large station category of the nationwide competition to promote the 1960 Radio Free Europe Truth Message program . . . **WERE,** Cleveland, recipient of a Public Interest Award from the National Safety Council . . . **WMGM,** New York, given an Award of Service to Youth by the Brownsville Boys Club . . . **John E. Davis,** KBIM, Roswell, N. M., announcer, made an honorary citizen of Capitan, for his help in keeping parents informed as changes of school hours occured due to weather conditions.

**Station staffers: Harold Sundberg,** appointed general manager, WMBD-AM-FM-TV, Peoria . . . **Edwin J. Stevens,** named v.p. of programing and promotion, Cleveland Broadcasting . . . **Jeffrey P. Kuklin,** to station manager, WNCN, New York . . . **Phil J. Martinez,** appointed commercial manager, KBCO-FM, San Francisco . . . **Shirley P. Simpson,** to sales staff, KPAM-KPFM, Portland.


**In Roanoke in '60 the Selling Signal is SEVEN...**

You won't get rich selling bongo drums in the Roanoke Television Market, but there are nearly 2,000,000 people who are willing and able to help you turn a neat profit on foodstuffs, toiletries, pharmaceuticals, gasoline, household products and other items.

The magic number for reaching these heavy-spending, non-Calypso folks is seven. In Roanoke, seven is *WDBJ-TV* . . . which will beat the drum for your product in over 400,000 television homes of Virginia, N. Carolina and W. Va.

WDBJ-TV has maximum power, highest tower, superior service and programming . . . to help you sell like sixty on seven.

ASK YOUR PGW COLONEL FOR CURRENT AVAILABILITIES

WDBJ-TV

Roanoke, Virginia



THE TOP STATION IN WESTERN NEW ENGLAND

WWLP

CHANNEL 22

NBC

SPRINGFIELD, MASS.

TOP RATINGS*

TOP COVERAGE*

TOP MERCHANDISING*

PLUS BONUS COVERAGE

WRLP channel 32
BRATTLEBORO, VT.
GREENFIELD, MASS., KEENE, N.H.
* G.P. HOLLINGBERY HAS DETAILS

# Tv and radio NEWSMAKERS



**Terry R. Rice** has assumed his duties a advertising manager of A.S.R. Products, division of Philip Morris. He will be i charge of all advertising for Gem Razor and blades, Pal Injector and its blades an Supreme products. Rice had been associated with Borden Milk and Ice Cream Co for the past eight and one half years an left as assistant director of national adver tising. Previously he held the positions of national advertising manager for all media and air media for the dairy company



**Robert F. Agne** has been named marketing research director at Harold Cabot & Co., Boston. His responsibilities will include both the planning and conducting of marketing research projects for the agency and client companies. Agne was senior marketing analyst at Gillette Safety Razor Co. before joining the advertising agency, and prior to that manager of market research for Sealright-Oswego Falls Corp. He served as chairman o the A.M.A. committee which revised the chapter operation manual



**Richard Beesemyer** has joined KNXT Los Angeles, as sales manager. He come to the station from CBS Spot Sales, New York. This is a newly created position which is designed to offer greater servic on the sales management level. Beesemye served with KNXT from 1956 to 1958 a an account executive and then became as sociated with the Chicago office of CB Spot Sales. Prior to his first affiliation with KNXT, the new sale manager was a member of the KHJ-TV, Los Angeles, sales staff



**Frank Brill** has been appointed manager of the New York office of MCA TV Film Syndication Division. He will report to David Sutton, vice president of the division. Brill moves into his new post after five years as an account executive with MCA. Prior to this association, he was with United Television Programs as an account executive in the sales department. The new manager began his career as a performer, and later became an account buyer for a company which produced tv short subjects.

# WHAT HAPPENS WHEN A NATION SPENDS MORE ON GAMBLING THAN IT SPENDS FOR HIGHER EDUCATION?

If you can find any Romans around, ask them. They lived pretty high on the hog in their day. That is, until some serious-minded neighbors from up North moved in. The rest is ancient history.

*You'd think their fate would have taught us a lesson.*

Yet today we Americans spend twenty billion dollars a year for legalized gambling, while we spend a niggardly four-and-a-half billion for higher education. Think of it! Over four times as much! We also spend six-and-a-half billion dollars a year for tobacco, nine billion dollars for alcoholic beverages, and billions more on other non-essentials.

*Can't we read the handwriting on the wall?*

Our very survival depends on the ability of our colleges and universities to continue to turn out thinking men and women. Yet today many of these fine institutions are hard put to make ends meet. Faculty salaries, generally, are so low that qualified teachers are leaving the campus in alarming numbers for better-paying jobs elsewhere.

In the face of this frightening trend, experts estimate that by 1970 college applications will have doubled.

If we are to keep our place among the leading nations of the world, we must do something about this grim situation before it is too late. The tuition usually paid by a college student covers less than half the actual cost of his education. The balance must somehow be made up by the institution. To meet this deficit even the most heavily endowed colleges and universities have to depend upon the generosity of alumni and public spirited citizens. In other words, they depend upon *you.*

For the sake of our country and our children, won't you do your part? Support the college of your choice *today.* Help it to prepare to meet the challenge of tomorrow. The rewards will be greater than you think.

---

It's important for you to know what the impending college crisis means to you. Write for a free booklet to HIGHER EDUCATION, Box 36, Times Square Station, New York 36, New York.

ADVERTISING COUNCIL PUBLIC SERVICE

*Sponsored as a public service*
*in co-operation with The Council for Financial Aid to Education*

HIGHER EDUCATION
KEEP IT BRIGHT

# The seller's viewpoint

*Why can't timebuyers establish a better rapport with station operators and their representatives? asks Robert W. Ferguson, executive vice president and general manager, WTRF-TV, Wheeling, West Virginia. Concentrating specifically on the area of market research, Ferguson outlines the valuable types of market statistics and distribution and sales information which station people provide buyers who haven't the time for personal visits, but who are anxious to make maximum contributions to their clients' campaigns.*



## WHAT VALUE MARKET DATA?

One of the areas in which I feel there could be greater mutual understanding between station operators, their reps, and the timebuyers with whom they deal is market research.

Of course the obvious way for agency people to check the validity of market claims is through fact-finding visits. Most station operators welcome such market tours and I'm an advocate of this direct "on-the-scene" type of contact. It's been my experience that the agency people who take time and trouble to personally check markets and stations are the most knowledgeable ones. Visits to border or tri-state markets are even more important since often sales and distribution figures are not complete because of being credited to different or several regional offices.

Understanding of the make-up of the various markets around the country is vital to timebuyers. We realize that a timebuyer, who has to buy schedules in 200-or-so markets, cannot be completely familiar with all of them. So station managers and their representatives devote a great deal of time to working up material on their markets to simplify the problems of the ad agency timebuyers.

But for some reason not readily fathomed, it seems that, rather than some agency people appreciating the efforts of the various station people for their contributions, a great deal of the market information supplied by these people is looked on with suspicion.

Yet we station operators and the station reps working for us spend a great deal of time, money, and effort in compiling brochures, market statistics and other pertinent material specifically to provide agency personnel with up-to-the-minute data on our markets.

Granted, the agency people don't have to use the information we submit, but they should have market data which will provide validated coverage claims, accurate tv homes served information, audience buying power in the market, and distribution and sales information which should be absolutely essential knowledge for any timebuyer before making a decision for his client.

We realize that timebuyers are responsible for buying a number of markets and it is specifically for this reas that we try to provide documented information of t make-up of our market and the station's role in that mark

Obviously, when we make a pitch for schedules in a m ket we put up our finest front. But this is a front that based on facts and figures and can be readily checked. I sure that when an ad agency makes a bid for new bu ness it parades its finest presentations, sparkling with best ideas its creative personnel can dream up. But basic substance of both presentations is the ability to liver on a steady, continuing program.

What we try to provide for the agency buyers is a ti saving device. We and our reps know the market; we kn programing, the viewing audience, the audience breakdo in its various forms, the type of advertising that is ri for various viewers. Consequently, we can offer the ti buyer our knowledge and judgment and help him m maximum contributions to his client's campaign.

Perhaps agency timebuyers, in the pressure of their j feel that stations submit too much material too oft Again, this is likely a case of the conscientious station erator trying to provide the timebuyers with what they is important data for him. Certainly stations do not g the expense of working out complicated brochures, stati cal charts and other market facts because they li nothing else to do. The station operator and his stat rep are the pulse of what is happening in each market. is the trend they are trying to observe and report to timebuyer so that in turn he can correlate the changes w the requirements needed for his particular client and pr uct in various markets.

There should be a rapport between station operators their reps and the timebuyers concerning market study make-up which I hope will eventually emerge on a ba of belief, trust and a mutual understanding of mut problems.

## HARMS

(Continued from page 39)

So enthused are advertising offi-
als with the latest upward swing in
harms Candy sales, plans are being
)ndered to extend their campaign to
her markets.

The $200,000 budget spent in radio
uring the past year will be upped by
)me $50,000 come fall, according to
)other company vice-president, How-
d A. Heinsius.

Other media are also being studied
)r the expanded program. "Possibly
levision," says Heinsius who reveals
at the "I Want Some Charms" song
ill be heard on radio stations in the
etroit and Los Angeles locales in the
ry near future.

The radio stations currently shar-
g in the promotion of the Charms
mpaign are WPEN and WFIL in
hiladelphia; WEEI, Boston; WBBN,
hicago and WNEW, WMGM, and
'OR in New York City. Although
)ots are bought "across the board,"
insure a broad audience, extra em-
hasis is placed on stations with a
reater share of homemaker listeners
n the popular theory that women do
ie family shopping.

In the metropolitan area, for in-
ance, the bulk of the advertising
)ney went to WOR—for this rea-
)n. Here, the spot schedule rotated
n a four-week heavy saturation of
2 announcements per week—alter-
ating with a four-week light sched-
le of seven per week. This regimen
observed without a break through-
ut the year. Time slots on other ra-
io stations were bought in 13-week
ycles with an average of 16 to 18
)ots a week.

In all stations the commercial sell
the same with the exception of Chi-
ago where the additional charge for
re-recorded e.t.'s forced the adver-
sers to seek another approach.
lere, radio personalities with a flair
)r the light touch are sought in an
ffort to present a sparkling "live"
ersion of the written copy. In these
ommercials, the revised copy stressed
ie flavor and low calorie content of
ie product.

Merchandising also figures promi-
ently in the success of the campaign,
ccording to the advertiser. Addi-
)nal sales were registered in places
here stations tied-in attractive dis-
lay baskets of the packaged confec-
)n in area supermarkets.

## DAYTIME NET TV

(Continued from page 37)

morning 5,161,000 have watched; be-
tween 9 a.m. and noon 12,964,000.
The morning tv audience total is 14,-
796,000 women viewing.

In the afternoon, 26,744,000 wom-
en watch—16,358,000 between noon
and 2 p.m., 15,302,000 between 2 and
4 p.m., and 17,030,000 between 4 and
6 p.m. The total daily audience in-
cludes, therefore, 29,251,000 different
women, but they represent only
37.3% of all persons viewing televi-
sion at these times. The rest are men
(18.8%), children (32%) and teen-
agers (11.9%).

Of particular interest to advertisers
in view of this large audience are the
figures on rates. The cost-per-telecast
of the average weekday network
quarter-hour program has increased
only 5.8% since 1956, from $15,400
to $16,300, and represents a decrease
in cost since 1958 ($19,600).

TvB has issued another presenta-
tion, "The Woman in Your Life . . .
A Daytime Rendezvous," as a com-
panion piece to the "Network of
Facts." It is designed to show adver-
tisers "why national advertisers in-
vested a record $426,600,000 in day-
time tv in 1959 . . . why daytime
viewers and the households they man-
age represent an important market
for almost every product . . . why
there is more opportunity for sales
productivity and advertising economy
today in daytime television than ever
before."

The presentation notes that women
are the chief influence in household
purchases, accounting for the final
sales decision in over 98% of the pur-
chases of children's apparel, and are
consulted on more than 68% of the
neckties, shirts, shoes, socks, pajamas,
underwear, and handkerchiefs men
decide to buy. Women influence 92%
of all grocery purchases, and have
much to say in over 75% of car pur-
chases more than eight out of 10 drive
cars, (as many women as men visit
service stations).

Women, in more than nine out of
10 cases, make the actual decision to
purchase bathroom supplies, blankets,
carpets, coffee, furniture, and soap.
They are a strong factor in at least
80% of the sales of soft drinks,
clocks, electrical appliances, motion
picture tickets, and toys.

"The woman in your life," TvB
tells prospective advertisers, is one of
a group who spends $160 billion a
years in goods and services, controls
65% of the nation's private wealth,
and earns $45 billion a year.

As TvB adds up all the figures,
50.4% of all Americans over four
view daytime tv. That's 78,361,000
different persons, or "more people
than live in Great Britain, France or
Germany, viewing just daytime tele-
vision."

## FLYING A

(Continued from page 35)

from the rugged-looking guy and
snuggling, euphoric woman who drive
into the Flying A station to gas up
their convertible and zoom off down
the road. At that point the quality
angle takes over and the screen is
filled with footage of the gigantic,
new Flying A refinery in Delaware,
said to be the most advanced in the
world.

The radio commercials are all e.t.'s
except for "Melody Mileage" and
those spots put on by local dealers,
for which the company sends copy to
be delivered live. The e.t.'s open with
the brief jingle, "The man with drive
gets more power with new Flying A,"
belted out by a vocal group. Then the
announcer moves in and explains
how, thanks to the new refinery, Fly-
ing A has come up with a "super-
premium gas that doesn't cost extra."
Or, if regular gas is preferred, Flying
A has the highest octane of all, the
announcer adds.

At a series of "Soaring Sixties"
sales meetings, Tidewater re-intro-
duced its dealers to the man with
drive and filled them in on this year's
bigger-than-ever campaign. A special
film was presented dramatizing the
advertising, marketing, and sales pro-
motions in the offing. The film's tv
section consists of a skit called "The
Saga of Hapless Harry."

It depicts a dejected young man
hanging up his telephone after being
turned down for a date. Then he
chances to look at his tv screen while
a Flying A commercial is in progress.
He sees the man with drive, con-
tented female at his side, and cheers
up immediately. Chest expanded,
muscle flexed, he's ready to take
off for the Flying A station, and
victory.

# SPONSOR SPEAKS

## How many neglected food markets?

Are the distribution patterns of the big food chains unfairly penalizing many important radio/tv markets?

According to information reaching SPONSOR recently a number of broadcasters are becoming increasingly alarmed by the practice of such grocery giants as A&P and Kroger in crediting all sales to the distribution point rather than the point-of-sale city.

Radio/tv men in Wheeling, West Virginia, and Mobile, Alabama, to name but two examples, insist they're getting the short end of the advertising stick, because sales in their markets are being credited to outside purchasing centers.

How prevalent is this practice? How many injustices are caused by it? SPONSOR proposes to make and publish a thorough study of the problem. Meanwhile, we'll welcome comments from stations, agencies, and advertisers about this troublesome question.

## Local radio at the Conventions

Our congratulations for enlightened and "localized" radio coverage of the political Conventions at Los Angeles and Chicago go to a whole host of stations and station groups.

In terms of building local community interest in these national political gatherings, radio has never done as fine a job.

The Convention crews of Westinghouse Broadcasting, Corinthian, Taft, Triangle, and RKO groups brought valuable Convention sidelights to the people at home, and effectively supplemented radio network coverage.

In addition, the special Convention coverage arranged for by Metropolitan, Meredith, Transcontinent, and many independent or individual stations provided a breadth and depth of reporting to the grass roots which exceeded even tv's well-publicized efforts.

It was another striking example of radio's local vitality and service at the community level.



**THIS WE FIGHT FOR:** *Constant efforts, especially by broadcast stations, to simplify the paper work in radio/tv spot, and thus enable agencies to buy the air media more easily.*

## 10-SECOND SPOTS

**Fox story:** Received from Chicago the following: "At the annual board meeting of Fox Deluxe Foods, Inc., Wm. J. Fox, former president, was elevated to chairman of the board. Joseph J. Fox was made president and Paul M. Fox, vice president. Other officers were re-elected as follows: Bert E. Fox and Peter L. Fox, vice presidents, and Gerald M. Zopp, secretary and treasurer." *Whazopp?*

**More fox:** The release continues, "Fox, with headquarters in Chicago, in the frozen foods business, primarily [processes] turkey and chicken dinners . . ." *Small wonder.*

**Used car department:** A usually reliable SPONSOR staffer reports hearing the following want ad on WVNJ, Newark. "For sale, 1928 Model 'A' Ford, excellent running condition. Priced to sell, take over payments."

**Creative programing division:** WARL-FM, Arlington, Va., takes a lead over other contenders with this schedule:

6 a.m. "Music to wake up to"
7 a.m. "Music to eat breakfast to"
8 a.m. "Music to send the kids to school with"
9 a.m. "Music to dust by"
10 a.m. "Music to wash to"
11 a.m. "Music to iron by"
Noon. "Music to eat lunch with"
1 p.m. "Music to take a break with"
2 p.m. "Music to watch tv with"
3 p.m. "Music to keep kids quiet after school with"
4 p.m. "Waiting for father to come home music"
5 p.m. "Music to cook dinner by"
6 p.m. "Music to have dinner by"
7 p.m. "Good music"
8 p.m. "Other music"
9 p.m. "Music to do homework with"
10 p.m. "Music for lovers"
11 p.m. "Music for tired lovers"

**Call of the bard:** Note from Phil Stone, CHUM, Toronto: "It used to be that boxers all turned to the restaurant or night-club business. Now they're going into acting. Archie Moore is in "Huckleberry Finn." Ingemar Johansson is in "All the Young Men" and Primo Carnera can be seen in "Hercules Un-Chained." *They found out about it from the wrestlers.*

*verywhere people are saying . . .*




ITALIAN STATE TOURIST OFFICE




# WGAL-TV

is favored by viewers in Lancaster-Harrisburg-York, plus Gettysburg, Hanover, Lebanon, Chambersburg, Lewistown, Carlisle, Shamokin, Waynesboro, and many other communities. Profit-proved for advertisers, this multi-city market is important to your selling plans.

**WGAL-TV**
*Channel 8*
**Lancaster, Pa.**
**NBC and CBS**

STEINMAN STATION
Clair McCollough, Pres.

*Representative:* The MEEKER Company, Inc. New York • Chicago • Los Angeles • San Francisco

BROWN & WILLIAMSON

# SETS THE PACE

IN 30-MARKETS BUY!

**THE RUSH IS ON!**

*Also bought by*

- **PET MILK in 7 markets!**
- **MUTUAL FEDERAL SAVINGS & LO**
- **ORTLIEB'S BEER • O. K. VAN & STO**
- **LINCOLN INCOME LIFE INS.**

*and stations like:*

WABC-TV New York
KPRC-TV Houston
KVOS-TV Bellingham
WKBW-TV Buffalo
KVAR Phoenix
KFDX-TV Wichita Falls
KDKA-TV Pittsburgh
WCTV Tallahassee
KRON-TV San Francisco
WWJ-TV
WEAU-TV
WKRG-TV
WBZ-TV
WTVT

with new orders every day!

**ACT NOW! If your market is still open, GRAB IT while you can!**

# THE CASE OF THE DANGEROUS ROBIN"

starring **RICK JASON** as Robin Scott
"Negotiator" Extraordinary
EXPOSING FRAUDULENT
INSURANCE CLAIMS!

with JEAN BLAKE as Phyllis

A MODERN SERIES FOR
EFFECTIVE MODERN PROGRAMMING!



A Hazardous game with MILLIONS OF DOLLARS at stake!

The new power in TV programs....

United Artists

ZIV

ZIV-UNITED ARTISTS, INC.
488 Madison Ave.
New York 22, N.Y.

SPONSOR's 1960-61/14th annual edition
part two 1 August 1960

# AIR MEDIA BASICS

R
1960

HE UN-COMMON DENOMINATOR OF

SHAKESPEARE
CAESAR
BARNUM
TEXAS GUINAN
...WAS
SALESMANSHIP




Whatever their product . . . whatever their
, they knew how to sell it. And . . . whatever
your product, whatever your service,
LABAN STATIONS know how to sell it.
BALABAN sells . . . and people BUY!

E BALABAN STATIONS: John F. Box, Jr., Managing Director
ost Experienced Flagship Stations in the Nation
L-ST. LOUIS WRIT-MILWAUKEE / KBOX-DALLAS
tionally by Robert E. Eastman & Co., Inc. Sold Nationally by the Katz Agency, Inc.

TIMEBUYING BASICS Page 9
TELEVISION BASICS Page 85
RADIO BASICS Page 41
FILM & TAPE BASICS Page 129
TIMEBUYERS OF THE U. S. Page 147
Part I: New York & Chicago

FOR COMPLETE INDEX, SEE PAGE 7

# TELEVISION

## The Principal TASO Findings on



## *June* PROCEEDINGS *presents an exclusive report of world-wide significance*

IRE is proud to present, in June 1960 Special Issue of PROCEEDINGS, the findings of a team of 271 engineers who for 2½ years conducted studies of world-wide significance for the future of television. The *Television Allocations Study Organization* — formed by the TV industry in 1956 at the FCC's request — has exhaustively analyzed the engineering factors underlying allocation of frequencies for VHF and UHF television broadcasting.

As the number of television services grows, a better use of TV channels becomes increasingly important. TASO engineers first drew up specifications for measuring TV field strengths; then sifted data on field strengths of VHF and UHF. They have discovered reasons for hitherto unexplained deviations, and have also sought to establish a relation between field strength and picture quality.

How good are directional TV transmitting antennas? The results of extensive field tests are analyzed. To what extent do interfering signals and noise affect picture quality? How accurately can one predict an interfering field? These and other questions are answered.

So important are the TASO findings that IRE has allocated 120 pages to them. If you are not already an IRE member, we suggest you send in the coupon below to reserve a copy, for the June 1960 PROCEEDINGS will surely remain the definitive work on VHF and UHF TV for many years to come.

**List of contents:**

**BE SURE YOU READ THESE ARTICLES!**


"Television Allocations Problems" by E. W. Allen, Federal Communications Commission

"The Television Allocations Study Organization"—a Summary of its Objectives, Organization and Accomplishments" by George R. Town, exec. dir. of TASO; Iowa State University

"Measurement of Television Field Strengths in the VHF and UHF Bands" by H. T. Head, A. D. Ring and Associates; and Ogden L. Prestholdt, CBS-TV

"Forecasting Television Service Fields" by Alfred H. LaGrone, University of Texas

"Influence of Trees on Television Field Strengths at Ultra-High Frequencies" by H. T. Head

"Tropospheric Fields and their Long-Term Variability as reported by TASO" by Philip L. Rice, National Bureau of Standards

"Picture Quality—Procedures for Evaluating Subjective Effects of Interference" by G. L. Fredendall and W. L. Behrend, RCA Labs.

"Measurement of the Subjective Effects of Interference in Television Reception" by Charles E. Dean, Hazeltine Research Corp.

"Studies of Correlation between Picture Quality and Field Strength in the United States" by C. M. Braun and W. L. Hughes, Iowa State University

"Relative Performance of Receiving Equipment as reported by TV Servicemen" by Holmes W. Taylor, Burroughs Corp.

"VHF and UHF Television Receiving Equipment" by William O. Swinyard, Hazeltine Research Corp.

"Findings of TASO Panel I on Television Transmitting Equipment" by H. G. Towlson of General Electric Co. and J. E. Young, RCA

"Determining the Operational Patterns of Directional TV Antennas" by F. G. Kear, of Kear and Kennedy, and S. W. Kershner, of A. D. Ring and Assoc.

"Sound-to-Picture Power Ratio" by Knox McIlwain, Burroughs Corp.

"Presentation of Coverage Information" by D. C. Livingston, Sylvania Electric Products, Inc.

"The Television System from the Allocation Engineering Point of View" by Robert M. Bowie, Sylvania Research Labs.


**THE INSTITUTE OF RADIO ENGINEERS**
**1 East 79th Street • New York 21, N.Y.**

☐ Enclosed is $3.00.

☐ Enclosed is company purchase order for the June, 1960 issue on Television.

All IRE members will receive this June issue as u
Extra copies to members, $1.25 each (only one to a mem

Name. . . . . .

Company . . . . . .

Address. . . . . .

City & State . . . . . .

# You can do better with spot*

# The KATZ AGENCY INC.

NATIONAL ADVERTISING REPRESENTATIVES

*much better

# AIR MEDIA BASICS INDEX

## 1 TIMEBUYING — TIMEBUYING BASICS


TIMEBUYING BASICS starts on.....page 9

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**What's in Timebuying Basics**


**Advertising Expenditure Basics starts on.page 13**

Here are some easy to read graphs on: the share of national and local radio and television advertising expenditures versus all advertising. Who are the top 100 advertisers in all major media

**Cost Basics starts on.....page 16**

This section includes two charts helpful in eliminating the time consuming task of estimating costs of spot radio and television campaigns, based on length, day and night discounts

**Timebuyer's Tools starts on.....page 20**

This handy material is designed to make a timebuyer's life easier. A renewal and expiration date calendar for schedules of various lengths and a chart showing sunset times by months

**Coverage Basics starts on.....page 24**

The reach of radio and tv stations are easy to calculate with these simplified coverage charts. The charts take into account station power, frequency and terrain. Uhf map is also included

**Ratings Basics starts on .....page 28**

Timebuyers of all stages will find this rating, audience and share information a valuable asset in effective buying. Includes explanations of research terminology and cumulative audience

**Set Production is on.....page 4**

Radio set production through the years as well as retail sa are shown here. The picture of popularity by type of set empl sizes new improvements and contributions to the radio indust

**In-Home Listening starts on .....page 4**

The in-home radio audience, analyzed from many angles, mak up this section. Interesting and informative details cover are listening by hours of the day, by seasons and territori

**Out-of-Home Listening starts on.....page 6**

The bonus dimension or radio's out-of-home audience is sep rated and listed in this part. Accent is on the seasonal effec of out-of-home listening during winter and summer mont

**FM Basics starts on .....page 6**

Fm radio's sudden popularity in the modern household mak it necessary to provide informative data on this fast growi medium. Facts include market penetration, homes, producti

**Spending and Costs starts on.....page 7**

Valuable data covering advertiser expenditures and rates a collected in this section for complete and quick reference. Th cover network, spot, local spending plus total market revenu

**Network Patterns is on.....page 8**

The difficulty to obtain research material on network radio recent years has been challenged with this section. It conta ratings, audience composition and other data on top progra

**Spot Radio's Cumulative Audience starts.page 8**

Here's where facts on the rapid accumulation of the radio au ence, an important audience measurement, are compiled. Cu figures shown include daily, weekly and monthly circulat


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**What's in Radio Basics**


**Dimensions starts on.....page 44**

Number, location, type of radio sets in addition to number of homes and radio stations are collected in this section. The consistent growth of radio is accentuated with basic trend material


## 3 TELEVISION — TELEVISION BASICS

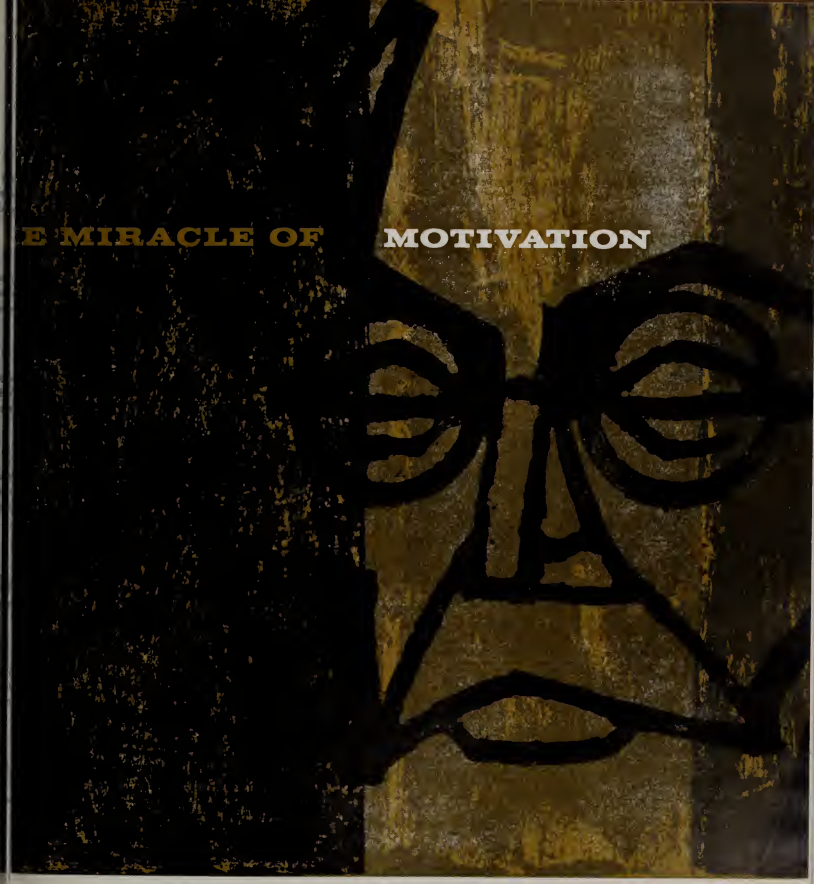

TELEVISION BASICS starts on.....page

INDEX TO TELEVISION BASICS is on.....page 7


**What's in Television Basics**


**Dimensions starts on.....page**

This section consists of the basic figures in tv advertising. T saturation, location of homes, number of sets and station collected and put into easy-to-follow charts, graphs and tr




**SIGMUND FREUD** reversed the traditional thought of centuries by emphasizing the subconscious mental functions that motivate people to action. Here was a creative genius. Through his writings, he sold the world an entirely new concept: psychoanalysis. He has been called many things — now a salesman. WRIT has revised the traditional concept of radio programming. Its music, dominant personalities and public services form a powerful voice that sells your products and services on every level of consciousness in the big Milwaukee market. WRIT, above all, is a salesman! No wonder wonderful WRIT is first in Milwaukee. (June-July Nielsen.)

**WRIT MILWAUKEE**

SOLD NATIONALLY BY ROBERT E. EASTMAN & CO., INC.

WIL St. Louis
KBOX Dallas
WRIT Milwaukee

**THE BALABAN STATIONS**

*in tempo with the times*

JOHN F. BOX JR., Managing Director

**Set Production is on**.....**page 90**

The latest set production and retail sales picture together with trends dating back to the birth of television reveals tv's rapid growth. Also included are the total number of sets sold by type

**Viewing Habits starts on**.....**page 91**

Shown here is a comprehensive and complete rundown of the television audience. Some categories covering daytime and nighttime viewing are: audience composition; cumulative data

**Summer Viewing Habits starts on**.....**page 102**

The controversial subject of summer television has merited separate treatment. Emphasis is put on audience decline and gains during early viewing hours. Also—studies by territory

**Spending and Costs starts on**.....**page 108**

Here are the figures on television spending through the years and how the advertisers divide their money among network, spot and local media. Also shown are spending by industries

**Network Program Trends starts on**.....**page 118**

A number of breakdowns compare audiences to the various show categories. Also collected are facts and figures on network lineups, trends on program lengths and type of sponsorship

**Color Tv starts on**.....**page 121**

A summary of color tv's status is followed by a complete listing of stations equipped for color. Also a list of advertisers with color tv experience and a special commercial recall study

4 FILM & TAPE

## FILM & TAPE BASICS

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**Syndication Basics starts on**.....**page 13**

Here is an estimator of time and film costs and their ranges i 50 markets, a listing of what big regional buyers are usin plus an alphabetical guide to shows now active in syndicatio

**Tape Basics starts on**.....**page 13**

Broadcasters and producers equipped for tape are listed here along with taped shows available in syndication, plus inform tion on mobile, color tape equipment here and around worl

**Commercials Basics starts on**.....**page 14**

This is a complete set of credits for winners of the First Ame ican Tv Commercials Festival & Forum, including bests, run ners-up, and honorable mentions, in product and special group

## TIMEBUYERS OF THE U.S.

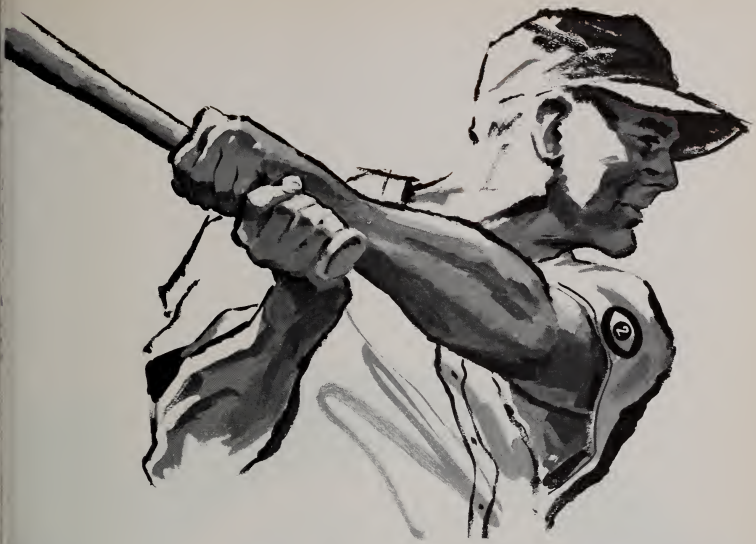
TIMEBUYERS OF THE U. S. starts on .....page 14

This listing, the first part of which appears in Air Med Basics, includes most of the men and women in U.S. agenci connected with the buying of national radio/tv time. A total 19 cities is included (plus a few others) where 90% of the sp business is placed. Air Media Basics contains the most imp tant part of this—buyers in New York City and Chicago. T listing shows agencies in alphabetical order, their accounts an the media executives and timebuyers responsible for the accounts. Material is updated from the winter-spring 1960 e tion of *Time Buyers Register*. The material was updated fr three sources: (1) replies from agencies to a questionnai sent out by SPONSOR seeking the latest personnel informati (2) published data in SPONSOR's weekly WRAP-UP section a (3) miscellaneous sources. Rest of list covering the other cities will appear in succeeding weekly issues of SPONS

**STAFF FOR SPONSOR'S 14TH ANNUAL AIR MEDIA BASICS**

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# 6 FOR 7....857

**pretty good batting average in anybody's league**

## 36 1sts out of 42 daytime quarter hours

**in April Nielsen**
**Monday thru Friday, 7:30 a.m.–6 p.m.**

*. . . and May ARB confirms WJBK-TV's leadership with 22% greater share of audience than Detroit's No. 2 station from sign-on to sign-off.*

**STORER** station

# WJBK-TV DETROIT CHANNEL 2 CBS

NATIONAL REPRESENTATIVES: THE KATZ AGENCY


WHAT'S
BEHIND
THIS
REMARKABLE
GROWTH
STORY?

*ABC Television has been growing rapidly. Next fall we will present our most ambitious schedule, with a program investment of well over $3,250,000 per week. This is an advertisers' vote of confidence in the accelerated progress of ABC Television. Significant indications of ABC's drive to leadership are:*

**AUDIENCE GROWTH:** In prime time, ABC today is in a dead heat with one network and well ahead of the other in the competitive markets, according to Nielsen. In *national* evening circulation, ABC has passed one network and is closing the gap on the other.

**COST EFFICIENCY:** ABC's cost per thousand homes per commercial minute for 1959-60 was $3.15, compared to Network Y's $3.37 and Network Z's $3.99, delivering from 7% to 26% more homes per ad dollar. This Nielsen data is for the *full* season, October '59 through April '60 . . . for the *full* week, Sunday through Saturday . . . for the *full* evening, 6 to 11 P.M.

**PUBLIC SERVICE:** ABC's meaningful breakthrough in the public service and educational fields is evidenced by Bell & Howell's sponsorship of 15 provocative, controversial special telecasts, and by their co-sponsorship of the weekly *Winston Churchill* series. Ralston, in sponsoring *Expedition*, returns for a fourth year of regularly scheduled educational programs. Both advertisers are making key contributions to the vitality of ABC's expanded efforts in this area.

**SPORTS LEADERSHIP:** Broadening the spectrum of its program appeal, ABC Television has become the Number One network in variety and extent of sports coverage. Sportscasts will include NCAA football, the new American Football League pro games, All-Star golf, major league baseball, and the only weekly boxing show.

**SPECIALS:** Programs such as the Bing Crosby Specials, Peter and the Wolf, Maurice Chevalier's Invitation to Paris, Elvis Presley and Frank Sinatra have enjoyed considerable success. They have, in fact, averaged a greater share of audience than any other network, according to the National Nielsen data for the 1959-1960 season. To maintain this leadership through the coming season, ABC will present specials featuring Bing Crosby, Debbie Reynolds, Victor Borge and John Wayne. Also scheduled is a two-part presentation of the biblical tale, "David The Out-Law," produced in Israel and starring Jeff Chandler.

**EXPANDED DAYTIME:** ABC audiences (12-4 P.M.) are up 72% this season over last, and are delivered at television's best cost efficiency. On October 10, another daytime hour will be added, starting ABC's broadcast day at 11 A.M. The new schedule will include established favorites such as *Queen For A Day*, *The Texan* and an exciting new series, *Road To Reality*.

**ADVERTISER ACCEPTANCE:** An unmistakable trend is spelled out in the January-April gross time figures for 1960. ABC-TV's nighttime billings are *up 30%* over the previous year. And ABC-TV is the only network with a daytime increase.

*In the dynamic TV medium, it is essential to look ahead. The momentum ABC has gathered has been translated into its program schedule. Embracing greater scope and depth than any ABC has yet offered, it incorporates more power to inform and entertain. This lineup has been enthusiastically received. There are only a few remaining availabilities, including some in the best vehicles. With the support of its advertisers, ABC-TV will continue to climb in 1960-61. And all efforts—building audiences, developing broader base of programs, maintaining top cost efficiency—are aimed at one immediate result: to provide maximum service to the public and to the advertiser.*

**For Members of Advertising Agencies and Advertisers, this summer project:** Pulse invites all users of Pulse data, subscribers and *non*-subscribers alike, to participate in a rewarding project closing September 1. Just answer . . .

**"HOW I USE PULSE DATA TO SOLVE A SPECIFIC PROBLEM."**
A letter of around 400 words will do, no thesis! And a committee of experienced judges will pick the 20 best answers, announce who won what Oct. 1, as Pulse enters its 20th year of service:

- Frank G. Boehm, Vice President Research-Promotion-Advertising Adam Young Companies
- Daniel Denenholz, Vice President Research-Promotion The Katz Agency, Inc.
- W. Ward Dorrell, Vice President Research director, John Blair & Co., Blair TV, Blair Television Associates
- Robert M. Hoffman, Director Marketing and Research Television Advertising Reps.
- Lawrence Webb, Managing Director, Station Representatives Ass'n, Inc.

#1

**$500 Cash Award**—Uncle Sam's own engravings for your spend-it-yourself use

#2

**$349.95 Handsome RCA Console TV,** the Chadwick, 21-inch, twin-speaker model

#3

**$275 magnificent all-transistor Zenith** portable; supersensitive, 9 wave-bands

**And 17 Bulova Bantam Radios, the tiny $41.95 pocket-size, "jewelry-designed"** gold and ebony model, only 3¼ x 2¼ x 1″ in handsome gift case. Precision-crafted, 6 transistors, 6 oz., including mercury battery. Big set-volume — amazing!

**"Nothing to buy—no boxtops."** Get your entry certificate and details now from Pulse, 730 Fifth Avenue.






# TIMEBUYING BASICS

HERE IS A comprehensive and complete guide, full of useful facts for the tv/radio buyer. Routine and sometimes complicated everyday buying details are interpreted and put into easy-to-use time saving charts and graphs. The coverage of tv/radio signals can be estimated at a glance as well as cost of spot campaigns and expiration/renewal dates of schedules. Audience data together with advertising expenditures and explanations of radio/tv research terminology contribute to making the agency timebuyer's life easier


JAC LeGOFF...
The Detroit Area's number 1 newscaster . . . and part of the big CKLW team that sells with personality and programming that is timely, compelling, effective.
9
CKLW
TV
ROBERT E. EASTMAN & CO., INC.
Nat'l Radio Rep.
YOUNG TELEVISION CORP.
Nat'l TV Rep.
An RKO General Station
CKLW
CHANNEL 9 800 kc.
Essex Broadcasters, Inc.
GUARDIAN BLDG. Detroit 26, Michigan

# TIMEBUYING BASICS

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FIFTY MILLION FRENCHMEN CAN'T BE WRONG TEXAS GUIN

Texas Guinan's happy shout of "Hello, Sucker" to every customer who entered her restaurant—whether they
enators, gangsters, or "Big Butter and Egg Men" from Iowa—endeared her to a generation. She made eve
eel at home in the Era of Wonderful Nonsense—and she made them feel at home as her customers. The
f Texas Guinan's salesmanship was in real entertainment and warm hospitality—the keynote of Balaba
ramming in every market. WIL specializes in creating the happy mood to buy in the big St. Louis market th
he power of dominant personalities and positive salesmanship. WIL is a powerful voice to sell your pro
nd services in St. Louis, because WIL is, above all, a salesman. WIL is —first in Hooper, Nielsen and

# WIL ST. LOUIS

**WIL** St. Louis
**KBOX** Dallas
**WRIT** Milwaukee

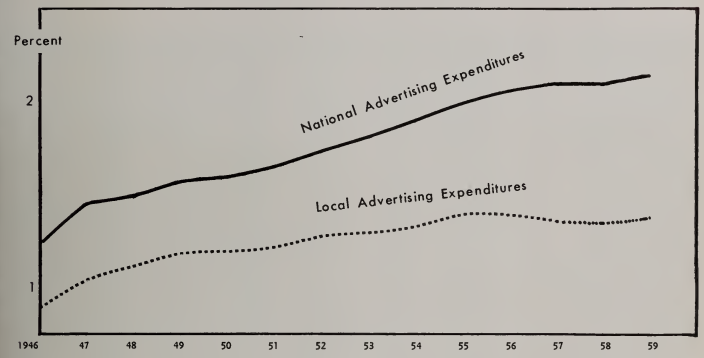
THE BALABAN STAT
*in tempo with*
John F. Box, Jr., Managing
Sold Nationally by Robert E



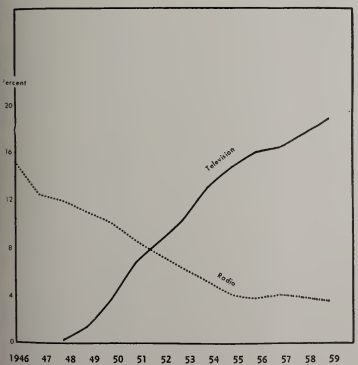
# ADVERTISING EXPENDITURE BASICS

## These are the advertising expenditure trends since World War II

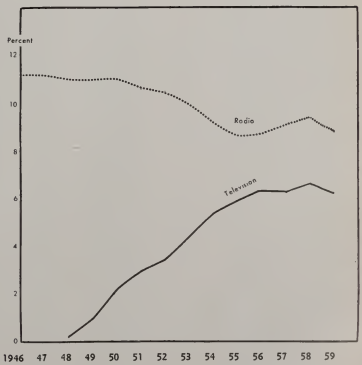
**National and local ad expenditures as a percent of disposable income**




**National tv and radio ad expenditures as a share of all national ad expenditures**




**Local tv and radio ad expenditures as a share of all local ad expenditures**




The advertising estimates above were prepared by McCann-Erickson, the charts by CBS' Department of Economic Analysis. Note that these figures are percent and shares and not dollar figures.

# Here are the top 100 national advertisers for 1959

## Top spenders in all major media, ranked by total

| | Total | Net Tv | Spot Tv | Spot Radio | Magazine | Newspaper | Outdoor |
|---|---|---|---|---|---|---|---|
| 1. P & G | 105,155,990 | 50,293,552 | 45,046,800 | ..... | 3,566,075 | 6,249,563 | ..... |
| 2. Gen. Motors Corp. | 104,557,955 | 20,021,744 | 1,370,030 | 4,115,000 | 30,594,570 | 38,622,558 | 9,387,053 |
| 3. Gen. Foods | 60,801,466 | 20,890,321 | 14,599,400 | 705,000 | 10,506,752 | 13,738,272 | 361,721 |
| 4. Ford Motor | 59,784,731 | 12,048,187 | 3,438,840 | 7,280,000 | 11,898,223 | 19,679,452 | 59,784,731 |
| 5. Lever Brothers | 56,766,422 | 32,734,955 | 14,118,940 | ..... | 3,035,760 | 6,876,767 | ..... |
| 6. Am. Home Products | 51,065,995 | 28,109,458 | 10,657,620 | 616,000 | 6,894,898 | 3,967,967 | 820,052 |
| 7. Colgate-Palmolive Co. | 49,168,121 | 22,478,524 | 13,879,890 | ..... | 5,509,165 | 7,300,542 | ..... |
| 8. Chrysler Corp. | 46,524,351 | 9,507,266 | 989,090 | 4,129,000 | 12,509,927 | 18,095,839 | 46,524,351 |
| 9. R. J. Reynolds | 38,593,094 | 16,123,827 | 4,252,450 | 4,800,000 | 5,224,466 | 8,192,351 | ..... |
| 10. Gen. Mills | 30,376,551 | 12,919,237 | 3,237,710 | 594,000 | 6,470,535 | 7,064,547 | 90,519 |
| 11. Am. Tob. Co. | 28,650,803 | 9,881,440 | 3,467,440 | 3,090,000 | 7,380,747 | 9,257,883 | 1,514,353 |
| 12. P. Lorillard Co. | 28,605,747 | 12,825,558 | 4,177,170 | 3,100,000 | 1,410,619 | 6,779,442 | 312,958 |
| 13. Bristol-Myers | 27,802,294 | 12,616,707 | 7,744,650 | 1,900,000 | 4,631,454 | 909,483 | ..... |
| 14. Gen. Elec. Co. | 27,302,331 | 6,194,634 | 278,590 | ..... | 13,237,334 | 7,591,773 | ..... |
| 15. Distillers Corp.-Seagrams | 26,068,127 | 503,350 | ..... | ..... | 12,001,847 | 11,373,763 | 2,189,167 |
| 16. Liggett & Myers Tob. | 25,898,892 | 11,591,507 | 2,948,590 | 3,600,000 | 4,305,759 | 3,262,609 | 190,427 |
| 17. Philip Morris, Inc. | 22,395,275 | 8,595,078 | 4,387,270 | 710,000 | 2,834,981 | 4,998,560 | 869,386 |
| 18. Sterling Drug | 21,694,565 | 12,975,463 | 3,660,910 | 1,025,000 | 2,015,622 | 2,017,570 | ..... |
| 19. Kellogg Co. | 21,646,988 | 7,454,261 | 5,988,600 | ..... | 2,902,460 | 3,927,363 | 1,374,304 |
| 20. Nat'l. Dairy Products | 21,586,521 | 6,395,377 | 1,445,980 | ..... | 6,440,970 | 6,545,894 | 758,300 |
| 21. Brown & Williamson | 21,563,878 | 8,592,953 | 9,252,640 | ..... | 1,629,048 | 2,063,356 | 25,881 |
| 22. Gillette Co. | 20,277,178 | 13,642,174 | 2,745,350 | 1,059,500 | 852,601 | 1,977,553 | ..... |
| 23. Campbell Soup Co. | 19,032,753 | 4,766,675 | 492,060 | 1,400,000 | 7,309,745 | 4,906,207 | 158,066 |
| 24. Miles Labs. | 18,432,408 | 7,420,515 | 7,830,830 | 1,100,000 | 444,203 | 1,636,860 | ..... |
| 25. Adell Chem. Co. | 18,392,234 | ..... | 18,132,030 | ..... | ..... | 260,204 | ..... |
| 26. Warner-Lambert | 17,784,459 | 2,362,794 | 10,690,620 | ..... | 2,913,681 | 1,817,364 | ..... |
| 27. Standard Brands | 17,579,293 | 6,254,610 | 4,135,040 | 1,000,000 | 2,325,965 | 3,388,216 | 475,462 |
| 28. Continental Baking | 16,013,272 | 776,135 | 10,806,480 | 1,215,000 | 86,500 | 2,208,705 | 920,452 |
| 29. Pillsbury Co. | 15,586,318 | 4,222,514 | 2,712,080 | ..... | 3,346,367 | 5,305,357 | ..... |
| 30. Corn Prods. Refin. | 15,502,920 | 4,521,697 | 4,226,190 | 800,000 | 4,086,289 | 1,459,015 | 409,729 |
| 31. Nat'l. Distillers | 15,494,682 | ..... | ..... | ..... | 5,447,743 | 8,069,376 | 1,977,563 |
| 32. Anheuser-Busch | 14,757,821 | 343,427 | 3,649,070 | 3,683,000 | 1,252,001 | 1,374,218 | 4,456,105 |
| 33. Nat'l. Biscuit Co. | 14,237,719 | 7,599,142 | 2,130,880 | ..... | 2,006,974 | 2,500,723 | ..... |
| 34. Quaker Oats Co. | 13,155,697 | 2,810,056 | 1,859,690 | 800,000 | 3,488,515 | 4,060,609 | 136,827 |
| 35. E. I. DuPont de Nemours | 13,053,443 | 4,684,494 | 481,250 | ..... | 5,784,624 | 1,806,412 | ..... |
| 36. Eastman Kodak Co. | 12,809,339 | 5,660,265 | 107,470 | ..... | 5,076,212 | 1,965,392 | ..... |
| 37. Am. Motors Corp. | 12,421,759 | ..... | 1,153,770 | 435,000 | 2,325,556 | 8,507,433 | ..... |
| 38. Borden Co. | 11,902,475 | 1,626,436 | 2,824,470 | 900,000 | 1,576,159 | 3,799,166 | 1,176,246 |
| 39. Coca-Cola Co. | 11,783,721 | 375,180 | 3,567,960 | ..... | 4,264,663 | 1,197,957 | 2,377,961 |
| 40. Pharmaceuticals, Inc. | 11,418,389 | 10,658,987 | 418,050 | ..... | 16,900 | 324,452 | ..... |
| 41. Revlon | 11,335,918 | 4,216,914 | 3,284,050 | ..... | 2,706,765 | 1,074,990 | 53,199 |
| 42. Schenley Indus. | 11,069,364 | 136,379 | 28,210 | ..... | 3,354,945 | 7,549,830 | ..... |
| 43. Shell Oil | 11,047,121 | 112,185 | 2,451,710 | 1,500,000 | 1,134,557 | 2,566,606 | 3,282,063 |
| 44. Texaco, Inc. | 11,037,216 | 6,198,830 | 649,380 | 1,870,000 | 1,523,033 | 580,640 | 245,333 |
| 45. Am. Tele. & Tele. | 10,800,110 | 1,406,190 | ..... | ..... | 9,165,468 | 228,452 | ..... |
| 46. Goodyear Tire | 10,688,210 | 1,559,205 | 74,980 | ..... | 5,846,356 | 3,207,669 | ..... |
| 47. Joseph Schlitz Brew. | 10,171,781 | 1,410,407 | 1,850,150 | 2,710,000 | 1,991,886 | 295,724 | 1,913,614 |
| 48. Westinghouse Elec. | 9,837,920 | 5,166,205 | 42,750 | ..... | 2,416,706 | 2,212,259 | ..... |
| 49. Ralston-Purina | 9,783,045 | 4,414,520 | 1,808,340 | 1,352,000 | 708,019 | 860,445 | 639,721 |
| 50. Armour & Co. | 9,714,387 | 4,599,368 | 1,291,160 | ..... | 2,279,209 | 1,544,650 | ..... |

Source: Leading National Advertisers; Television Bureau of Advertising; Radio Advertising Bureau; Bureau of Advertising; Outdoor Advertising, Inc. In some instances figures include both parent company and distributor expenditures.

## lere are the top 100 national advertisers for 1959 *(Continued from preceding page)*

| | Total | Net Tv | Spot Tv | Spot Radio | Magazine | Newspaper | Outdoor |
|---|---|---|---|---|---|---|---|
| 51. Carters Prods., Inc. | 9,327,964 | 5,468,065 | 3,474,300 | ..... | 189,603 | 195,996 | ..... |
| 52. R.C.A. | 9,295,220 | 3,841,386 | 125,880 | ..... | 3,579,245 | 1,748,709 | ..... |
| 53. S. C. Johnson & Son | 9,258,531 | 7,125,705 | 1,098,880 | ..... | 762,449 | 271,447 | ..... |
| 54. Esso Standard Oil (N. J.) | 9,251,961 | 839,069 | 2,198,650 | 1,200,000 | 1,330,729 | 2,175,411 | 1,508,102 |
| 55. Studebaker-Packard | 9,190,586 | 568,524 | 80,210 | 750,000 | 2,719,774 | 3,743,778 | 1,328,300 |
| 56. Firestone Tire & Rub. Co. | 9,144,539 | 2,108,612 | ..... | 1,100,000 | 3,981,572 | 1,954,355 | ..... |
| 57. Standard Oil (Ind.) | 9,121,958 | 424,573 | 1,767,900 | 610,000 | 169,670 | 3,252,097 | 2,897,718 |
| 58. Swift & Co. | 8,739,826 | 2,301,794 | 827,170 | ..... | 2,381,278 | 2,919,317 | 310,267 |
| 59. Pepsi-Cola Co. | 8,683,356 | ..... | 2,984,590 | ..... | 1,519,925 | 3,222,211 | 956,630 |
| 60. Carnation Co. | 8,479,524 | 2,640,848 | 584,590 | ..... | 1,929,693 | 2,987,661 | 336,732 |
| 61. Chesebrough-Ponds | 8,300,016 | 2,271,639 | 1,419,880 | 1,670,000 | 2,224,397 | 714,100 | ..... |
| 62. H. Walker-Gooderham, W. | 8,274,825 | ..... | ..... | ..... | 4,243,150 | 3,445,156 | 586,519 |
| 63. Scott Paper Co. | 8,182,055 | 4,100,596 | 1,011,750 | ..... | 2,454,769 | 419,165 | 195,775 |
| 64. Johnson & Johnson | 7,089,779 | 3,001,115 | 168,800 | ..... | 3,773,215 | 1,111,384 | 35,265 |
| 65. Wm. Wrigley Jr. Co. | 7,794,626 | ..... | 2,749,420 | 500,000 | 712,744 | 1,444,073 | 2,388,389 |
| 66. Aluminum Co. of Am. | 7,593,179 | 3,912,921 | 625.730 | ..... | 1.843,400 | 1,211,128 | ..... |
| 67. Nestle Co. | 7,382,299 | 1,980,761 | 2,581.390 | 590,000 | 921,132 | 1,309,016 | ..... |
| 68. Int'l. Latex Corp. | 7,381,340 | ..... | 7.381,340 | ..... | ..... | ..... | ..... |
| 69. Beech-Nut Life Savers | 7,163,027 | 4,829,370 | 636,840 | ..... | 637,410 | 1,049,407 | ..... |
| 70. H. J. Heinz | 7,144,510 | 2,847,490 | 28,040 | ..... | 1,425,265 | 2,843,715 | ..... |
| 71. Bayuk Cigars | 6,900,421 | 5,962,772 | 162,910 | ..... | 594.270 | 180,469 | ..... |
| 72. Alberto-Culver | 6,675,537 | 5,140,407 | 1,535,130 | ..... | ..... | ..... | ..... |
| 73. U. S. Steel Corp. | 6,525,651 | 3.225,820 | 48,660 | ..... | 2,233,065 | 927,458 | 90,648 |
| 74. Kimberly-Clark | 6,502,330 | 3,291.632 | ..... | ..... | 2,341,413 | 814,949 | 54,336 |
| 75. Helene Curtis Ind's. | 6,478,843 | 1,733,022 | 1,787,350 | ..... | 1,083,817 | 1,874,654 | ..... |
| 76. Eastern Air Lines | 6,041,216 | ..... | 246,360 | 1,500,000 | ..... | 4,294,856 | ..... |
| 77. Vick Chemical | 5,956,303 | 1,272,741 | 3,115,200 | ..... | 1,155,260 | 413,102 | ..... |
| 78. Am. Chicle | 5,828,120 | 3,331,580 | 2,496,540 | ..... | ..... | ..... | ..... |
| 79. Prudential Ins. | 5,793,119 | 3,776,169 | ..... | ..... | 103,510 | 1,913,440 | ..... |
| 80. Drug Res. Corp. | 5,736,269 | 2,453,349 | 2,742,900 | ..... | 124,825 | 415,195 | ..... |
| 81. Socony Mobil Oil Co., Inc. | 5,538,033 | 1,139,832 | 572,490 | ..... | 836,750 | 2,850,711 | 138,250 |
| 82. Am. Airlines | 5,426,541 | ..... | 101,670 | 1,311.000 | 542.891 | 3,302,266 | 168,714 |
| 83. Texize | 5,408,460 | ..... | 5,360,900 | ..... | ..... | 47,560 | ..... |
| 84. Florida Citrus Comm. | 5,328,066 | 1,022,992 | ..... | ..... | 1,852.309 | 2,452,765 | ..... |
| 85. Armstrong Cork Co. | 5,323,875 | 2,998,265 | ..... | ..... | 2,117,760 | 207,850 | ..... |
| 86. 7 Up Co. | 5,285,488 | 1,419,930 | 507,770 | ..... | 2,146,783 | 401,971 | 809,034 |
| 87. J. A. Folger & Co. | 5,230,338 | ..... | 3,722,440 | 735,000 | ..... | 532,509 | 240,389 |
| 88. Trans World Air. | 5,195,105 | ..... | 21,500 | 925,000 | ..... | 3,635,011 | 613.594 |
| 89. Plough, Inc. | 5,143,958 | ..... | 1,405,460 | 1,420,000 | 855,895 | 1,263,772 | 198.831 |
| 90. Gulf Oil Corp. | 5,112,267 | 1,492,450 | 823,010 | 415,000 | 1,198,500 | 478,319 | 704,988 |
| 91. Hunt Fds. & Indus. | 5,100,743 | ..... | 52,850 | ..... | 4,499.440 | 548,453 | ..... |
| 92. Brown Forman Distill. | 5,065,421 | ..... | ..... | ..... | 2,065,686 | 2,268,221 | 731.514 |
| 93. Sinclair Refin. & Oil | 5,030,066 | 127,050 | 230,060 | 2,500,000 | 582,521 | 1,025,169 | 564,266 |
| 94. Sperry Rand Corp. | 5,005,524 | 2,427,951 | ..... | ..... | 2,031,716 | 545,857 | ..... |
| 95. Atlantis Sales Corp. | 4,982,013 | 1,255.175 | 1,403,850 | ..... | 1,766,940 | 556,048 | ..... |
| 96. B. F. Goodrich Co. | 4,975,461 | 495,160 | 78,870 | ..... | 2,182,857 | 1,758,200 | 460,374 |
| 97. Heublein Inc., G. F. & Bros. | 4,913,827 | ..... | 1,273,310 | ..... | 1,792,126 | 1,716,558 | 131.833 |
| 98. Andrew Jergens Co. | 4,821,435 | ..... | 2,923,670 | ..... | 1,258,669 | 639,096 | ..... |
| 99. Pan American Air. | 4,733,956 | ..... | 523,600 | ..... | 1,694,911 | 2,488,295 | 27,150 |
| 100. Pabst Brewing | 4,714,776 | ..... | 2,710,170 | ..... | ..... | 694,618. | 634,988 |

1 TIMEBUYING

# COST BASICS

## How to figure the cost of a spot radio campaign

### A. Cost per minute announcement for spot radio campaigns in 150 markets or less

*(Based on a weekday schedule of 12 one-minute announcements per week for 13 weeks)*

| No. of markets | Early morning-late afternoon | Daytime | Evening | One-time rate Daytime |
|---|---|---|---|---|
| 1st 10 markets | $ 717.31 | $ 602.68 | $ 524.68 | $ 851.00 |
| 1st 20 markets | 1,112.26 | 947.50 | 864.50 | 1,297.50 |
| 1st 30 markets | 1,480.07 | 1,265.63 | 1,125.09 | 1,725.50 |
| 1st 40 markets | 1,725.70 | 1,475.13 | 1,255.09 | 2,017.25 |
| 1st 50 markets | 1,970.40 | 1,689.83 | 1,426.79 | 2,292.25 |
| 1st 60 markets | 2,151.70 | 1,838.78 | 1,548.05 | 2,491.25 |
| 1st 70 markets | 2,295.83 | 1,959.11 | 1,648.88 | 2,661.75 |
| 1st 80 markets | 2,443.33 | 2,088.41 | 1,757.58 | 2,831.25 |
| 1st 90 markets | 2,544.35 | 2,178.78 | 1,827.68 | 2,957.45 |
| 1st 100 markets | 2,649.91 | 2,279.69 | 1,922.94 | 3,093.65 |
| 1st 110 markets | 2,746.19 | 2,367.36 | 1,994.24 | 3,211.55 |
| 1st 120 markets | 2,839.30 | 2,453.88 | 2,059.01 | 3,332.05 |
| 1st 130 markets | 2,926.33 | 2,535.16 | 2,138.54 | 3,448.30 |
| 1st 140 markets | 3,009.58 | 2,610.96 | 2,181.84 | 3,551.80 |
| 1st 150 markets | 3,084.63 | 2,674.46 | 2,243.04 | 3,649.30 |

### B. How to calculate spot radio costs for campaigns of various lengths

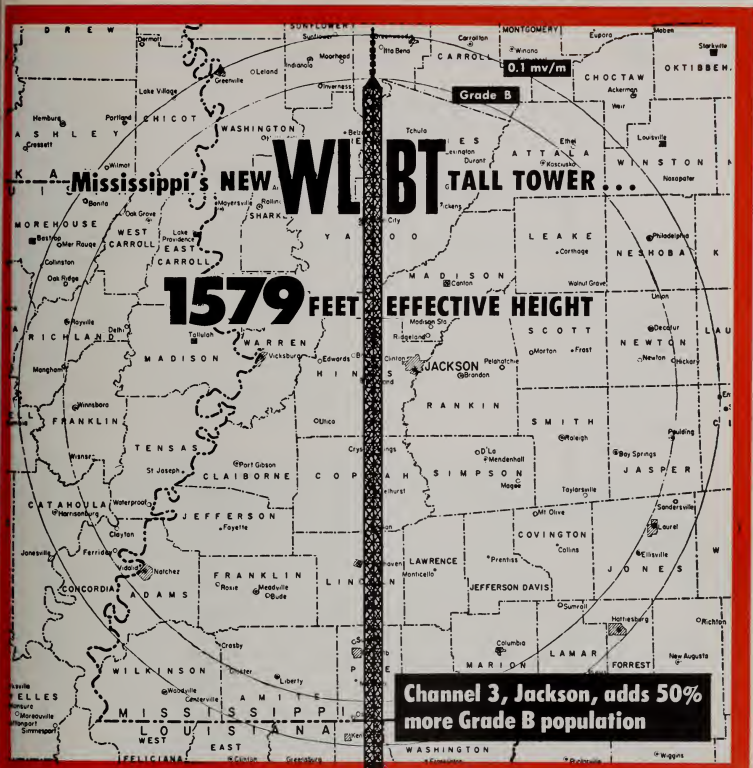
SPOT RADIO ESTIMATING FORMULA

*(Based on one-minute announcement rates—100%=one-time daytime rate)*

COST PER ANNOUNCEMENT

| One-time rate | Daytime 100% | Early morning-late afternoon 111% | Evening 85% |
|---|---|---|---|
| 12 annets. per week | | | |
| 13 weeks | 74% | 86% | 63% |
| 26 weeks | 70 | 81 | 59 |
| 39 weeks | 69 | 80 | 59 |
| 52 weeks | 67 | 78 | 57 |
| 24 annets. per week | | | |
| 13 weeks | 63% | 75% | 53% |
| 26 weeks | 61 | 72 | 52 |
| 39 weeks | 60 | 71 | 51 |
| 52 weeks | 59 | 69 | 50 |

**The dollar** figures above were put together by the Katz Agency. Rates, from November 1959 SRDS, are based on the use of one station in each market. The market list is ranked in order of the largest daytime weekly circulation shown by NCS No. 2. Early morning-late afternoon column is the average of rates between 7 & 9 a.m. and 4 & 6 p.m. Evening refers to the rate in effect for most hours between 6 and 11 p.m. and daytime for between 9 & 4 p.m. Estimating formula shows percentage for calculating 12- and 24-announcement campaigns of various lengths compared with the one-time daytime rate (the right-hand column in the top chart). In other words the one-time daytime rate is used as an index 100 and costs of other campaigns are shown in relation to Example: The top 10 markets cost $851 for 13 weeks of 12 o minute announcements per market. A 12-announcement wee campaign at night for 52 weeks would cost 57% of that or $485 These figures cover minute announcements only. Costs cover pla offered by stations except that run-of-schedule and "fixed pre-emptible" discounts are not counted in prime time (exce where they clearly apply to prime time).


Mississippi's NEW WLBT TALL TOWER . . .
1579 FEET EFFECTIVE HEIGHT
0.1 mv/m
Grade B
Channel 3, Jackson, adds 50% more Grade B population
JACKSON
MADISON
RANKIN
SCOTT
LEAKE
NESHOBA
NEWTON
SMITH
SIMPSON
COVINGTON
JEFFERSON DAVIS
LAWRENCE
FRANKLIN
WILKINSON
AMITE
WARREN
HINDS
CLAIBORNE
JEFFERSON
ADAMS
CONCORDIA
TENSAS
CATAHOULA
FRANKLIN
RICHLAND
MOREHOUSE
WEST CARROLL
EAST CARROLL
CARROLL
CHOCTAW
OKTIBBEHA
WINSTON
ATTALA
LAUDERDALE
JASPER
JONES
LAMAR
FORREST
MARION
WASHINGTON
LOUISIANA
MISSISSIPPI
WLBT TALL TOWER
1949 FEET ABOVE MEAN SEA LEVEL
EMPIRE STATE BUILDING 1472 FEET WITH TV ANTENNAS
WLBT TALL TOWER 1579 FEET
EIFFEL TOWER 984 FEET
Double the coverage area of Station B...
WLBT CHANNEL 3
JACKSON, MISSISSIPPI
NBC-ABC
Maximum Power
See HOLLINGBERY

# How to figure the cost of a spot tv campaign

## A. Cost per announcement for spot tv campaigns in 150 markets or less

| MARKETS | NIGHTTIME 20 Sec. announce | DAYTIME 1 Minute announcements | | DAYTIME 20 Second announcements | | LATE NIGHT 1 Minute announcements | |
|---|---|---|---|---|---|---|---|
| | 1 Time | 1 Time | 12 Per week | 1 Time | 12 Per week | 1 Time | 12 Per week |
| 1st 10 Markets | $ 8,790 | $ 3,145 | $ 1,723 | $ 2,565 | $ 1,408 | $ 5,615 | $ 3,698 |
| 1st 20 Markets | 12,530 | 4,410 | 2,474 | 3,650 | 2,053 | 7,530 | 4,998 |
| 1st 30 Markets | 15,200 | 5,525 | 3,140 | 4,613 | 2,607 | 8,935 | 5,872 |
| 1st 40 Markets | 17,630 | 6,545 | 3,849 | 5,492 | 3,192 | 10,079 | 6,696 |
| 1st 50 Markets | 19,740 | 7,372 | 4,345 | 6,177 | 3,603 | 10,999 | 7,255 |
| 1st 60 Markets | 21,555 | 8,112 | 4,775 | 6,820 | 3,981 | 11,795 | 7,789 |
| 1st 70 Markets | 23,305 | 8,840 | 5,212 | 7,467 | 4,370 | 12,554 | 8,253 |
| 1st 80 Markets | 24,570 | 9,350 | 5,522 | 7,916 | 4,645 | 13,239 | 8,648 |
| 1st 90 Markets | 25,810 | 9,900 | 5,955 | 8,409 | 5,003 | 13,802 | 9,060 |
| 1st 100 Markets | 26,763 | 10,360 | 6,255 | 8,811 | 5,267 | 14,290 | 9,393 |
| 1st 110 Markets | 27,808 | 10,820 | 6,592 | 9,224 | 5,566 | 14,813 | 9,762 |
| 1st 120 Markets | 28,723 | 11,246 | 6,871 | 9,613 | 5,823 | 15,269 | 10,124 |
| 1st 130 Markets | 29,430 | 11,576 | 7,072 | 9,918 | 6,007 | 15,622 | 10,340 |
| 1st 140 Markets | 30,260 | 11,948 | 7,304 | 10,275 | 6,229 | 16,035 | 10,642 |
| 1st 150 Markets | 31,086 | 12,331 | 7,588 | 10,617 | 6,484 | 16,465 | 10,951 |

Part of a regular survey of spot tv costs by the Katz Agency, the dollar figures at top are based on one station per market. Highest rates per market are used for the one-time figures along with the discount prices on the same station. Rates are per SRDS, March, 1960. To calculate costs for more than one announcement, two formulas are shown below the dollar figures. The frequency discount figures are based on total units used within a contract year, the weekly plan figures for units used within a week. Shown at bottom are ratios comparing daytime and late night announcements with nighttime announcements (index: 100) and comparing 20- and 10-second announcements both night and day with minutes (index: 100).

## B. Formulas for estimating spot tv budgets

**FREQUENCY DISCOUNTS**

| | 13 Times | 26 Times | 52 Times | 104 Times | 156 Times | 260 Times |
|---|---|---|---|---|---|---|
| Nighttime (20 sec.) | ½% | 3 % | 6% | 8% | 9½% | 11% |
| Daytime (minutes) | ½% | 4½% | 11% | 13% | 15½% | 17% |

**WEEKLY PLANS**

| | Average Discount from 1-Time Rate—Daytime | | | |
|---|---|---|---|---|
| | 1 Week | 13 Weeks | 26 Weeks | 52 Weeks |
| 6 announcements per week | 24½% | 26% | 28¼% | 32% |
| 12 announcements per week | 42 % | 43% | 44½% | 47% |

## C. Announcement cost ratios

| | | | Nighttime | Daytime |
|---|---|---|---|---|
| Nighttime: | 100% | Minute: | 100% | 100% |
| Daytime: | 32 | 20-seconds: | 91 | 8[illegible] |
| Late night: | 40 | 10-seconds: | 48 | 44 |

# IDGETS, MERMAIDS AND ELEPHANTS P.T. BARNUM

merican legend in his own lifetime, Phineas Taylor Barnum styled himself "The Prince of Humbugs". His rtising copy surpassed anything in the subsequent history of publicity in intensity and selling power. Here a salesman of gigantic stature, who sold the world such exotic oddities as Tom Thumb, the Fiji Mermaid Jumbo. Today, their very names are imbedded in the language we speak. Barnum was a showman above all, Old P.T. was a salesman! Showmanship and effective selling keynote the Balaban policy. Origi- programming and dominant personalities make KBOX a powerful voice to sell your products and services maximum effect under the Big Top in Big D. KBOX is a showman—but above all, KBOX is a salesman!

**KBOX DALLAS**

WIL St. Louis
KBOX Dallas
WRIT Milwaukee

***THE BALABAN STATIONS***

*In tempo with the times*

John F. Box, Jr., Managing Director
Sold Nationally by The Katz Agency Inc.



# TIMEBUYER'S TOOLS

## How do U. S. temperatures vary by months of the year

### Selling temperatures for spot tv/radio advertisers

| | Jan. | Feb. | Mar. | Apr. | May | June | July | Aug. | Sept. | Oct. | Nov. | Dec. | Ave. |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Albany | 22 | 23 | 33 | 45 | 57 | 67 | 71 | 70 | 62 | 51 | 39 | 26 | 47 |
| Asheville-Green.-Spart. | 39 | 41 | 47 | 55 | 63 | 71 | 74 | 73 | 68 | 57 | 47 | 40 | 56 |
| Amarillo | 35 | 40 | 46 | 56 | 64 | 74 | 78 | 77 | 69 | 59 | 45 | 37 | 57 |
| Atlanta | 45 | 47 | 53 | 62 | 70 | 78 | 80 | 79 | 74 | 63 | 52 | 45 | 62 |
| Baltimore | 37 | 37 | 45 | 54 | 65 | 74 | 78 | 76 | 70 | 59 | 48 | 39 | 57 |
| Beaumont-Port Arthur | 53 | 56 | 60 | 68 | 74 | 80 | 82 | 82 | 78 | 70 | 59 | 54 | 68 |
| Birmingham | 45 | 48 | 54 | 62 | 70 | 77 | 80 | 79 | 75 | 64 | 52 | 46 | 62 |
| Boston | 29 | 29 | 38 | 47 | 58 | 67 | 72 | 72 | 64 | 55 | 44 | 33 | 51 |
| Buffalo | 25 | 25 | 33 | 44 | 55 | 65 | 71 | 69 | 62 | 51 | 40 | 29 | 47 |
| Charleston, S. C. | 51 | 53 | 58 | 66 | 73 | 80 | 82 | 81 | 78 | 68 | 59 | 52 | 67 |
| Charleston-Huntington, W. Va. | 36 | 38 | 45 | 55 | 64 | 72 | 75 | 74 | 69 | 57 | 46 | 38 | 56 |
| Chicago | 25 | 27 | 37 | 48 | 59 | 69 | 75 | 73 | 66 | 54 | 40 | 28 | 50 |
| Charlotte, N. C. | 40 | 48 | 51 | 59 | 70 | 77 | 80 | 80 | 70 | 63 | 50 | 53 | 62 |
| Cincinnati | 33 | 35 | 43 | 54 | 64 | 73 | 77 | 75 | 69 | 57 | 45 | 35 | 55 |
| Cleveland | 28 | 29 | 37 | 47 | 59 | 69 | 74 | 72 | 66 | 54 | 42 | 31 | 51 |
| Columbia, S. C. | 48 | 49 | 56 | 64 | 72 | 79 | 81 | 80 | 76 | 65 | 55 | 48 | 64 |
| Columbus | 30 | 31 | 40 | 50 | 61 | 71 | 74 | 72 | 66 | 54 | 42 | 32 | 52 |
| Corpus Christi | 56 | 59 | 64 | 71 | 77 | 81 | 83 | 83 | 80 | 74 | 64 | 58 | 71 |
| Davenport | 24 | 28 | 38 | 51 | 62 | 72 | 77 | 75 | 67 | 55 | 40 | 28 | 51 |
| Denver | 29 | 32 | 38 | 48 | 56 | 66 | 73 | 71 | 63 | 52 | 39 | 32 | 50 |
| Des Moines | 22 | 26 | 37 | 50 | 61 | 71 | 76 | 74 | 66 | 54 | 38 | 26 | 50 |
| Detroit | 26 | 27 | 35 | 46 | 58 | 68 | 73 | 71 | 64 | 53 | 40 | 29 | 49 |
| Duluth-Superior | 10 | 13 | 25 | 38 | 49 | 59 | 66 | 65 | 56 | 45 | 29 | 15 | 39 |
| Fargo | 7 | 11 | 25 | 42 | 55 | 65 | 71 | 69 | 59 | 46 | 28 | 13 | 41 |
| Ft. Worth-Dallas | 45 | 50 | 56 | 66 | 73 | 81 | 85 | 85 | 78 | 68 | 56 | 48 | 66 |
| Grand Rapids-Kal. | 23 | 24 | 32 | 45 | 56 | 67 | 71 | 70 | 62 | 50 | 38 | 27 | 47 |
| Harrisonburg | 33 | 35 | 43 | 52 | 63 | 70 | 74 | 72 | 67 | 55 | 44 | 35 | 54 |
| Honolulu | 72 | 72 | 72 | 73 | 75 | 77 | 78 | 78 | 78 | 77 | 75 | 73 | 75 |
| Houston | 54 | 58 | 63 | 70 | 76 | 82 | 84 | 84 | 80 | 73 | 62 | 56 | 70 |
| Indianapolis | 31 | 33 | 42 | 53 | 64 | 74 | 78 | 76 | 69 | 58 | 44 | 33 | 55 |
| Jacksonville, Fla. | 57 | 59 | 63 | 69 | 75 | 80 | 82 | 82 | 79 | 71 | 63 | 58 | 70 |
| Kansas City | 30 | 35 | 44 | 56 | 66 | 75 | 81 | 79 | 71 | 60 | 44 | 34 | 56 |
| Lansing | 24 | 24 | 33 | 45 | 56 | 67 | 71 | 69 | 62 | 50 | 38 | 27 | 47 |
| Little Rock | 42 | 46 | 53 | 63 | 70 | 78 | 82 | 81 | 75 | 64 | 52 | 44 | 62 |
| Los Angeles | 55 | 56 | 59 | 62 | 65 | 68 | 73 | 73 | 71 | 67 | 62 | 57 | 64 |
| Louisville | 35 | 37 | 46 | 56 | 65 | 74 | 78 | 76 | 70 | 59 | 46 | 37 | 56 |
| Lubbock | 41 | 39 | 52 | 58 | 73 | 80 | 80 | 78 | 74 | 64 | 45 | 44 | 61 |
| Madison, Wis. | 19 | 22 | 33 | 46 | 58 | 67 | 73 | 71 | 62 | 50 | 35 | 23 | 47 |
| Memphis | 42 | 44 | 52 | 62 | 70 | 78 | 81 | 80 | 74 | 64 | 51 | 43 | 62 |
| Miami | 68 | 69 | 71 | 74 | 77 | 80 | 82 | 82 | 81 | 78 | 72 | 69 | 75 |
| Milwaukee | 23 | 25 | 34 | 45 | 55 | 65 | 72 | 71 | 64 | 53 | 38 | 27 | 48 |
| Minneapolis | 15 | 18 | 31 | 46 | 58 | 68 | 74 | 72 | 62 | 50 | 33 | 19 | 46 |
| Mobile | 49 | 59 | 60 | 67 | 77 | 79 | 82 | 83 | 77 | 71 | 59 | 60 | 69 |
| Nashville | 40 | 42 | 50 | 60 | 68 | 77 | 80 | 79 | 73 | 62 | 49 | 42 | 60 |
| New Orleans | 56 | 58 | 63 | 70 | 76 | 82 | 83 | 83 | 80 | 73 | 62 | 57 | 70 |
| New York City | 33 | 33 | 41 | 50 | 61 | 70 | 75 | 73 | 67 | 57 | 46 | 36 | 53 |
| Norfolk | 42 | 42 | 49 | 56 | 66 | 75 | 77 | 76 | 72 | 61 | 51 | 43 | 59 |
| Oklahoma City | 38 | 42 | 50 | 61 | 69 | 78 | 83 | 82 | 75 | 64 | 50 | 41 | 61 |
| Omaha | 23 | 27 | 38 | 52 | 63 | 73 | 78 | 76 | 67 | 56 | 39 | 27 | 52 |
| Peoria | 25 | 28 | 38 | 51 | 61 | 71 | 76 | 74 | 66 | 55 | 40 | 29 | 51 |
| Philadelphia | 35 | 35 | 44 | 53 | 64 | 73 | 77 | 75 | 69 | 58 | 48 | 37 | 56 |
| Phoenix | 50 | 54 | 60 | 67 | 76 | 84 | 90 | 88 | 83 | 71 | 58 | 52 | 69 |
| Pittsburgh | 29 | 30 | 39 | 49 | 60 | 69 | 72 | 70 | 65 | 53 | 41 | 31 | 51 |
| Portland, Me. | 21 | 21 | 32 | 42 | 52 | 62 | 68 | 66 | 59 | 48 | 37 | 25 | 44 |
| Portland, Ore. | 40 | 44 | 48 | 54 | 59 | 64 | 69 | 68 | 64 | 56 | 47 | 42 | 55 |
| Providence | 29 | 29 | 37 | 46 | 57 | 66 | 71 | 69 | 63 | 53 | 43 | 32 | 49 |
| Raleigh-Durham | 41 | 43 | 50 | 58 | 67 | 76 | 78 | 77 | 73 | 61 | 50 | 42 | 60 |
| Richmond, Va. | 38 | 40 | 48 | 56 | 66 | 74 | 78 | 76 | 70 | 59 | 48 | 40 | 58 |
| Roanoke | 38 | 39 | 46 | 56 | 65 | 73 | 76 | 74 | 69 | 58 | 47 | 39 | 57 |
| Rochester | 25 | 24 | 33 | 45 | 56 | 67 | 71 | 69 | 62 | 51 | 40 | 28 | 48 |
| Sacramento | 45 | 51 | 55 | 59 | 65 | 71 | 75 | 74 | 71 | 64 | 54 | 47 | 61 |
| St. Louis | 33 | 37 | 45 | 56 | 66 | 76 | 81 | 79 | 71 | 61 | 46 | 36 | 57 |
| Salt Lake City | 34 | 42 | 51 | 60 | 69 | 78 | 76 | 66 | 55 | 41 | 33 | 53 | |
| San Antonio | 51 | 55 | 61 | 69 | 76 | 82 | 84 | 84 | 79 | 71 | 60 | 53 | 69 |
| San Diego | 55 | 56 | 58 | 60 | 63 | 66 | 69 | 70 | 69 | 65 | 61 | 57 | 62 |
| San Francisco | 50 | 53 | 55 | 56 | 57 | 59 | 59 | 59 | 62 | 61 | 57 | 52 | 57 |
| Seattle | 41 | 44 | 47 | 52 | 57 | 62 | 66 | 65 | 61 | 54 | 47 | 43 | 53 |
| Shreveport | 48 | 52 | 58 | 67 | 74 | 81 | 84 | 84 | 78 | 68 | 55 | 49 | 66 |
| Spokane | 25 | 30 | 38 | 46 | 55 | 61 | 70 | 68 | 52 | 49 | 36 | 21 | 47 |
| Syracuse | 26 | 25 | 34 | 46 | 58 | 68 | 72 | 70 | 63 | 52 | 41 | 29 | 49 |
| Tampa | 62 | 63 | 66 | 72 | 76 | 80 | 82 | 82 | 80 | 75 | 67 | 63 | 72 |
| Tulsa | 37 | 42 | 50 | 61 | 68 | 78 | 82 | 82 | 74 | 63 | 50 | 41 | 61 |
| Washington, D. C. | 36 | 37 | 46 | 55 | 65 | 74 | 78 | 76 | 70 | 58 | 48 | 38 | 57 |
| Wichita | 32 | 37 | 45 | 56 | 65 | 75 | 81 | 80 | 72 | 60 | 45 | 35 | 57 |

Source: Peters, Griffin, Woodward, Inc.

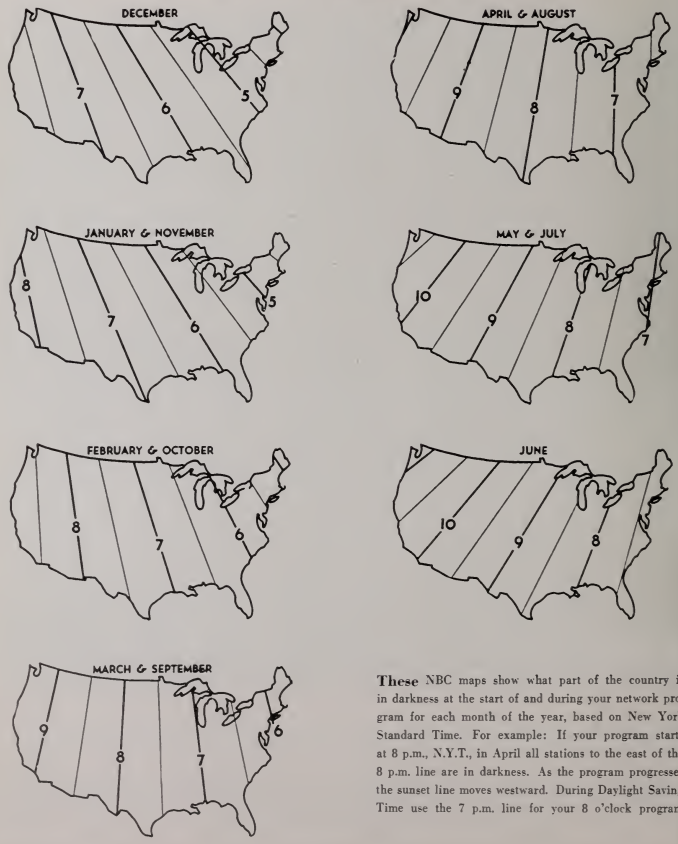
# How to figure expiration and renewal dates fast

## CALENDAR FOR RAPID CALCULATION OF EXPIRATIONS, RENEWALS

| STARTING DATE | EXPIRATION OR RENEWAL DATE | | |

# How network show buyers can figure out what part of the U. S. is in darkness (or not in darkness) when their program is aired

**Sunset lines by months of the year**




**These** NBC maps show what part of the country is in darkness at the start of and during your network program for each month of the year, based on New York Standard Time. For example: If your program starts at 8 p.m., N.Y.T., in April all stations to the east of the 8 p.m. line are in darkness. As the program progresses the sunset line moves westward. During Daylight Saving Time use the 7 p.m. line for your 8 o'clock program




# NEW Look! NEW Picture Quality! NEW 4½ inch I.O.

## ... the First All-New TV Studio Camera in 8 Years!





RCA's new monochrome television camera Type TK-12 is new in every sense of the word ... including startling new improvements in picture quality, significant new savings in operating costs and manpower, new features that help you sell!

**4½ INCH IMAGE ORTHICON.** This new camera uses a larger image orthicon picture tube—4½ inches in diameter. The 50 per cent greater tube size makes it possible to obtain far better picture detail than has been possible before.

**FUNCTIONAL STYLING.** A "new look" to identify this camera with the "new picture" has been given the TK-12, in the form of a distinguishing keystone shape. Functional in advantage, too, it provides space for an 8½ inch view finder instead of the usual 5 or 7 inch.

**NEW SAVINGS IN OPERATION.** High stability and reliability coupled with a brand new control concept, permit a single video operator to handle as many as six cameras. For the normal run he need be concerned with only two operating controls per camera.

**ONE MINUTE WARM-UP.** Camera set-up is the easiest ever! Turn it on and in one minute the picture is there. Quality pictures "snap in" each time you turn on camera.

**THE BEST PICTURE IN TOWN!** The extremely sharp picture, the beautiful rendition of gray scale and freedom from halo effect make this camera ideal for both "live" broadcast and TV tape recording.

Ask your RCA Representative for complete information. Or write to RCA, Broadcast and Television Equipment Division, Dept. YB-22, Building 15-1, Camden, N.J.

RCA®

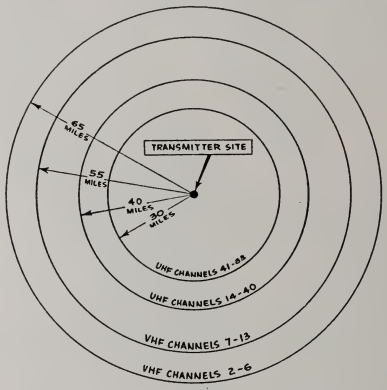
The Most Trusted Name in Electronics

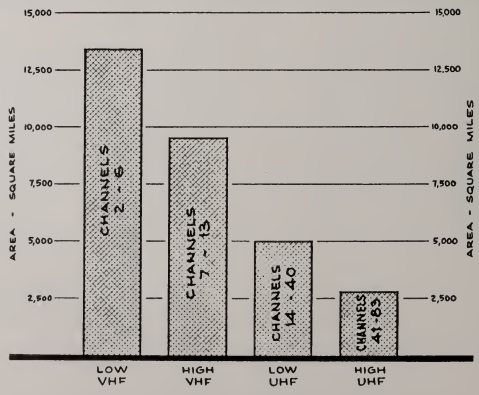
RADIO CORPORATION OF AMERICA

# COVERAGE BASICS

## The estimated distances covered by good quality tv signals

### How vhf coverages compares with uhf




**Using material** from Television Allocations Study Organization (TASO), AMST chart shows that low-band vhf stations get out twice as far as high-band uhf outlets and cover, in terms of square miles, about five times as much territory




# for complete radio and tv coverage facts

NCS '61 will separately report all U. S. counties including some 20 city areas in Alaska and Hawaii. NCS '61 will provide basic broadcast media data, coordinated with 1960 U. S. Census data and capable of being combined to meet any media or marketing requirement.

Since 1952, Nielsen Coverage Service has had industry-wide acceptance as the authentic and detailed source of tv and radio media-market information . . . county-by-county. Now NCS '61 is being readied by a permanent staff of coverage specialists and expert technicians in time for tie-in with the 1960 U. S. Census.

NCS, produced with proven techniques for maximum usefulness, is the only service providing authoritative coverage facts in complete county-by-county detail on:

**SET OWNERSHIP**
**Total homes . . . tv homes . . . radio homes (from the 1960 U. S. Census of Population)**

**STATION CIRCULATION (daily, weekly, day-time, nighttime)**

**Each tv station . . . VHF or UHF (including direct or wire-line service)**

**Each radio station . . . AM or FM (including out-of-home listening)**

**Total radio use, county by county**

## FOR ALL THE FACTS

**Send for complete information on NCS '61 and find out how you can take advantage of substantial "multi-media" and "prompt purchase" discounts.**

CALL . . . WIRE . . . OR WRITE TODAY

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360 N. Michigan Ave., FRanklin 2-3810

NEW YORK 22, NEW YORK
575 Lexington Ave., MUrray Hill 8-1020

MENLO PARK, CALIFORNIA
70 Willow Road, DAvenport 5-0021

0404

# Nielsen Coverage Service

*a service of A. C. Nielsen Company*

**2101 Howard Street, Chicago 45, Illinois • HOllycourt 5-4400**

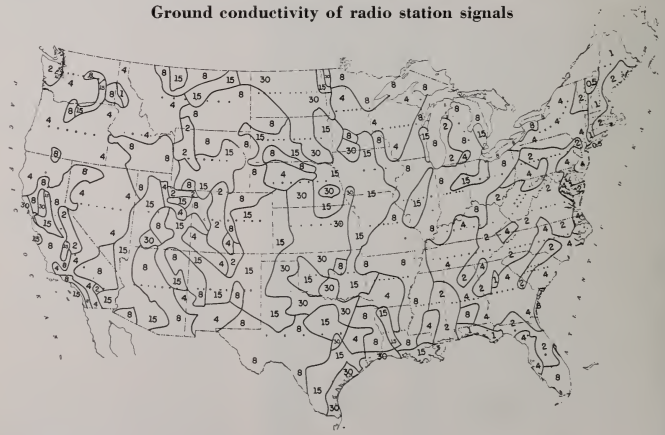
# The reach of radio station signals (during the day)

## Radio station coverage in miles by power, frequency and ground conductivity

(0.5 millivolt contour only)

| | Kilocycles 1500 | 1000 | 550 | 1500 | 1000 | 550 |
|---|---|---|---|---|---|---|
| Ground conductivity | 250 watts | | | 500 watts | | |
| *Very poor* | 7 miles | 10 miles | 20 miles | 9 miles | 12 miles | 23 miles |
| *Fair* | 18 | 27 | 52 | 20 | 32 | 62 |
| *Excellent* | 43 | 63 | 99 | 50 | 77 | 122 |
| | 1,000 watts | | | 5,000 watts | | |
| *Very poor* | 9 | 14 | 27 | 14 | 22 | 40 |
| *Fair* | 24 | 38 | 73 | 37 | 58 | 111 |
| *Excellent* | 60 | 92 | 143 | 90 | 140 | 225 |
| | 10,000 watts | | | 50,000 watts | | |
| *Very poor* | 19 | 28 | 51 | 27 | 40 | 75 |
| *Fair* | 46 | 72 | 138 | 68 | 103 | 190 |
| *Excellent* | 112 | 170 | 270 | 150 | 220 | 340 |

## Ground conductivity of radio station signals

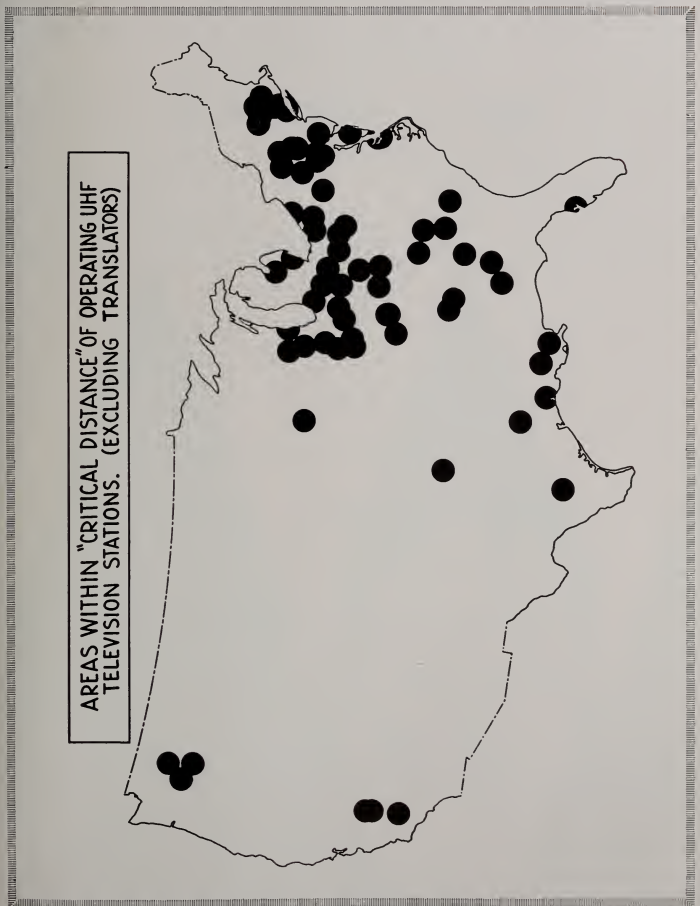


**How to read the numbers in the map above:**

0.5-2 means very poor ground conductivity
4 means poor ground conductivity
8 means fair ground conductivity
15 means good ground conductivity
30 means excellent ground conductivity

The reach of radio signals is determined primarily by power, position on the dial and ground conductivity. More power means greater reach. Lower frequencies mean more reach than higher frequencies. Some types of land, particularly flat, moist prairie land, help signals get more reach than other types of land. The 0.5 millivolt contour is the practical limit to usable daytime reception, though, under certain circumstances, a 0.1 millivolt contour can be used as the "outer ring" of signal coverage. With 30 meaning excellent ground conductivity, seawater conductivity is estimated at 5,000.

## Uhf stations are concentrated in the northeastern U. S.

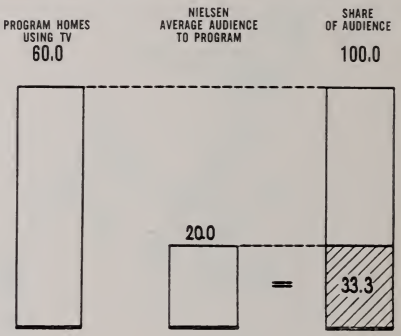



**This map** was prepared for the Association of Maximum Service Telecasters by A. D. Ring & Associates, consulting radio engineers. "Critical distance" is defined as the average distance out to which "service of consistently good quality" may be expected. This distance is in accordance with the findings of the Tv Allocations Study Organization, video industry group

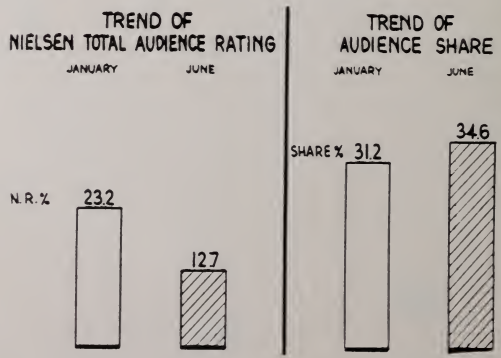
# RATINGS BASICS

## The difference between a rating and a share of audience

### A. How to compute share of audience




### B. How to use share to evaluate programs




Share of audience is necessary to evaluate program performance during summer and seasonal changes. The *Lone Ranger Show* (formerly ABC TV, Thursday 7:30-8 p.m.), as indicated above, although suffering a severe rating decline during June, maintained a high share.

Source: A. C. Nielsen Co.

# WARRIOR WHO STRETCHED THE WORLD

## JULIUS CAESAR

Roman civilization reached to the farthest marches of Ultima Gaul on the heels of Caesar's legions . . . and in the meeting of Northern vigor with the Mediterranean mind, Western Culture was born to grow and flourish over half the world. Caesar the Soldier extended his world by conquest . . . then gave it new meaning in the pages of his history. Caesar the Salesman laid the foundations of the New World. Caesar was a Soldier, but above all, a *Salesman.* KBOX is extending the Balaban policy of creative and original programming, aggressive merchandising and forceful selling into new markets—capturing new minds for Balaban advertisers. KBOX is a Dallas pioneer in new market development, but above all, KBOX is a *Salesman.*

# KBOX

*Buy RADIO when you buy media Buy BALABAN when you buy radio Buy KBOX when you buy Dallas and you BUY the people who BUY*

WIL St. Louis
KBOX Dallas
WRIT Milwaukee

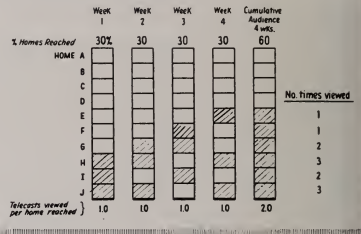
***THE BALABAN STATIONS***
*In tempo with the times*
John F. Box, Jr., Managing Director
Sold Nationally by The Katz Agency, Inc.



## How to understand the cumulative audience concept

### Illustration of four-week cumulative audience

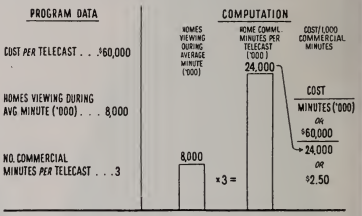
**This Nielsen chart** shows an example of a program which reaches three out of 10 homes (30 rating) each week for four weeks. A total of six out of 10 different homes tunes the show at one time or another during this period. Thus, the cumulative audience is 60%. Gross rating points (not the same thing) total 120 in this case (30 rating times four). The number of times each home tunes during four weeks varies from one to three times but the average episodes comes to two




## How to calculate cost-per-1,000 homes for a commercial

### Computation of cost-per-1,000 commercial minutes for half-hour show

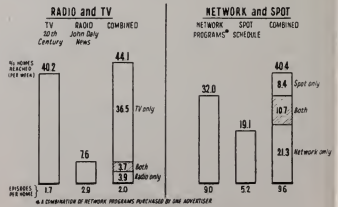
**Three figures** are needed to calculate CPMHPCM: (1) cost of show and time, (2) homes viewing during average minute—which Nielsen calls average audience and (3) no. of commercial minutes per telecast. Note last three zeroes of homes total is dropped. This is to avoid dividing by 1,000 later on. First, multiply homes times no. of commercial minutes. This gives commercial minute impressions total, or home commercial minutes. Cost of show is divided by home commercial minutes total (minus three zeroes)




## Duplication analyses: what they are

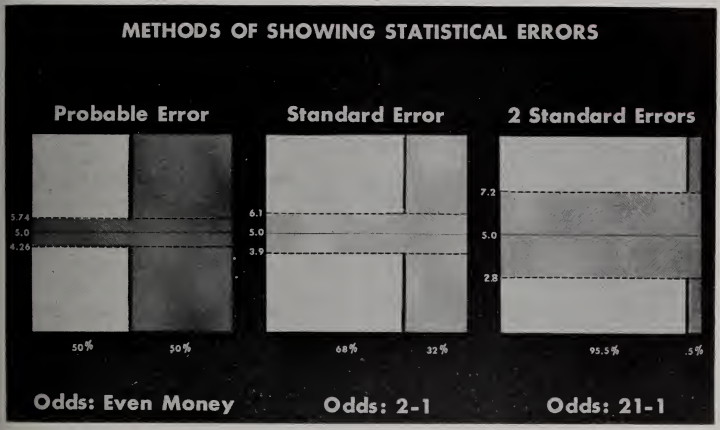
### Typical duplication analyses—total U.S. radio homes basis

**Duplication analyses** are made by advertisers to find out how much overlapping in audiences he gets with two or more different media. Two kinds are shown in the Nielsen chart at right. Both represent audiences reached by one advertiser in each case. Left side of the chart shows client reaches 40.2% of U. S. radio homes with tv and 7.6% of radio homes with radio. Half of homes reached with radio are also reached by tv. The combined reach of both media comes to 44.1%, which is an unduplicated homes total



# How to figure out the accuracy of a radio or tv rating

**There are a number of ways to quote odds on the accuracy of a rating**




**Statistical error for tv and radio ratings (at 95% probability level)**

| | SAMPLE SIZE | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| RATING | 100 | 150 | 200 | 300 | 400 | 500 | 800 | 1,000 | 2,000 | 5,000 | 10,000 |
| 1 | 2.0 | 1.6 | 1.4 | 1.1 | 1.0 | 0.9 | 0.7 | 0.6 | 0.4 | 0.3 | 0.2 |
| 2 | 2.8 | 2.3 | 2.0 | 1.6 | 1.4 | 1.2 | 1.0 | 0.9 | 0.6 | 0.4 | 0.3 |
| 5 | 4.3 | 3.5 | 3.0 | 2.5 | 2.2 | 1.9 | 1.5 | 1.4 | 0.9 | 0.6 | 0.4 |
| 10 | 6.0 | 4.9 | 4.2 | 3.4 | 2.9 | 2.6 | 2.1 | 1.9 | 1.3 | 0.8 | 0.6 |
| 20 | 7.9 | 6.4 | 5.6 | 4.5 | 3.9 | 3.5 | 2.7 | 2.5 | 1.8 | 1.1 | 0.8 |
| 30 | 9.0 | 7.4 | 6.4 | 5.1 | 4.5 | 4.0 | 3.1 | 2.8 | 2.0 | 1.3 | 0.9 |
| 40 | 9.6 | 7.8 | 6.8 | 5.5 | 4.7 | 4.2 | 3.4 | 3.0 | 2.2 | 1.3 | 0.9 |
| 50 | 9.8 | 8.0 | 7.0 | 5.6 | 4.9 | 4.4 | 3.4 | 3.1 | 2.2 | 1.4 | 1.0 |

Sampling homes to get a rating is something like shooting dice or playing horses. You can quote odds. Unlike dice or horse-racing, sampling (assuming its probability sampling) gives you a choice of odds. The lower the odds the greater the range of error you can figure on. The higher the odds the less the range of error—or range of confidence, as some people describe it.

At the top of the page are three examples of quoting odds for a given rating, in this case, a 5. Take the "probable error" or even money example. This says, "the chances are 50-50 that if a sample of homes shows a rating of 5, a complete count of the homes would show the actual rating to be between 4.26 and 5.74 (plus or minus .74 rating points)." Most tv and radio researchers prefer tougher odds—specifically the "2 standard errors" or 21-to-1 odds—since they feel it reduces the chance element (the dark area on the right side of each box above) to a reasonable level.

The table above shows the confidence range for the 21-to-1 odds level. Each figure refers to a plus or minus the given rating. Note that this plus or minus differs according to rating and sample size. (In the top chart, the confidence range is for a sample of 400.) A rating of 60 has the same range as a rating of 40; ratings of 70 and 30 also have identical figures, etc. The table, of course, cannot take into account errors due to poor sampling procedures, badly-designed questionnaires, dishonest interviewers, reluctant respondents, etc. Top chart courtesy of the Katz Agency, table courtesy of John Blair and Co.

# How to know if two ratings are really different

**The charts** at right, compliments of McDonald Research Ltd., are handy rating tools designed for estimating the difference, if any, between two ratings. Chart "A," at the 95% probability level, simply means a given rating has a 95% or a 20-1 chance of falling within such-and-such a range. Applying the same rating to chart "B" which is 75% probability, cuts the odds down to 3-1. Hypothetically, let's take a program rating of 7.0 compared to that of a 5.0, with a sample size of 200. Finding the lower of the two ratings at the extreme left hand column of chart "A" and sample size at top, both figures intersect at 10.2. This means there is no significant difference between a 5.0 and 10.2 rating and since 7.0 falls within this range, the two are basically the same. With chart "B," at the 75% probability level, the rating and sample size intersect at 7.8. Again no significant difference between 5.0 and 7.0, however, the range is substantially smaller or as explained on the previous page, the gamble larger. If ratings and/or sample size are not exactly the same as those on charts, nearest figures may be substituted.

## Meaningful differences between two ratings . . .

### A. at the 95% probability level

| WHERE THE LOWER PERCENTAGE IS | THE HIGHER PERCENTAGE MUST BE AT LEAST: SAMPLE SIZE 100 | 200 | 300 | 400 |
|---|---|---|---|---|
| 1 | 6.0 | 4.0 | 3.3 | 2.9 |
| 2 | 8.0 | 5.8 | 4.9 | 4.5 |
| 3 | 9.6 | 7.3 | 6.4 | 5.9 |
| 4 | 11.3 | 8.8 | 7.8 | 7.2 |
| 5 | 12.8 | 10.2 | 9.1 | 8.5 |
| 6 | 14.3 | 11.5 | 10.4 | 9.7 |
| 7 | 15.7 | 12.8 | 11.6 | 11.0 |
| 8 | 17.1 | 14.1 | 12.9 | 12.2 |
| 9 | 18.4 | 15.4 | 14.1 | 13.4 |
| 10 | 19.8 | 16.6 | 15.3 | 14.5 |
| 13 | 23.6 | 20.3 | 18.8 | 18.0 |
| 15 | 26.1 | 22.6 | 21.1 | 20.3 |
| 20 | 32.0 | 28.4 | 26.8 | 25.8 |
| 25 | 37.7 | 33.9 | 32.2 | 31.2 |
| 30 | 43.2 | 39.3 | 37.5 | 36.5 |
| 35 | 48.5 | 44.5 | 42.8 | 41.7 |
| 40 | 53.7 | 49.7 | 47.9 | 46.9 |

### B. at the 75% probability level

| WHERE THE LOWER PERCENTAGE IS | THE HIGHER PERCENTAGE MUST BE AT LEAST: SAMPLE SIZE 100 | 200 | 300 | 400 |
|---|---|---|---|---|
| 1 | 3.4 | 2.5 | 2.2 | 2.0 |
| 2 | 5.0 | 3.9 | 3.5 | 3.3 |
| 3 | 6.4 | 5.3 | 4.8 | 4.5 |
| 4 | 7.8 | 6.6 | 6.0 | 5.7 |
| 5 | 9.2 | 7.8 | 7.2 | 6.9 |
| 6 | 10.4 | 9.0 | 8.4 | 8.1 |
| 7 | 11.7 | 10.2 | 9.6 | 9.2 |
| 8 | 13.0 | 11.4 | 10.7 | 10.3 |
| 9 | 14.2 | 12.6 | 11.9 | 11.5 |
| 10 | 15.4 | 13.7 | 13.0 | 12.6 |
| 13 | 18.9 | 17.1 | 16.3 | 15.9 |
| 15 | 21.2 | 19.3 | 18.5 | 18.0 |
| 20 | 27.0 | 24.8 | 23.9 | 23.5 |
| 25 | 32.3 | 30.1 | 29.2 | 28.6 |
| 30 | 37.7 | 35.4 | 34.4 | 33.8 |
| 35 | 42.9 | 41.6 | 39.5 | 38.9 |
| 40 | 48.1 | 45.7 | 44.6 | 44.0 |




**WGY** will push your product better in the rich market area it serves: Albany—Schenectady—Troy, plus Northeastern New York and Western New England. We can back this up with a file of sales success stories—for details, contact your local Henry I. Christal man or call WGY, Schenectady, N. Y.

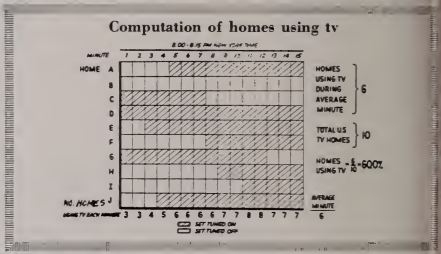
982-10

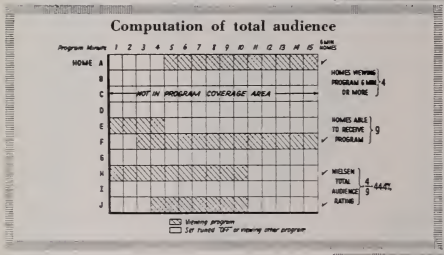
**50,000 Watts • NBC Affiliate • 810 Kilocycles**

**A GENERAL ELECTRIC STATION**

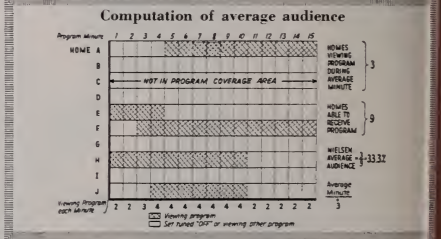
# How to understand some basic Nielsen terminology

**The Nielsen** phrase, "homes using tv," shows the percent or number of homes in the area measured tuned in to all programs during a specific period of time. It is commonly computed on an average minute basis. Chart at right shows the computation for a 15-minute period. Note how the varying home totals for each minute (at bottom of chart) are averaged for the quarter-hour—in this case six homes. Since the hypothetical total homes is 10, figure is 60% of total tv homes using television

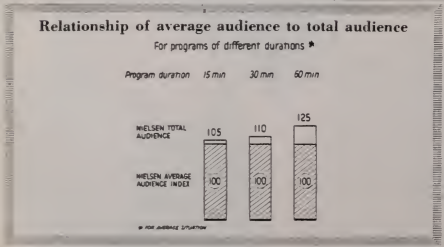



**"Total audience"** is a program rating. Note that Nielsen excludes homes not able to receive the program from the base on which the rating is calculated. Note also that homes viewing less than six minutes are excluded from the total audience figure. This is done on the theory that idle dial twirling will result in some homes viewing the program for short periods—homes the advertiser is really not interested in. Since nine homes were able to tune the program and four did so, the TA rating is 44.4% (and a very good rating, too). The advertiser can, if he wishes, use the total tv home base, in which case the total audience rating would be 40%




**This is** the identical situation represented in the total audience chart. However, in calculating the average audience (AA), homes viewing less than six minutes are included. Like the homes-using-tv figure, this is an average minute calculation, except that homes not in coverage area are excluded in this particular measurement




**In comparing** the program popularity of shows o different lengths, the average audience rather than the total audience is used. The chart at left shows why. An hour show usually has a larger TA rating because it has more time to attract an audience. Figures shown in the chart represent average situations. In calculating hour per commercial minute AA is used with the actual number of homes to indicate the likely audience to a commercial in the show. Note AA is average for per-

# vienna to the wailing wall
# genghis khan

Tribal chieftain to world conqueror—by the power of positive salesmanship. Temujin—The Genghis Khan—united innumerable mongol tribes under a single horse-tail banner, then led them in a victorious sweep to the gates of Vienna. His salesmanship was a dominant force in the medieval world for more than a generation. Warrior, yes, but above all The Genghis Khan was a Salesman. Domination by the power of positive salesmanship is the key-word of Balaban policy in *every* market. WIL is a dominant force in St. Louis—a powerful voice to sell your products and services with maximum impact and positive efficiency. Above all—WIL is a Salesman.

WIL

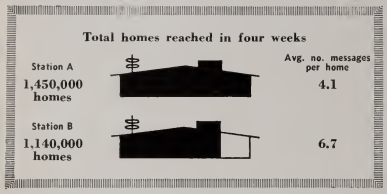
*Buy RADIO when you buy media*
*Buy BALABAN when you buy radio*
*Buy WIL when you buy St. Louis and you BUY the people who BUY*

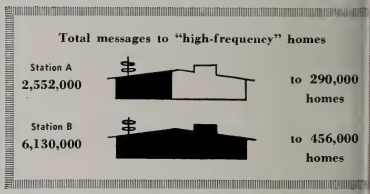
WIL St. Louis
KBOX Dallas
WRIT Milwaukee

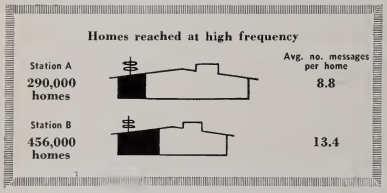
*THE BALABAN STATIONS*
*in tempo with the times*
John F. Box, Jr., Managing Director
Sold Nationally by Robert E. Eastman



## Why total station reach is not always an adequate measure




**This material** from NSI files illustrates how an advertiser inter ested mainly in the homes he reaches with relatively high frequenc can choose between stations. The first chart shows Station "A" wit bigger reach but Station "B" with the higher frequency in compar ing two similar schedules. The second chart isolates homes reache with each schedule at a specified frequency level—in this case, si or more times per month. In last chart multiplying frequency time the number of high frequency homes shows that Station "B" de livers more than twice the number of messages to the importan homes than Station "A."

## A rotation system for late night television participations

**Positioning of three advertisers in late night show over six-week period**

| Commercial position | Position rating | Approximate time | Weeks I | II | III | IV | V | VI |
|---|---|---|---|---|---|---|---|---|
| #1 | 12.0 | 11:15 p.m. | A | – | C | – | – | – |
| #2 | 12.0 | 11:35 p.m. | – | – | A | – | C | – |
| #3 | 11.6 | 11:35 p.m. | – | – | – | – | A | – |
| #4 | 11.2 | 11:55 p.m. | B | – | – | – | – | – |
| #5 | 10.8 | 11:55 p.m. | – | – | B | – | – | – |
| #6 | 10.4 | 12:15 a.m. | C | – | – | – | B | – |
| #7 | 10.0 | 12:15 a.m. | – | C | – | – | – | B |
| #8 | 9.6 | 12:35 a.m. | – | – | – | B | – | – |
| #9 | 9.2 | 12:35 a.m. | – | B | – | – | – | – |
| #10 | 8.8 | 12:55 a.m. | – | – | – | – | – | A |
| #11 | 8.4 | 12:55 a.m. | – | – | – | A | – | C |
| #12 | 8.4 | 1:10 a.m. | – | A | – | C | – | – |

Average Rating: 10.2

**This proposed** positioning by Compton Advertising is tailored to give all brands equal advertising weight and maximum message delivery in as short a time as possible—two weeks, in this case. Note how each advertiser alternates between first and second half of program. Advertisers "A," "B," and "C" achieve average rating of 10.2 in two-week period.

NEW YORK'S HIGHEST-RATED TV PROGRAM
FOR THE SIXTH CONSECUTIVE YEAR;**
WOR-TV CHANNEL 9'S
MILLION DOLLAR MOVIE
GIVING ADVERTISERS 87%* COVERAGE OF
THE NEW YORK MARKET IN 4 WEEKS WITH
GUARANTEED PRODUCT EXCLUSIVITY . . .
*Arbitron Jan 1960
**Pulse, Arbitron and Nielsen — September 1954 — June 1960

CREATVITY

Bringing the exact effect and flavor of the client's and the agency's creation intact to the television screen . . . that is CreaTVity. It is hard to define but easy to recognize in any good commercial. It requires the total effort of a crack production team, working with the most modern equipment.

CreaTVity is the reason the finest agencies choose Audio Productions to serve their most valued clients, again and again.

AUDIO
PRODUCTIONS, INC.
630 Ninth Ave., N. Y. 36, N. Y. • PL 7-0760

# How to use viewing group analysis research

## USING VIEWING GROUP ANALYSIS TO DETERMINE PROGRAM "HOLDING POWER"

### A. Analysis of two new one-hour detective programs

| | Program A | Program B |
|---|---|---|
| Average rating (four weeks) | 26.9 | 13.6 |
| Total cume (four weeks) | 56.6 | 40.3 |
| Percent of total cume viewing: | | |
| 1st show only | 2.9 | 23.3 |
| 1st and 2nd | 1.0 | 0.0 |
| 1st and 3rd | 6.7 | 5.5 |
| 1st and 4th | 5.8 | 5.5 |
| 1st, 2nd, and 3rd | 2.9 | 0.0 |
| 1st, 2nd, and 4th | 3.8 | 6.9 |
| 1st, 3rd, and 4th | 7.7 | 4.1 |
| 2nd show only | 12.5 | 9.6 |
| 2nd and 3rd | 2.9 | 10.9 |
| 2nd and 4th | 5.8 | 5.5 |
| 2nd, 3rd, and 4th | 7.7 | 0.0 |
| 3rd show only | 6.7 | 12.3 |
| 3rd and 4th | 9.6 | 1.4 |
| 4th show only | 15.3 | 12.3 |
| All 4 shows | 8.7 | 2.7 |

Percent total cume viewing program A:
1st show—39.5
2nd show—45.3
3rd show—52.9
4th show—64.4

Percent total cume viewing program B:
1st show—47.7
2nd show—35.6
3rd show—36.9
4th show—38.4

### B. Analysis of two one-hour westerns

| | Program C | Program D |
|---|---|---|
| Average rating (three weeks) | 11.6 | 13.7 |
| Total cume (three weeks) | 37.3 | 39.0 |
| Percent of total cume viewing: | | |
| 1st show only | 25.0% | 6.8% |
| 1st and 2nd | 8.3 | 21.9 |
| 1st and 3rd | 3.3 | 11.0 |
| 2nd show only | 36.7 | 17.8 |
| 2nd and 3rd | 5.0 | 4.1 |
| 3rd show only | 16.7 | 31.5 |
| All 3 shows | 5.0 | 6.8 |

Percent total cume viewing program C:
1st show—41.6
2nd show—55.0
3rd show—30.0

Percent total cume viewing program D:
1st show—46.5
2nd show—50.6
3rd show—53.4

The question of how a new show will perform is a critical one for program buyers. Metered rating services, such as Arbitron, provide useful cumulative data for this purpose. The figures above, taken from ARB's Arbitron, last fall, illustrate two cases of "viewing group analysis." In both each program's total cume is first converted to a base of 100. This is the total number of different homes viewing at one time or another during the periods studied. Note that in the case of program "A" the percent of the cume total viewing each show rose while it dropped in the case of program "B" thus indicating the greater holding power of program "A". Further analysis would show that 37.8% saw only one show on "A" while 57.5% saw only one show on "B". In the case of the westerns, "D" shows more holding power than "C".

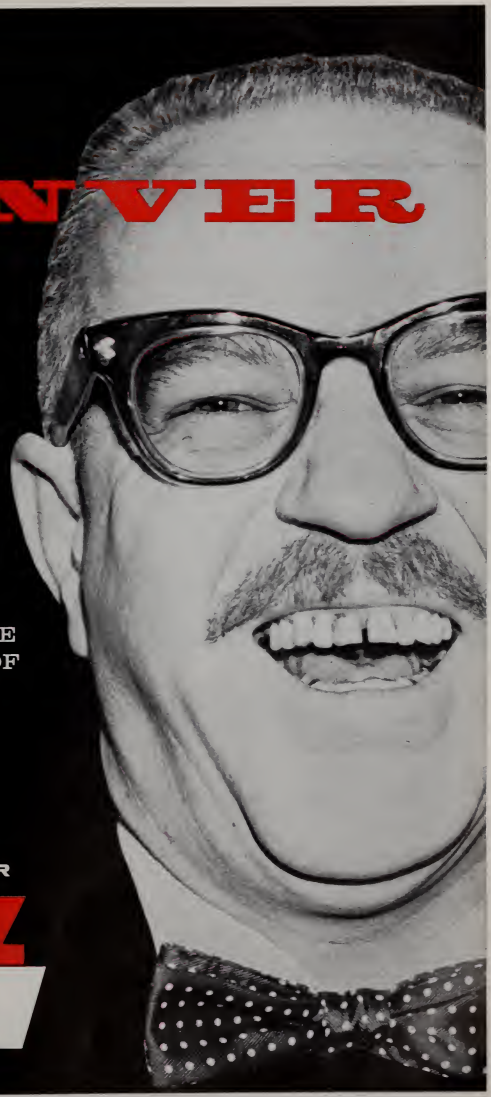
didja
hear
about
DENVER

KLZ-TV did it again–
a clean sweep, right
across the board!

HIGHEST RATED
- Network Show
- Syndicated Show
- Daytime News
- Nighttime News
- Weather
- Sports

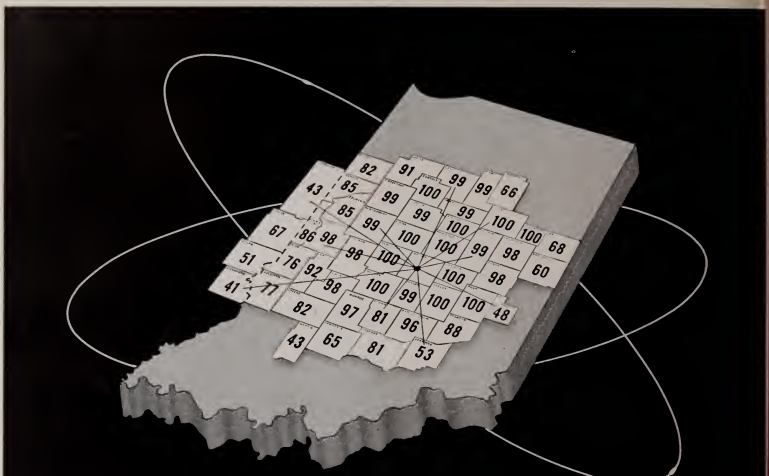
REACHES THE
MOST HOMES IN
THE DENVER
MARKET WITH THE
LARGEST SHARE OF
AUDIENCES FROM
9:00 AM UNTIL
MIDNIGHT SEVEN
DAYS A WEEK.*

*March ARB



CBS DENVER
KLZ
TELEVISION
Channel 7

Represented by the KATZ Agency




## See How WFBM-TV Dominates Mid-Indiana!

**First by a good margin,** WFBM-TV dominates all other stations in Mid-Indiana both in total coverage and market penetration, because it is the only basic NBC outlet. *Map shows county percentages measured by Nielsen Coverage Study No. 3.*

*where else . . .*

—will you find satellite markets that are 15% richer and 30% bigger than the metropolitan trading zone itself?

—does a central market exert such an economic pull on so *many* specific areas that are retail trading centers in their own right?

—do you find such a *widespread* marketing area covered from *one* central point . . . and by WFBM-TV!

—can you buy just *one* station with no overlapping penetration by basic affiliates of the same network?

*only here*—where WFBM-TV is *first* in Mid-Indiana—can you buy more honest market penetration, more consumer influence, for fewer dollars expended than anywhere else. Let us show you how to test regional marketing ideas here with amazing results.

*The Nation's 13th Television Market*
...with the only basic NBC coverage of 760,000 TV set owning families.

*Indianapolis itself*—Major retail area for 18 richer-than-average counties. 1,000,000 population—350,600 families *with 90% television ownership!*

*11 Satellites*—Each a recognized marketing area and well within WFBM-TV's basic area of influence—*totaling more than* 420,000 *additional TV homes.* Includes Marion • Anderson • Muncie • Bloomington • Vincennes • Terre Haute • Lafayette • Peru • Logansport • Kokomo • Danville, Illinois.

Represented Nationally by the **KATZ** Agency

CHANNEL 6
WFBM TV
INDIANAPOLIS
11TH YEAR OF LEADERSHIP




# RADIO BASICS

EIGHT BASIC aspects of the radio medium are covered in this section of Air Media Basics. They are dimensions, set production, in-home listening, out-of-home listening, fm, spot radio's cumulative audience, spending and costs, and network patterns. As usual considerable attention is paid to radio's audience, with data on seasonal changes, hour-by-hour patterns and the unique auto audience. The fm section is new and is in recognition of fm's growth. Information on trends is emphasized to give a full perspective

# SHOWMAN WITH A SENSE OF VALUE WILLIAM SHAKESPEARE

William Shakespeare understood people. "The play's the thing" . . . and his plays transmuted the values of his time into a living image of his world, valid for all time. William Shakespeare sold the world of Elizabeth I to all of history. A great showman . . . but above all, a great salesman. The Show's the Thing at WRIT . . . creative showmanship directed toward presenting the value of your products, services and ideas with impact to the greatest possible audience. Our people are showmen in presenting the News and Music, *and your message* . . . and salesmen in every creative presentation to our audience—your market. In Milwaukee, WRIT transmutes the values of our time into creative selling messages for you. Above all, WRIT is a salesman.

WRIT

*Buy RADIO when you buy media Buy BALABAN when you buy radio Buy WRIT when you buy Milwaukee and you BUY the people who BUY*

**WIL** St. Louis
**KBOX** Dallas
**WRIT** Milwaukee

***THE BALABAN STATION***
*in tempo with the time*
John F. Box, Jr., Managing Director
Sold Nationally by Robert E. Eastman & Co., Inc.



2
RADIO

# RADIO BASICS

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## POT RADIO'S CUMULATIVE AUDIENCE

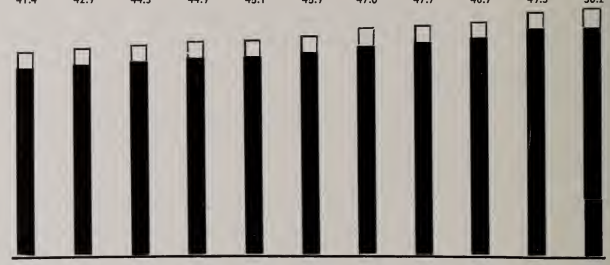

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# DIMENSIONS

## Here's how U. S. radio homes have grown in the past decade

**Millions of U.S. homes with radios, March 1950-1960**

| | 1950 | 1951 | 1952 | 1953 | 1954 | 1955 | 1956 | 1957 | 1958 | 1959 | 1960 |
|---|---|---|---|---|---|---|---|---|---|---|---|
| U.S. homes | 43.4 | 44.4 | 45.3 | 46.1 | 46.7 | 47.6 | 48.7 | 49.5 | 50.5 | 51.4 | *52.2 |
| Radio homes | 41.4 | 42.9 | 44.3 | 44.9 | 45.1 | 45.9 | 47.0 | 47.7 | 48.7 | 49.5 | *50.2 |



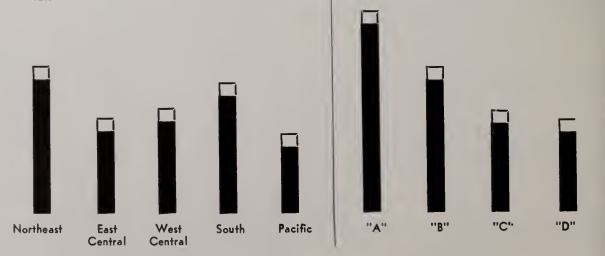
The chart above shows a consistent upward trend in radio homes. Based on A. C. Nielsen March each year, radio homes represent about 96.3% (for all practical purposes, 100%), just about the same level it has been at for years.

*SPONSOR estimate.

## Radio home ownership by region and county size

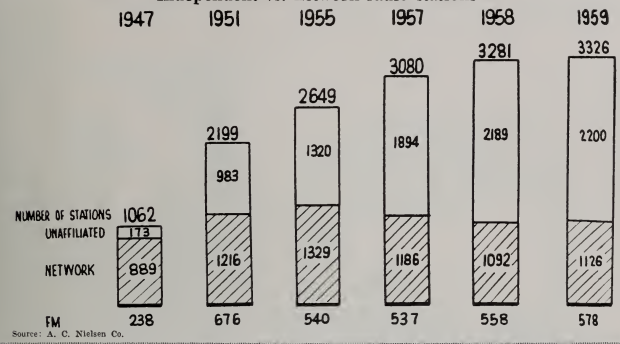
**Millions of radio homes, March 1960**

| | By Regions | | | | | By county size | | | |
|---|---|---|---|---|---|---|---|---|---|
| | Northeast | East Central | West Central | South | Pacific | "A" | "B" | "C" | "D" |
| Total homes | 13.4 | 8.9 | 9.9 | 12.5 | 7.3 | 19.1 | 14.4 | 10.2 | 8.4 |
| Radio homes | 12.9 | 8.5 | 9.6 | 11.9 | 6.9 | 18.3 | 13.8 | 9.8 | 8.0 |



Source: A. C. Nielsen Co., 1960.

## ndependent radio stations up 124% since 1951




Source: A. C. Nielsen Co.

## lumber of radio sets continues to increase

**1959 vs. 1960 radio sets in use**

| Set location | 1960 Number of sets | 1960 Percent | 1959 Number of sets | 1959 Percent | 59 vs. 60 increase (%) |
|---|---|---|---|---|---|
| In homes | 106,007,095 | 67.8 | 98,300,000 | 67.3 | 7.8 |
| In autos | 40,387,449 | 25.8 | 37,900,000 | 25.9 | 6.6 |
| In public places | 10,000,000* | 6.4 | 10,000,000* | 6.8 | ..... |
| TOTAL | 156,394,544 | 100.0 | 146,200,000 | 100.0 | 7.0 |

Source: Sets in working order, Jan. 1, 1959-60. RAB. *No new information.

## ractically all U.S. radio omes have sets located bedroom, with kitchen ie second preference

**Distribution of home radio sets**

| LOCATION | PERCENT |
|---|---|
| Bedrooms with radio | 84 |
| Kitchens | 71 |
| Living rooms | 36 |
| Homes with portables | 16 |
| Homes with outside radios (includes autos) | 53 |

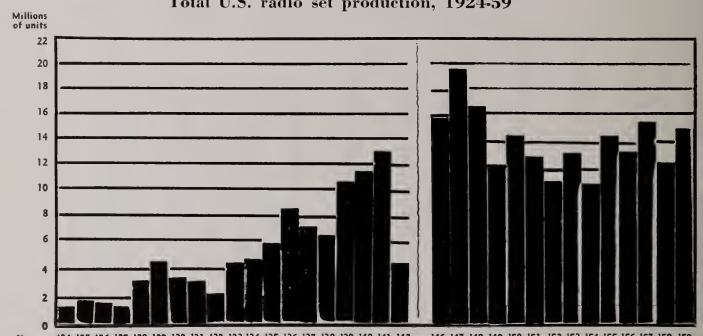
Source: Fact Finders via A. C. Nielsen Co., 1960

2
RADIO

# SET PRODUCTION

## How U.S. radio set production varies year by year

**Total U.S. radio set production, 1924-59**



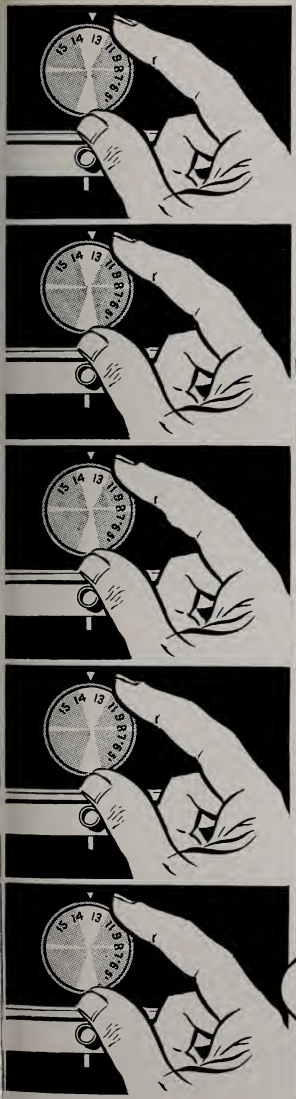

Source: Electronic Industries Assn., 1960 Fact Book.

## Radio set sales increased 23% in 1959

**Radio set sales by type, 1947-59**

| YEAR | HOME | CLOCK | PORTABLE | AUTO | TOTAL |
|---|---|---|---|---|---|
| 1947 | 14,972,000 | ——— | 2,388,000 | 3,459,000 | **20,819,000** |
| 1948 | 10,325,000 | ——— | 2,585,000 | 4,240,000 | **17,150,000** |
| 1949 | 5,127,000 | ——— | 1,799,000 | 3,596,000 | **10,522,000** |
| 1950 | 7,818,000 | ——— | 1,593,000 | 4,740,000 | **14,151,000** |
| 1951 | 5,358,000 | 727,000 | 1,200,000 | 4,543,000 | **11,828,000** |
| 1952 | 4,394,000 | 1,666,000 | 1,528,000 | 3,243,000 | **10,831,000** |
| 1953 | 3,309,000 | 1,714,000 | 1,503,000 | 5,183,000 | **11,709,000** |
| 1954 | 2,701,000 | 1,897,000 | 1,449,000 | 4,124,000 | **10,170,000** |
| 1955 | 2,659,000 | 2,035,000 | 1,879,000 | 6,864,000 | **13,437,000** |
| 1956 | 3,007,000 | 2,223,000 | 2,683,000 | 5,057,000 | **12,970,000** |
| 1957 | 3,193,000 | 2,439,000 | 3,205,000 | 5,496,000 | **14,333,000** |
| 1958 | 2,669,000 | 2,205,000 | 3,115,000 | 3,715,000 | **11,704,000** |
| 1959 | 2,729,000 | 2,481,000 | 3,687,000 | 5,555,000 | **14,452,000** |

Source: EIA. 1960 Fact Book. Auto figures are factory production, all others are retail sales. Does not include radio-phonograph combinations.



# 4 stations in TOLEDO

*yet 5 radios of every 10**

*are tuned to...*

**WSPD**

**Around-the-clock leadership in circulation... plus persuasion**

*Dec., '59-Jan., '60. Hooper Radio Audience Index

Katz will help you pick the most persuasive times.

**WSPD**
NBC • RADIO

**a STORER station**

*National Sales Offices:*
625 Madison Ave., N. Y. 22
230 N. Michigan Ave., Chicago 1

# IN-HOME LISTENING

## Radio's hour-by-hour in-home audience winter and summer

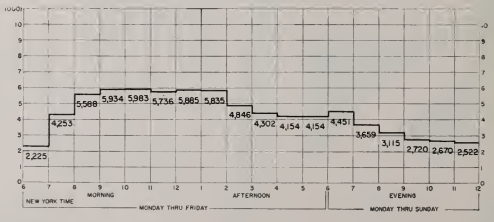
### A. The hour-by-hour picture for spot advertisers

| | SUMMER 1959 | | % Radio homes | | WINTER 1960 | | % Radio homes |
|---|---|---|---|---|---|---|---|
| 6- 7 am | 4,077 | | 8.2 | 6- 7 am | 5,231 | | 10.6 |
| 7- 8 | 6,315 | | 12.7 | 7- 8 | 9,615 | | 19.4 |
| 8- 9 | 6,479 | | 13.1 | 8- 9 | 8,654 | | 17.5 |
| 9-10 | 5,915 | | 12.0 | 9-10 | 7,020 | | 14.2 |
| 10-11 | 5,600 | | 11.3 | 10-11 | 6,188 | | 12.5 |
| 11-12 n | 5,634 | MON. THRU FRI. | 11.4 | 11-12 n | 5,759 | MON. THRU FRI. | 11.6 |
| 12- 1 pm | 5,937 | | 12.0 | 12- 1 pm | 6,288 | | 12.7 |
| 1- 2 | 5,130 | | 10.4 | 1- 2 | 4,961 | | 10.0 |
| 2- 3 | 4,409 | | 8.9 | 2- 3 | 4,376 | | 8.8 |
| 3- 4 | 3,954 | | 8.0 | 3- 4 | 4,084 | | 8.3 |
| 4- 5 | 3,843 | | 7.8 | 4- 5 | 4,520 | | 9.1 |
| 5- 6 | 4,315 | | 8.7 | 5- 6 | 4,921 | | 9.9 |
| 6- 7 pm | 4,117 | | 8.3 | 6- 7 pm | 4,059 | | 8.2 |
| 7- 8 | 3,083 | | 6.2 | 7- 8 | 2,823 | | 5.7 |
| 8- 9 | 2,564 | SUN. THRU SAT. | 5.2 | 8- 9 | 2,459 | SUN. THRU SAT. | 5.0 |
| 9-10 | 2,771 | | 5.6 | 9-10 | 2,297 | | 4.6 |
| 10-11 | 2,739 | | 5.5 | 10-11 | 2,230 | | 4.5 |
| 11-12 m | 2,092 | | 4.2 | 11-12 m | 1,785 | | 3.6 |

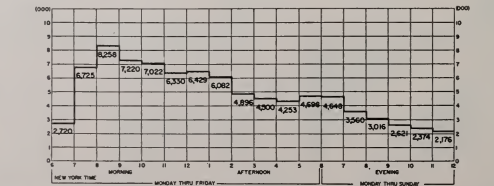
**These national Nielsen** figures adjusted by time zone provide local time figures in terms of thousands of homes per average minute. The summer data is for July-August, the winter figures are January-February.

### B. The hour-by-hour picture for network advertisers

AUGUST 1959




JANUARY 1960




**Figures in the graphs** above are in thousands of homes per average minute. Each hour is current New York time. Note the summer in-home peak is around lunch time while the winter peak is around breakfast time.

# 1100 RADIO STATIONS NOW IN THE KEYSTONE NETWORK!

## WELCOME STATION KSEO, DURANT, OKLAHOMA!

**OUR 1100TH AFFILIATE.** We are proud to add to our ever growing family of radio station affiliates the only station in Bryan county, Oklahoma. This fine station was established in 1947 and is owned by the Durant Publishing-Broadcasting Corp. The manager of the station is Lewis W. Coleman. Congratulations KSEO, we're proud and happy to have you with us.

**CHICAGO**
111 W. Washington St.
STate 2-8900

**NEW YORK**
527 Madison Ave.
ELdorado 5-3720

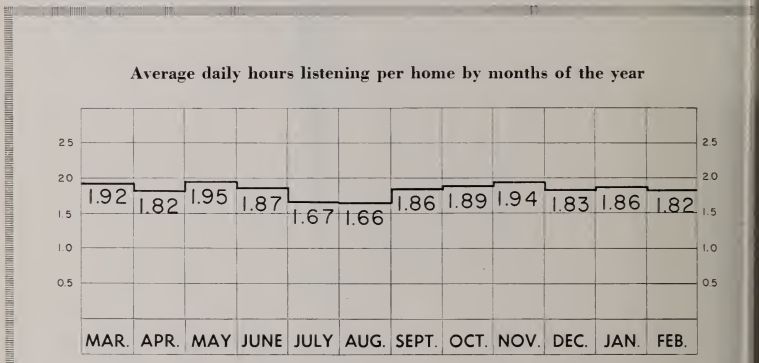
**LOS ANGELES**
3142 Wilshire Blvd.
DUnkirk 3-2910

**DETROIT**
612 Penobscot Building
WO 2-4595

**SAN FRANCISCO**
57 Post St.
SUtter 1-7440

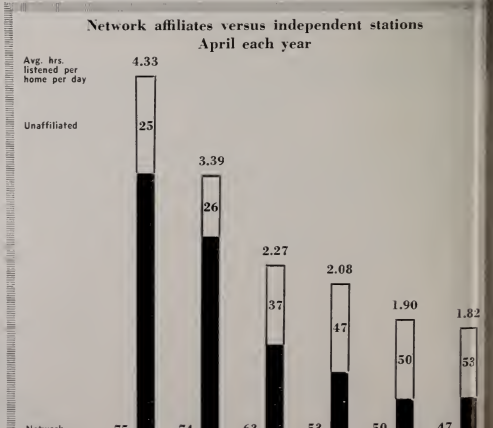


# In-home listening level shows little change through year




Source: NRI, 1959-60.

# Independent stations captured bulk of all radio in-home listening time by last year




The chart at right, prepared by A. C. Nielsen Co., shows for the first time in 12 years, independent radio stations getting the major portion of daily listening hours. Radio in-home listening hours have suffered a 58% decrease since 1947 with networks losing 74%, although independents dropped only 11%. This is due to independent radio getting more than half of daily listening hours, a 112% increase over 1947. Nielsen points out in a supplementary chart that in 1947 there were 173 unaffiliated and 889 network stations compared to 1959 with 2,200 unaffiliated and 1,126 network stations.

# Musical Variety Means Audience Variety, too*



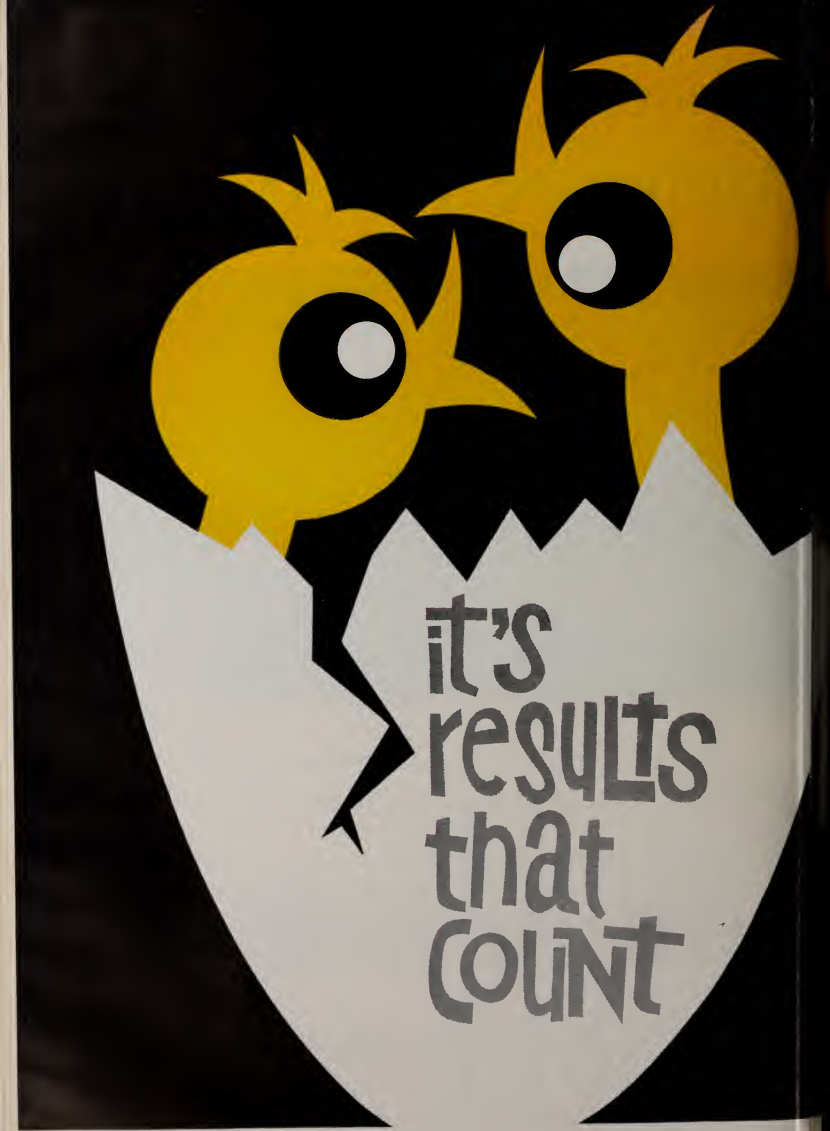

n turnover of <u>different</u> homes reached, we're one f Los Angeles' top four radio stations. (February 1960 Cumulative Pulse)

ith 59 AM and FM radio stations listed in Los ngeles newspapers, KFAC is one of the élite four t reach over <u>a million different homes</u> in an erage week. Credit goes to KFAC AM and FM ogramming—musical variety from Mikado to Mozart scheduled so that <u>no title is heard more than once in ten days.</u>

KFAC renewals tell the story. 43 current advertisers are in their 2nd to 20th continuous year of successful KFAC selling. We invite you to join them.



KFAC AM-FM *The Music Stations for Southern California*
**24-hour simultaneous AM-FM at one low cost**
*Represented by The Bolling Company, Inc.*
PRUDENTIAL SQUARE · LOS ANGELES




**WNEW**—New York
**CKLW**—Detroit
**WRIT**—Milwaukee
**KDEO**—San Diego
**WHLO**—Akron-Canton
**WKLO**—Louisville
**WING**—Dayton
**WPTR**—Albany-Schenectad

You'll get better results than you bargained for when you use an Eastman Represented Station. You'll be placing your client's message on top radio facilities in most of the top markets in America. Solid stations run by able and creative management—people who know the pulse of their listeners and how to hold their loyalty. And every East/man gets this full story to as many executives involved in the buying of time as it is humanly possible to reach. But it's results that count. So here they are. In 1959 the Eastman Represented Stations increased their total national billing 44% over the year before. We'd say the combination has paid off handsomely for every one concerned.

**EASTMAN REPRESENTED STATIONS GET RESULTS.**

P.S. Figures for the first half of 1960 are up 43% over 1959.



**robert e. eastman & co., inc.**
representing major radio stations

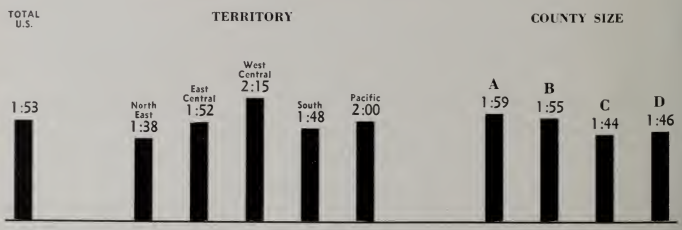
NEW YORK: CHICAGO: SAN FRANCISCO: DALLAS: ST. LOUIS: LOS ANGELES: DETROIT:

-Columbus, Ohio
-Norfolk-Portsmouth
**KTOK**—Oklahoma City
**WSBA**—York-Lancaster-Harrisburg
**KLEO**—Wichita, Kansas
**WAAB**—Worcester
**KXLR**—Little Rock
**KQEO**—Albuquerque
**WSAV**—Savannah

# IN-HOME LISTENING

## How radio listening differs by region and county size

**Average hours radio usage per home per day**




Source: Nielsen Radio Index, In-home only, November-December 1959

## How listening differs morning, afternoon and evening

**Average daily hours of radio usage per home by day part**

**November-December 1959**

| Morning | | Afternoon | | Evening and Night | |
|---|---|---|---|---|---|
| | | | | 6-9 p.m. | .23 hrs. or 14 min. |
| 6-9 a.m. | .32 hrs. or 19 min. | Noon-3 p.m. | .36 hrs. or 22 min. | 9 p.m.-Mid. | .14 hrs. or 8 min. |
| 9 a.m.-Noon | .42 hrs. or 25 min. | 3-6 p.m. | .27 hrs. or 16 min. | Mid.-6 a.m. | .15 hrs. or 9 min. |
| 6 a.m.-Noon | .74 hrs. or 44 min. | Noon-6 p.m. | .63 hrs. or 38 min. | 6 p.m.-6 a.m. | .52 hrs. or 31 min. |

The material above is based on Nielsen Radio Index, covers in-home listening only. Morning and afternoon figures are for Monday through Friday. Nighttime figures are for Sunday through Saturday. Time periods are Eastern Standard zone

## Four/fifths of radio audience are television homes

**Radio homes listening by hour and tv penetration**

| Hour | | Radio homes (000) | Television (%) |
|---|---|---|---|
| 8-9 a.m., | M-F | 8,407 | 84 |
| 9-10 | M-F | 7,566 | 84 |
| 10-11 | M-F | 7,368 | 85 |
| 11-12 N | M-F | 6,478 | 83 |
| 12-1 p.m. | M-F | 6,330 | 80 |
| 1-2 | M-F | 5,934 | 79 |
| 2-3 | M-F | 4,896 | 81 |
| 3-4 | M-F | 4,302 | 82 |
| 4-5 p.m., | M-F | 4,154 | 83 |
| 5-6 | M-F | 4,500 | 79 |
| 6-7 | S-S | 4,648 | 79 |
| 7-8 | S-S | 3,560 | 76 |
| 8-9 | S-S | 2,918 | 75 |
| 9-10 | S-S | 2,423 | 69 |
| 10-11 | S-S | 2,275 | 72 |
| 11-12 Mid. | S-S | 2,275 | 78 |

Source: A. C. Nielsen Co. Nov.-Dec. 1959.

IN INLAND CALIFORNIA (AND WESTERN NEVADA)

# BEELINE®

## RADIO

## delivers more for the money

You're shooting at a booming economy when you beam your sales message into Beeline station radio broadcast territory. For example, in Fresno — home base of KMJ — retail sales exceed Spokane, Washington and Trenton, New Jersey, both with larger populations.*

Last year alone 14 new companies moved into Fresno County. There were 117 industrial expansions. Millions in farm and food-processing income generated in this No. 1 U.S. agricultural county help keep buying demand high.

The most effective way to beam your radio message into the thriving Fresno market is on KMJ, the Beeline station in Fresno.

As a group, the Beeline stations give you more radio homes than any competitive group of stations . . . at by far the lowest cost per thousand. (Nielsen & SR&D)

** Sales Management's 1959 Survey of Buying Power*



Aerial view of Fresno, a *growth market*




McClatchy Broadcasting Company

SACRAMENTO, CALIFORNIA

PAUL H. RAYMER CO., NATIONAL REPRESENTATIVE

# Here's how the in-home radio audience varies by daypart

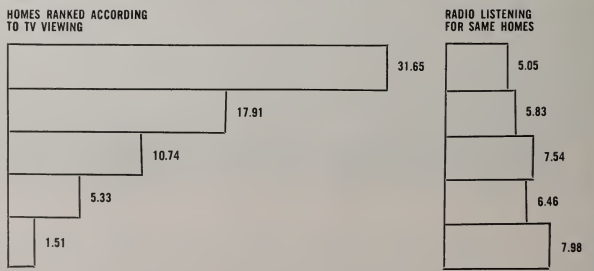
## The weekly in-home radio audience

| By Dayparts | % of Weekly Radio Usage | AVERAGE MINUTE % U. S. Radio Homes | AVERAGE MINUTE No. Homes (000) | WEEKLY CUMULATIVE TOTAL % U. S. Radio Homes | WEEKLY CUMULATIVE TOTAL No. Homes (000) | WEEKLY CUMULATIVE TOTAL Avg. Hrs. per Home Reached |
|---|---|---|---|---|---|---|
| Mon.-Fri. Morn. | 34 | 15.7 | 7,764 | 71.0 | 35,110 | 6.63 |
| Mon.-Fri. Aft. | 23 | 10.6 | 5,242 | 57.9 | 28,632 | 5.46 |
| Sunday Morn. | 4 | 9.8 | 4,846 | 35.9 | 17,753 | 1.63 |
| Sunday Aft. | 4 | 10.2 | 5,044 | 31.1 | 15,379 | 1.96 |
| Saturday Morn. | 6 | 13.4 | 6,626 | 46.1 | 22,796 | 1.74 |
| Saturday Aft. | 5 | 12.1 | 5,983 | 33.9 | 16,764 | 2.14 |
| All Evenings | 18 | 6.0 | 2,967 | 53.5 | 26,456 | 4.73 |
| 12 Mdn.-6 AM | 6 | 1.8 | 890 | 16.4 | 8,110 | 4.60 |
| 24 Hr. 7 Day Total | 100 | 8.3 | 4,104 | 82.3 | 40,697 | 16.86 |

Source: A. C. Nielsen Co., Feb. 29-Mar. 6, 1960. East & Central time zones: New York time; Pacific time zone: local time

# Light television viewers are heavy radio listeners

## Weekly hours spent viewing and listening




Tv homes are listed in order of decreasing tv viewing in five (hence quintile) equal groups. Material at right shows radio listening for corresponding tv homes. The chart indicates that light tv daytime viewers can be reached better with radio. Source is Nielsen, weekly hours of viewing and listening, weekdays only 9 a.m. to 6 p.m. during March 1958.




# QUIET

Who says silence is golden?
Today, National Spot Radio
offers advertisers bigger
and better opportunities
to talk to millions of
listeners about their
products and services.
Not only selectively,
frequently and economically . . .
but most of all . . . profitably!

*Radio Division*

**Edward Petry & Co., Inc.**

*The Original Station Representative*

NEW YORK • CHICAGO • ATLANTA • BOSTON • DALLAS • DETROIT • LOS ANGELES • SAN FRANCISCO • ST. LOUIS


ABC



# RAPT

## TIE UP THE YOUNG HOUSEWIFE WITH ABC's NEW FLAIR!

Just when she needs a break, ABC Radio gives it to her! Weekdays from 1 to 1:55 p.m., starting October 3rd, she'll tune in to FLAIR, a new kind of program designed for women "with a flair for living and a flair for fun." Not just "background music," FLAIR will actively engage the attention of young suburban housewives. Family women. The ones who are the best and busiest buyers in the U.S.

An artful mix of good popular music with short features, FLAIR will deal with such diverse subjects as makeup, baby care, comedy, recipes, overseas pickups and Hollywood interviews. The people—glamorous people, respected people—who headline these features will be fun to be with, interesting to hear.

FLAIR is a good example of how ABC Radio is shaping itself to fit the bright, new market of the Sixties, the broad new market of the suburbs. If this is your market, FLAIR is your opportunity. And ABC is your best radio network buy.

**ABC RADIO NETWORK**

# How audience composition varies by time and market

**Audience composition in selected markets by quarter hour**

## NEW YORK

(Jan.-Feb. 1960)

| | Listeners (000) | Men % | Women % | Teens % | Children % |
|---|---|---|---|---|---|
| 7:30-7:45 am | 1,816 | 20 | 48 | 10 | 22 |
| 1:30-1:45 pm | 746 | 16 | 63 | 6 | 15 |
| 4:30-4:45 pm | 550 | 17 | 53 | 9 | 21 |
| 10:30-11 pm | 317 | 15 | 54 | 17 | 14 |

## CHICAGO

(Feb.-Mar. 1960)

| | Listeners (000) | Men % | Women % | Teens % | Children % |
|---|---|---|---|---|---|
| 7:30-7:45 am | 1,022 | 20 | 48 | 17 | 15 |
| 1:30-1:45 pm | 308 | 22 | 67 | 5 | 6 |
| 4:30-4:45 pm | 304 | 36 | 45 | 13 | 6 |
| 10:30-11 pm | 150 | 48 | 34 | 14 | 4 |

## LOS ANGELES

(Feb.-Mar. 1960)

| | Listeners (000) | Men % | Women % | Teens % | Children % |
|---|---|---|---|---|---|
| 7:30-7:45 am | 661 | 24 | 48 | 11 | 17 |
| 1:30-1:45 pm | 331 | 19 | 71 | 6 | 4 |
| 4:30-4:45 pm | 449 | 18 | 56 | 20 | 6 |
| 10:30-11 pm | 91 | 39 | 54 | 6 | 1 |

A. C. Nielsen's reports for various markets illustrate a significant difference in listening habits during selected quarter hours. However, women maintain a more stable pattern.



# BORED...

## with your Advertising Results?

## TRY...

# KISN



## with 33% of the Audience in GREATER PORTLAND*

More ¼ hour firsts than all other Portland Stations combined! 290 out of 300 — April, 1960, PULSE.

DYNAMIC RADIO IN DYNAMIC MARKETS

the ★ Star stations

KISN - Portland AVERY-KNODEL

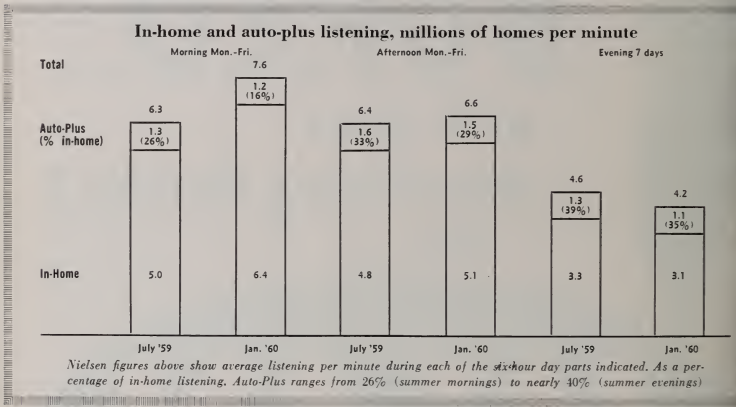
KOIL - Omaha AVERY-KNODEL

KICN - Denver ADAM YOUNG

DON W. BURDEN — *President*

# OUT-OF-HOME LISTENING

## Auto-plus adds 30% to radio listening




*Nielsen figures above show average listening per minute during each of the six-hour day parts indicated. As a percentage of in-home listening, Auto-Plus ranges from 26% (summer mornings) to nearly 40% (summer evenings)*

## Some examples of auto listening in selected markets and time periods

**NEW YORK**

| Day | Time | Homes Using Radio (%) | Auto Plus (%) |
|---|---|---|---|
| SUNDAY | 8:30- 9:00 pm | 3 | 117 |
| SATURDAY | 8:30- 9:00 pm | 4 | 74 |
| MON.—FRI. | 7:30- 8:00 am | 16 | 28 |
| SUNDAY | 7:30- 8:00 am | 5 | 9 |

**NEW ORLEANS**

| Day | Time | Homes Using Radio (%) | Auto Plus (%) |
|---|---|---|---|
| SATURDAY | 11:30-12:00 pm | 1 | 130 |
| MON.—FRI. | 6:00- 6:30 am | 2 | 89 |
| MON.—FRI. | 7:00- 7:30 am | 6 | 56 |
| MON.—FRI. | 10:30-11:00 am | 15 | 11 |

**PHILADELPHIA**

| Day | Time | Homes Using Radio (%) | Auto Plus (%) |
|---|---|---|---|
| SUNDAY | 3:30- 4:00 pm | 4 | 130 |
| SUNDAY | 8:30- 9:00 pm | 3 | 115 |
| MON.—FRI. | 4:30- 5:00 pm | 8 | 64 |
| MON.—FRI. | 12:30- 1:00 pm | 12 | 20 |

**CHICAGO**

| Day | Time | Homes Using Radio (%) | Auto Plus (%) |
|---|---|---|---|
| SUNDAY | 8:30- 9:00 pm | 3 | 100 |
| SATURDAY | 6:00- 6:30 am | 3 | 38 |
| MON.—FRI. | 4:30- 5:00 pm | 10 | 51 |
| MON.—FRI. | 8:30- 9:00 am | 20 | 15 |

**LOS ANGELES**

| Day | Time | Homes Using Radio (%) | Auto Plus (%) |
|---|---|---|---|
| SATURDAY | 7:00- 7:30 pm | 8 | 56 |
| SUNDAY | 5:00- 5:30 pm | 10 | 45 |
| MON.—FRI. | 7:30- 8:00 am | 15 | 42 |
| MON.—FRI. | 9:00- 9:30 am | 16 | 12 |

Source: Nielsen Station Index, auto-plus by half-hour, Summer 1959



# IN THE PEOPLE'S INTEREST

## Detroit's most complete Radio-TV news center

Another mark of leadership—additional evidence of the WWJ stations' sense of responsibility to the public. It's the big 1,272 square-foot WWJ NEWS-room, headquarters for the busy 12-man staff that provides southeastern Michigan with complete, reliable, award-winning coverage day and night.

Today, as it has been for over 40 years, WWJ NEWS is *real* news: comprehensive, balanced, and believable—great news for the audience, great for advertisers, too.

**WWJ** AM and FM **RADIO** — *Detroit's Basic Radio Station*

NBC

**WWJ-TV** — *Michigan's First Television Station*

**NATIONAL REPRESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC. • OWNED AND OPERATED BY THE DETROIT NEWS**

## How out-of-home compares to in-home listening

**Percent out-of-home listening adds to in-home in 29 markets**

| MARKET | TOTAL AUDIENCE | IN HOME | + | OUT OF HOME | = | OUT OF HOME PLUS |
|---|---|---|---|---|---|---|
| ATLANTA | 18.7% | 14.7% | | 4.0% | | 27.2% |
| BALTIMORE | 15.7 | 12.1 | | 3.6 | | 29.8 |
| BIRMINGHAM | 16.9 | 12.8 | | 4.1 | | 32.0 |
| BOSTON | 22.3 | 17.5 | | 4.8 | | 27.4 |
| BUFFALO | 20.6 | 16.1 | | 4.5 | | 27.9 |
| CHICAGO | 19.5 | 15.0 | | 4.5 | | 30.0 |
| CINCINNATI | 17.2 | 13.3 | | 3.9 | | 29.3 |
| CLEVELAND | 17.8 | 14.0 | | 3.8 | | 27.1 |
| COLUMBUS | 20.0 | 16.5 | | 3.5 | | 21.2 |
| DALLAS | 21.3 | 16.1 | | 5.2 | | 32.3 |
| DETROIT | 17.8 | 13.7 | | 4.1 | | 29.9 |
| FORT WORTH | 20.1 | 15.2 | | 4.9 | | 32.2 |
| HOUSTON | 20.8 | 16.7 | | 4.1 | | 24.6 |
| KANSAS CITY | 20.0 | 14.6 | | 5.4 | | 37.0 |
| LOS ANGELES | 22.5 | 17.3 | | 5.2 | | 30.1 |
| MIAMI | 22.2 | 17.7 | | 4.5 | | 25.4 |
| MILWAUKEE | 21.6 | 16.9 | | 4.7 | | 27.8 |
| MINNEAPOLIS-ST. PAUL | 21.4 | 17.3 | | 4.1 | | 23.7 |
| NEW ORLEANS | 19.1 | 15.9 | | 3.2 | | 20.1 |
| NEW YORK | 21.8 | 16.4 | | 5.4 | | 32.9 |
| PHILADELPHIA | 21.2 | 17.4 | | 3.8 | | 21.8 |
| PITTSBURGH | 18.9 | 15.0 | | 3.9 | | 26.0 |
| PORTLAND, ORE. | 20.1 | 16.3 | | 3.8 | | 23.3 |
| RICHMOND | 19.3 | 15.3 | | 4.0 | | 26.1 |
| ST. LOUIS | 20.5 | 16.6 | | 3.9 | | 23.5 |
| SAN DIEGO | 21.1 | 16.3 | | 4.8 | | 29.4 |
| SAN FRANCISCO | 22.9 | 17.8 | | 5.1 | | 28.7 |
| SEATTLE | 21.3 | 17.1 | | 4.2 | | 24.6 |
| WASHINGTON | 18.8 | 14.7 | | 4.1 | | 27.9 |
| Median Average | 20.4 | 16.3 | | 4.1 | | 25.2 |
| 29 Market Weighted Average | 20.6 | 16.0 | | 4.6 | | 28.7 |

Source: Pulse, Jan.-Feb.-Mar., 1960.

Sell **CANADA** Now with CBC-TV Network Television




plus finest of programming
plus commercial production facilities
plus sales promotion
plus sales power

*Ranks with the best in the world* **CANADIAN BROADCASTING CORPORATION**
**Television Sales** Toronto, Ontario

# The trend in summer out-of-home listening is upward

**Per cent homes listening out-of-home, winter and summer, 1953-1960**

| | 1954 | | 1955 | | 1956 | | 1957 | | 1958 | | 1959 | | 1960 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | W | S | W | S | W | S | W | S | W | S | W | S | W |
| Atlanta | 3.2 | 3.6 | 3.2 | | 3.4 | 4.0 | 4.1 | 4.1 | 4.0 | 4.5 | 4.1 | 4.5 | 4.0 |
| Baltimore | 3.2 | 3.6 | 3.2 | | 3.4 | 4.1 | 3.8 | 4.1 | 3.7 | 4.6 | 3.8 | 4.3 | 3.6 |
| Birmingham | 3.6 | 3.8 | 3.3 | 3.6 | 4.1 | 4.4 | 4.3 | 4.4 | 4.1 | 4.4 | 4.1 | 4.5 | 4.1 |
| Boston | 4.4 | 4.6 | 4.2 | 4.6 | 4.8 | 5.1 | 4.7 | 4.8 | 4.4 | 5.3 | 5.0 | 5.6 | 4.8 |
| Buffalo | 3.6 | 3.7 | 3.2 | 3.4 | 3.2 | 3.8 | 3.6 | 3.7 | 3.9 | 4.5 | 4.4 | 4.7 | 4.5 |
| Chicago | 3.9 | 4.3 | 4.1 | 4.2 | 4.0 | 4.6 | 4.3 | 4.6 | 4.5 | 5.2 | 4.4 | 5.0 | 4.5 |
| Cincinnati | 3.6 | 3.9 | 3.6 | 3.9 | 3.8 | 4.2 | 4.0 | 4.2 | 3.9 | 4.6 | 4.1 | 4.5 | 3.9 |
| Columbus | | 3.2 | 3.1 | 3.3 | 3.4 | 4.0 | 3.5 | 3.8 | 4.3 | 4.6 | 4.2 | 4.3 | 3.5 |
| Dallas | | | 3.6 | 4.0 | 4.5 | 4.7 | 4.6 | 5.5 | 4.7 | 4.6 | 4.7 | 4.4 | 5.2 |
| Detroit | 3.9 | 4.2 | 3.9 | 4.2 | 3.8 | 4.3 | 4.2 | 4.4 | 3.8 | 4.4 | 4.0 | 4.7 | 4.1 |
| Fort Worth | | | | | 4.0 | | 4.0 | 5.3 | 4.5 | 4.2 | 4.3 | 4.7 | 4.9 |
| Houston | 3.6 | 4.1 | 4.0 | 4.3 | 4.3 | 4.6 | 4.4 | 4.5 | 4.0 | 4.5 | 4.1 | 4.5 | 4.1 |
| Kansas City | | 3.7 | 3.4 | | 3.8 | 4.1 | 3.9 | 4.3 | 4.0 | 4.9 | 4.6 | 5.0 | 5.4 |
| Los Angeles | 4.5 | 4.8 | 4.5 | 4.7 | 4.4 | 4.7 | 4.7 | 5.0 | 4.7 | 5.3 | 5.0 | 5.4 | 5.2 |
| Miami | 3.1 | | 3.3 | 3.7 | 4.4 | 4.6 | 4.7 | 4.7 | 4.8 | 4.9 | 4.8 | 4.8 | 4.5 |
| Milwaukee | 3.3 | 3.8 | 3.3 | 3.8 | 3.5 | 4.3 | 4.3 | 4.4 | 4.0 | 4.2 | 4.6 | 5.2 | 4.7 |
| Mpls.-St. Paul | 3.4 | 3.8 | 3.7 | 3.9 | 3.7 | 4.2 | 4.2 | 4.4 | 4.1 | 4.8 | 4.1 | 4.3 | 4.1 |
| New Orleans | | 3.7 | 3.3 | 3.4 | 4.4 | 4.6 | 4.4 | 4.6 | 3.7 | 4.1 | 3.9 | 3.6 | 3.2 |
| New York | 4.4 | 4.8 | 4.4 | 4.4 | 4.6 | 5.0 | 5.1 | 4.8 | 5.1 | 5.4 | 5.0 | 5.7 | 5.4 |
| Philadelphia | 3.6 | 3.9 | 3.9 | 4.0 | 3.8 | 4.4 | 3.7 | 4.6 | 4.0 | 4.2 | 3.9 | 3.9 | 3.8 |
| Pittsburgh | 3.4 | | 3.5 | 3.9 | 3.6 | 3.9 | 3.9 | 4.1 | 3.9 | 4.2 | 4.0 | 4.4 | 3.9 |
| Portland, Ore. | | | 3.6 | | 3.4 | | 4.4 | | | | 4.7 | | 4.0 |
| Richmond | 3.1 | 3.2 | 2.9 | 3.0 | 3.1 | 4.3 | 3.7 | 4.1 | 3.9 | 4.5 | 4.3 | | 4.3 |
| St. Louis | 3.5 | 3.8 | 3.8 | 4.2 | 3.9 | 4.3 | 4.2 | 4.4 | 3.8 | 4.6 | 4.4 | 4.6 | 4.4 |
| San Diego | | 3.5 | 3.5 | 3.8 | 3.6 | 4.1 | 4.0 | 4.2 | 4.4 | 4.5 | 4.5 | 5.1 | 4.5 |
| San Francisco | 4.1 | 4.2 | 4.2 | | 4.5 | 4.7 | 4.6 | 4.6 | 4.4 | 5.2 | 4.9 | 5.5 | 4.9 |
| Seattle | 3.2 | 3.5 | 4.4 | 4.2 | 4.1 | 4.1 | 4.2 | 4.4 | 4.5 | 4.7 | 4.5 | 4.6 | 4.5 |
| Washington | 3.7 | 4.0 | 3.7 | 3.9 | 3.7 | 4.1 | 4.1 | 4.3 | 3.9 | 4.5 | 4.2 | 4.6 | 4.2 |
| **Median** | **3.6** | **3.8** | **3.6** | **3.9** | **3.8** | **4.3** | **4.2** | **4.4** | **4.1** | **4.6** | **4.2** | **5.5** | **4.1** |

This broad look at out-of-home listening in 28 markets discloses a winter hike of 14% over the seven-year 1954-60 span and a summer jump of 45% over the six-year 1954-59 span. Reasons for this increase include more portable radios, more auto radios, more auto driving and more programing aimed at the auto audience

Source: Pulse, 1960.




# "SUNNY'S" REALLY COOKING!

When it comes to feeding you a large share of the TAMPA-ST. PETERSBURG MARKET, WSUN has a real sales fire going. In our 29 county SUNCOAST area, with its better than 1,203,400 population. WSUN delivers more radio homes, at the lowest cost per home, than any station in the heart of Florida. For a successful sales recipe on the SUNCOAST . . . use "SUNNY!"

**NO. 1 IN ADULT LISTENERSHIP 24 HOURS A DAY!**

**TAMPA-ST. PETERSBURG**




**NAT'L. REP.: VENARD, RINTOUL & McCONNELL** **S. E. REP.: JAMES S. AYERS**

# FM BASICS

## What are the basic facts on fm's audience

### SURVEYS ACROSS U.S. TURNED UP THESE FACTS ON FM

| MARKET | AVERAGE DAILY LISTENING TIME | MOST POPULAR HOURS | AUDIENCE AGE | AUDIENCE INCOME | AUDIENCE OCCUPATION | AUDIENCE EDUCATION |
|---|---|---|---|---|---|---|
| **NEW YORK*** | 3 hours | 8-10 p.m. | 37.5 years average | 49.2% between $7,500 and 14,999 | 54.7% professional or executive | 46.8% college graduate |
| **SAN DIEGO*** | 31.7% listened 3-6 hours | | 96% adult | 75.8% between $4,000 and 13,000 | 33.5% professional or executive | |
| **SAN FRAN*** | 6.6 hours | 6-9 p.m. | 34 years average | $8,800 average | | 60.1% college graduate |
| **PHILA.**** | 5 hours | | | $9,000 average | 63.7% professional or executive | 68.2% college graduate |
| **MINN.-ST. PAUL***** | 3.5 hours | | 59% in the 21-40 range | $7,800 average | 63.5% professional or executive | 60% college graduate |
| **DETROIT†** | 5.3 hours | 5-11 p.m. | 43 years average | 46.8% between $7,501 and 15,000 | 37% professional or executive | |
| **HOUSTON*** | 2.1 hours (median) | 6-9 p.m. | 37.3% in the 35-49 range | 47% between 5,000 and 14,999 | 31.8% professional or executive | 21.7% college graduate |
| **U.S.‡** | | 6-9 p.m. | 37% in the 35-40 range | 49.6% between $5,000 and 10,000 | | |

**The fm audience** is a quality audience and a faithful one, the figures above show. Average daily listening time is, in most markets covered, higher than audiences to am radio, although direct comparisons are not always possible with the above figures. The most popular listening time is at night in contrast to am radio where daytime is the most popular time. Fm seems to filter out the younger audience, who are not generally interested in the type of music programmed on fm stations nor the high fidelity sound. Average income of fm listeners is well above the population as a whole. As for occupation and education, it can be seen that higher than average percentages hold professional and executive jobs and are college educated.

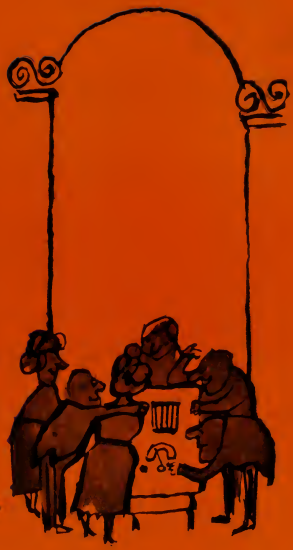
SOURCES: * Pulse 1959-60. ** WFLN. *** WLOL-FM Summer 1959. † Market opinion research July 1959. ‡ Compiled from various data by NATIONAL ASSOCIATION OF FM BROADCASTERS.

...in Cleveland WHK is No. 1 The monthly game of musical chairs—to see who's first—has taken a dramatic new turn. Thanks to Metropolitan Broadcasting Corporation's new orchestration of service, news and showmanship, WHK now accompanies your selling message with Cleveland's *largest* audience.* The score is available from Blair, or General Manager Jack Thayer (EXpress 1-5000).

*A station of the Metropolitan Broadcasting Corporation*

**WHK**

**Cleveland**





# LISTENING HABITS HAVE CHANGED!

*—Total measured time periods, January-March, 1960

Designer: Irving Miller, Artists: Tomi Ungerer

# What is the fm penetration picture in major radio markets

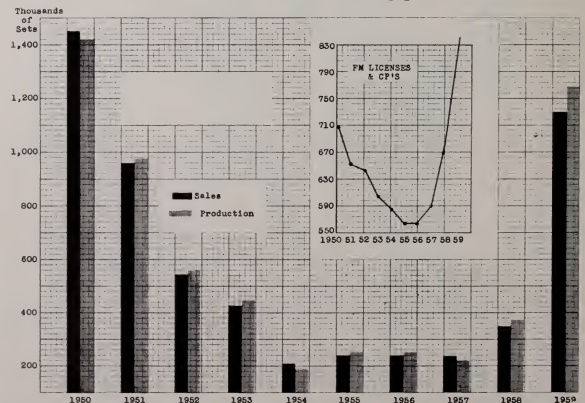
## Fm penetration and homes in am radio markets

| City | % Fm homes are to am homes | No. of fm homes |
|---|---|---|
| Albanay, N. Y. | 33.1 | 68,600 |
| Bakersfield, Calif. | 32.4 | 151,600 |
| Baltimore | 27.9 | 124,400 |
| Boston | 50.1 | 465,000 |
| Buffalo | 34.8 | 134,500 |
| Chicago | 42.4 | 819,400 |
| Cincinnati | 26.9 | 90,800 |
| Cleveland | 36.1 | 187,300 |
| Columbus | 37.4 | 71,500 |
| Dallas-Fort Worth | 20.7 | 55,700 |
| Denver | 37.4 | 88,900 |
| Houston | 30.6 | 108,800 |
| Indianapolis* | 23.0 | 187,557 |
| Kansas City | 29.5 | 94,700 |
| Los Angeles | 48.9 | 1,066,800 |
| Miami | 31.7 | 76,500 |
| Milwaukee | 22.1 | 66,700 |
| Minneapolis | 16.9 | 69,600 |
| Nashville | 11.8 | 12,300 |
| New Orleans | 24.1 | 59,700 |
| New York | 56.7 | 2,473,100 |
| Norfolk-Tidewater | 29.4 | 62,400 |
| Omaha-Council Bluffs | 12.4 | 15,700 |
| Orange County, Calif.** | 39.1 | 135,200 |
| Philadelphia | 36.3 | 447,900 |
| Pittsburgh | 30.1 | 203,600 |
| Portland, Ore. | 46.1 | 123,500 |
| Providence | 35.1 | 72,900 |
| Richmond | 28.1 | 30,100 |
| Rochester, N. Y. | 41.9 | 75,000 |
| Sacramento | 26.1 | 36,000 |
| San Antonio | 17.1 | 29,500 |
| San Bernardino-Riverside, Calif. | 25.7 | 18,800 |
| San Diego | 39.4 | 119,800 |
| San Francisco | 47.3 | 417,800 |
| Syracuse, N. Y. | 24.1 | 46,200 |
| Trenton, N. J. | 32.9 | 23,400 |
| Washington | 40.3 | 229,700 |
| Westchester County, N. Y.** | 61.4 | 140,400 |

Source: Pulse, February, 1960. Homes are fm penetration of am Pulse homes. *Walker Research co-incidental telephone survey, includes Marion County plus 49 outside counties. **Orange County, Calif. is also included in Los Angeles totals; Westchester County, N. Y. is included in the N. Y. totals.

# Fm radio production, sales and stations made substantial gains in 1959

## Production, sales and stations during past decade




Source: Granco Products, Inc. Note: Electronic Industries reports 541,000 fm sets produced in 1959.

# FM Quality Music Stations

## The New Dimension In Radio In Major Markets

***ese are your Quality Music FM Stations***

**. . . Delivering the largest single Quality market in America**

**. . . The Fine Music audience, most influential, most efficient and most responsive.**

is market now represents over one quarter of ALL U. S. nilies. The fastest growing advertising audience today . reached most effectively through Quality Music pro- ams. An audience which cannot be duplicated with any ier broadcast medium. Loyal and receptive Quality Music dience listening averages 3 hours per day, 4 days per week.

***sponsive:*** Quality Music audiences are pace setters at e age of acquisition and are able to buy. Quality Music vertisers have found this audience to be most responsive well-directed appeals.

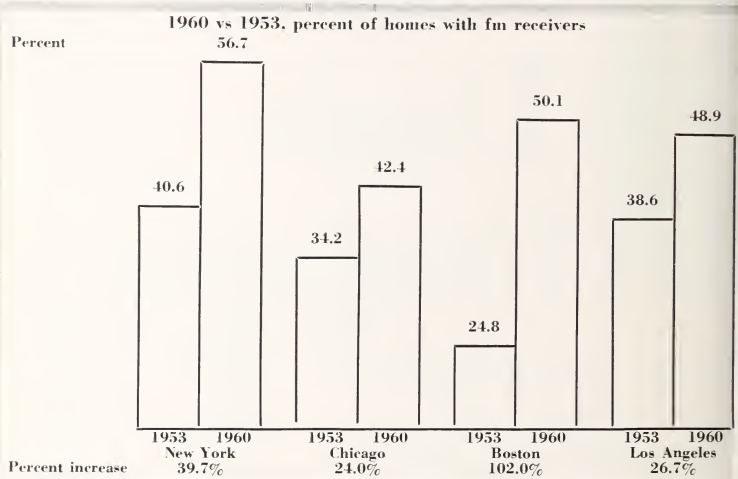
***w Cost:*** Because the medium is young and growing fast uality Music Stations offer the chance to establish time and dience franchises at extremely favorable low cost. Any alker-Rawalt office listed below can give details on these tions. We hope you will contact them soon.

| | |
|---|---|
| Chicago | WFMF |
| Los Angeles | KCBH |
| Philadelphia | WIFI |
| Boston | WXHR |
| New York | WRFM |
| San Francisco | KDFC |
| Detroit | WLDM |
| Cleveland | WNOB |
| Pittsburgh | WKJF |
| Houston | KFMK |
| Seattle | KLSN |
| Kansas City | KXTR |
| St. Louis | KCFM |
| Buffalo | WEBR-FM |
| Cincinnati | WAEF-FM |
| Tampa-St. Petersburg | WTCX |
| Indianapolis | WFBM-FM |
| Minneapolis | KWFM |
| Birmingham | WSFM |
| Louisville | WLVL |
| Baltimore | WFMM |
| Oklahoma City | KYFM |
| Lansing | WSWM |
| Omaha | KQAL |
| Sacramento | KJML |

National Representative — WALKER-RAWALT COMPANY, INC.

| | Chicago | Boston | Los Angeles | San Francisco |
|---|---|---|---|---|
| w York<br>Madison Ave.<br>w York 17<br>rray Hill 3-5830 | 360 N. Michigan Ave.<br>Chicago, Ill.<br>Andover 3-5771 | 100 Boylston St.<br>Boston, Mass.<br>Hubbard 2-4370 | 672 S. Lafayette Park Pl.<br>Los Angeles, Calif.<br>Dunkirk 2-3200 | 260 Kearney St.<br>San Francisco, Calif.<br>Exbrook 7-4827 |

## FM penetration continues to climb in major metro-area markets




Source: Pulse, Inc., fm penetration in am homes

## What advertisers are currently investing in fm radio

**Blue-chip accounts are among fm advertisers**

| | | |
|---|---|---|
| PONTIAC | READER'S DIGEST | BOAC |
| SINCLAIR REFINING | A & P FOOD STORES | UNITED AIRLINES |
| CINZANO VERMOUTH | HAMILTON WATCHES | ROOTES MOTORS |
| TUBORG BEER | BALDWIN PIANO CO. | ROSE'S LIME JUICE |
| AIR FRANCE | ESSO | RY-KRISP |
| CAPITAL AIRLINES | BUDWEISER BEER | SCHWEPPE'S TONIC |
| JAPAN AIR LINES | ALUMINUM CO. OF AMERICA | DANISH BLUE CHEESE |
| UNION PACIFIC RAILROAD | ENCYCLOPEDIA BRITANNICA | DINERS' CLUB |
| LANVIN PARFUMS | RYBUTOL | SOUTHERN PACIFIC RR |
| FRIGIDAIRE | REXALL DRUG CO. | GOODYEAR STORES |
| GENERAL ELECTRIC | McCALL'S PUBLICATIONS | PEPSI-COLA |
| HERTZ RENT A CAR | FORD MOTOR CO. | STEINWAY PIANO |
| CARLING BREWING CO. | CHRYSLER MOTORS | GRACE LINES |
| TIME | BURGERMEISTER BREWING | |

Source: Various industry corporations



WILLIAM PENN, 37 FEET TALL, SURVEYS PHILADELPHIA FROM ATOP CITY HALL, BUILT IN 1871 PRECISELY WHERE HE DECIDED 190 YEARS EARLIER IT OUGHT TO BE.

**Worthwhile In Philadelphia** Wherever they go, Philadelphians are surrounded by history. They see it as made, in shrines that breathe life. They hear it in the making . . . via public affairs service which has differentiated WIP from other Philadelphia radio stations for 38 years. Example: "World in Perspective," new problem-facing documentary series, scrutinizing local, national, international situations. "WIP" typifies Metropolitan's blending of traditional with new concepts, which have created growing audiences for **WIP** service . . . and your story . . . in **PHILADELPHIA.**

...on of the Metropolitan Broadcasting Corporation. Harvey L. Glascock, V.P. & General Manager. H. D. (Bud) Neuwirth, Sales Director. Represented nationally by Edward Petry.

2
RADIO

# SPENDING AND COSTS

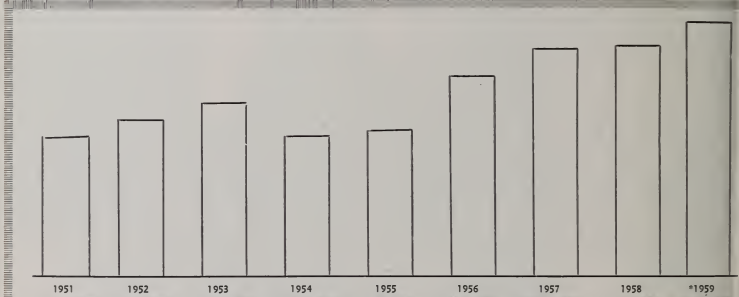
Here's what advertisers spent in network, spot, local radio during 1959

**Total ad investment in radio, 1958-59**

| | 1959 Millions | 1959 Per cent of all advertising | 1958 Millions | 1958 Per cent of all advertising | Per cent change '59 vs. '58 |
|---|---|---|---|---|---|
| Total | $638.0 | 5.8 | $615.7 | 6.0 | + 3.6 |
| Network | 50.0 | 0.5 | 57.9 | 0.6 | —13.6 |
| Spot | 198.0 | 1.8 | 189.6 | 1.8 | + 4.4 |
| Local | 390.0 | 3.5 | 368.2 | 3.6 | + 5.9 |

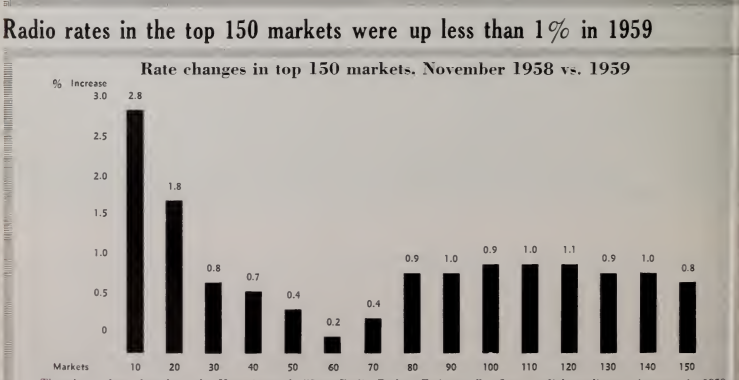
Source: McCann-Erickson via Printers Ink.

## Spot radio time sales were up 2.8% in 1959




Source: Figures above relate to station income from time sales only, after rate discounts but before commission to reps, agencies. Source of all figures is FCC, except 1958. *Price Waterhouse estimate via SRA.

## Radio rates in the top 150 markets were up less than 1% in 1959




The above chart, based on the Katz Agency's "Spot Radio Budget Estimator," reflects a slight radio rate increase in 1959. For comparison purposes, a weekday schedule of 12 one-minute announcements per week for 13 weeks in prime time (7-9 am & 4-7 pm) was utilized. All market groups are cumulative, e.g., top 10 plus next 10 equals top 20, etc.

# WROC-TV

## ROCHESTER, NEW YORK

*First in New York State's 3rd largest market. Delivering 29.4% more net weekly circulation than the second station.*

| Net Weekly Circulation* | |
|---|---|
| **WROC-TV** | **244,500** |
| Station X | 188,900 |

**ARB June 1960*

**NBC - ABC — CHANNEL 5 • ROCHESTER**

OL OF SERVICE WROC-TV CHANNEL 5 NBC-ABC ROCHESTER, N.Y. • A TRANSCONTINENT STATION

WROC-FM, WROC-TV, Rochester, N. Y. • KERO-TV, Bakersfield, Calif.
WGR-FM, WGR-AM, WGR-TV, Buffalo, N. Y. • KFMB-AM, KFMB-FM,
KFMB-TV, San Diego, Calif. • WNEP-TV, Scranton—Wilkes-Barre, Penn.

Represented by Edward Petry & Co., Inc. The Original Station Representative

RANSCONTINENT TELEVISION CORP. • 380 MADISON AVE., N. Y. 17

# These were spot radio's top 100 spenders in 1959

## Net expenditures in spot radio

| RANK | COMPANY | RAB-ESTIMATED EXPENDITURES |
|---|---|---|
| 1. | Ford Motor Co.* | $7,280,000 |
| 2. | R. J. Reynolds Tobacco Co. | 4,800,000 |
| 3. | Chrysler Corp. | 4,129,000 |
| 4. | General Motors Corp. | 4,115,000 |
| 5. | Anheuser-Busch, Inc. | 3,683,000 |
| 6. | Liggett & Myers Tobacco Co. | 3,600,000 |
| 7. | P. Lorillard Co. | 3,100,000 |
| 8. | The American Tobacco Co. | 3,090,000 |
| 9. | Jos. Schlitz Brewing Co. | 2,710,000 |
| 10. | Sinclair Refining Co. | 2,500,000 |
| 11. | Carling Brewing Co., Inc. | 2,000,000 |
| 11. | Thomas Leeming & Co., Inc. | 2,000,000 |
| 13. | Bristol-Myers Co. | 1,900,000 |
| 14. | Texas Co. | 1,840,000 |
| 15. | Chesebrough-Pond's, Inc. | 1,670,000 |
| 16. | B. C. Remedy Co. | 1,600,000 |
| 16. | Fels & Co. | 1,600,000 |
| 18. | Beneficial Finance Co. | 1,578,000 |
| 19. | Eastern Air Lines, Inc. | 1,500,000 |
| 19. | Northwest Orient Airlines | 1,500,000 |
| 19. | Shell Oil Co. | 1,500,000 |
| 22. | Plough, Inc. | 1,420,000 |
| 23. | Campbell Soup Co. | 1,400,000 |
| 24. | Ralston Purina Co. | 1,352,000 |
| 25. | American Airlines, Inc. | 1,311,000 |
| 26. | Continental Baking Co., Inc. | 1,215,000 |
| 27. | Esso Standard Oil Co. | 1,200,000 |
| 28. | The Firestone Tire & Rubber Co. | 1,100,000 |
| 28. | Miles Laboratories, Inc. | 1,100,000 |
| 30. | Metropolitan Life Insurance Co. | 1,070,000 |
| 31. | The Gillette Co. | 1,059,500 |
| 32. | Sterling Drug, Inc. | 1,025,000 |
| 33. | Cities Service Co. | 1,000,000 |
| 33. | Standard Brands Inc. | 1,000,000 |
| 35. | Tetley Tea Co., Inc. | 975,000 |
| 36. | The F. & M. Schaefer Brewing Co. | 940,000 |
| 37. | Trans World Airlines, Inc. | 925,000 |
| 38. | Pharmaco, Inc. | 910,000 |
| 39. | The Borden Co.** | 900,000 |
| 39. | Theo. Hamm Brewing Co. | 900,000 |
| 41. | The Cream of Wheat Co. | 850,000 |
| 42. | Clark Oil & Refining Corp. | 820,000 |
| 43. | Corn Products Refining Co. | 800,000 |
| 43. | Liebmann Breweries, Inc. | 800,000 |
| 43. | The Quaker Oats Co. | 800,000 |
| 43. | Union Carbide Consumer Products Co. | 800,000 |
| 47. | Studebaker-Packard Corp. | 750,000 |
| 48. | J. A. Folger & Co. | 735,000 |
| 49. | Falstaff Brewing Co. | 730,000 |
| 50. | Shulton, Inc. | 720,000 |
| 50. | Time, Inc. | $ 720,000 |
| 52. | Stanback Co., Ltd. | 715,000 |
| 53. | P. Ballantine & Sons | 710,000 |
| 53. | Philip Morris, Inc. | 710,000 |
| 55. | General Foods Corp. | 705,000 |
| 56. | Greyhound Corp. | 700,000 |
| 57. | Pabst Brewing Co. | 675,000 |
| 58. | The Florists' Telegraph Delivery Assn. | 665,000 |
| 59. | General Cigar Co. | 660,000 |
| 59. | Interstate Bakeries Corp. | 660,000 |
| 61. | The Chattanooga Medicine Co. | 650,000 |
| 61. | Langendorf United Bakeries, Inc. | 650,000 |
| 61. | W. F. McLaughlin & Co. | 650,000 |
| 64. | Sun Oil Co. | 625,000 |
| 65. | American Home Products Corp. | 616,000 |
| 66. | Standard Oil Co. (Indiana) | 610,000 |
| 67. | Phillips Petroleum Co. | 605,000 |
| 68. | Household Finance Corp. | 600,000 |
| 69. | General Mills, Inc. | 594,000 |
| 70. | The Mennen Co. | 590,000 |
| 70. | Nestle Co., Inc. | 590,000 |
| 72. | International Harvester Co. | 583,000 |
| 73. | Foster-Milburn Co. | 580,000 |
| 74. | Skelly Oil Co. | 564,000 |
| 75. | John Morrell & Co. | 560,000 |
| 76. | National Airlines, Inc. | 550,000 |
| 76. | Piel Bros. | 550,000 |
| 76. | Seaboard Finance Co. | 550,000 |
| 79. | Massey-Ferguson, Inc. | 535,000 |
| 80. | American Bakeries Co. | 515,000 |
| 81. | Hills Bros. Coffee, Inc. | 510,000 |
| 82. | Wm. Wrigley Jr., Co. | 500,000 |
| 83. | Burgermeister Brewing Corp. | 495,000 |
| 83. | United Biscuit Co. of America | 495,000 |
| 85. | Tea Council of the U.S.A., Inc. | 484,000 |
| 86. | Lucky Lager Brewing Co. | 475,000 |
| 87. | Duquesne Brewing Co. of Pittsburgh | 455,000 |
| 88. | Canada Dry Corp. | 450,353 |
| 89. | General Baking Co. | 450,000 |
| 89. | The Bon Ami Co. | 450,000 |
| 91. | American Motors Co. | 435,000 |
| 92. | Paxton & Gallagher Co. | 420,000 |
| 93. | S.S.S. Company | 415,988 |
| 94. | Duffy-Mott Co., Inc. | 415,000 |
| 94. | Gulf Oil Co. | 415,000 |
| 94. | The Pharma-Craft Corp., Inc. | 415,000 |
| 94. | United Air Lines | 415,000 |
| 98. | K.L.M. Royal Dutch Airlines | 410,000 |
| 98. | The National Brewing Co. | 410,000 |
| 100. | Associated Sepian Products | 407,000 |

Source: Radio Advertising Bureau estimates. Net spending after discounts. *Includes dealer organizations. **Food products only.




*Yes, some products sell*

# *VERY WELL in Canada without the help of broadcast media!*

We regretfully admit that not even the wonderfully persuasive power of radio and TV can compete with the personal touch of an ace salesman. But, if personal contact is not always possible in the Canadian phase of your business, the voice of radio and TV is certainly the next best thing. Here's why:

1. 96% of Canadian homes (and 2,090,000 Canadian cars) have radios.
2. 84% of all Canadian homes have TV sets. (In nine of Canada's top markets this figure is 94%)

This is the time to turn the power of radio and TV loose on your selling job in Canada, because the projected Canadian retail sales for 1960 show an increase of one-quarter billion over 1959. Canada's is a burgeoning economy, and radio and TV offer you an excellent chance to hitch your product to the upswing.

The Canadian Association of Broadcasters represents 46 TV stations, and 162 radio stations. For information about the ones that can serve you best, and most economically, contact:

**THE CANADIAN ASSOCIATION OF BROADCASTERS**

Head Office: 108 Sparks Street, Ottawa 4, Canada • Toronto Office: 200 St. Clair W., Toronto 7, Canada

CANADIAN ASSOCIATION OF BROADCASTERS
C. A. B.
ASSOCIATION CANADIENNE DES RADIODIFFUSEURS

# These are the top billing radio agencies for 1959

## How top 50 air agencies rank in total radio billings (1959)

| Rank | Agency | Total radio (million $) |
|---|---|---|
| 1 | McCann-Erickson | $18 |
| 2 | Ayer* | 15 |
| 2 | BBDO* | 15 |
| 4 | Y & R* | 14 |
| 5 | Esty | 13.6 |
| 6 | D-F-S* | 9 |
| 7 | Campbell-Ewald | 8.7 |
| 8 | C & W | 8.5 |
| 9 | Warwick & Legler | 7.5 |
| 10 | EWRR | 7.3 |
| 11 | K & E* | 7 |
| 12 | Grey | 6.7 |
| 13 | SSC&B | 6.4 |
| 14 | Bates | 5 |
| 14 | F C & B* | 5 |
| 14 | D'Arcy* | 5 |
| 17 | Geyer | 4.5 |
| 17 | JWT | 4.5 |
| 19 | Gardner | 4.1 |
| 20 | C D & A* | 4 |
| 20 | Campbell-Mithun | 4 |
| 22 | L & N | 3.8 |
| 23 | Needham, L & B | 3 |
| 24 | Burnett | 2.9 |
| 25 | W. B. Doner | 2.74 |
| 26 | F R, C & H | $2.7 |
| 27 | Grant* | 2.65 |
| 28 | DCSS | 2.4 |
| 29 | Compton | 2.3 |
| 30 | Mogul | 2.2 |
| 30 | Tatham-Laird | 2.2 |
| 32 | Ogilvy, B & M* | 2 |
| 32 | McManus, J & A | 2 |
| 34 | Guild, B & B | 1.9 |
| 35 | Maxon | 1.5 |
| 36 | Bozell & Jacobs | 1.45 |
| 37 | B & B | 1.4 |
| 38 | Keyes, M & J | 1.3 |
| 39 | Honig-Cooper, H & M | 1.2 |
| 40 | Doyle, Dane & B | 1.15 |
| 41 | Wade | 1.1 |
| 42 | D. P. Brother* | 1 |
| 42 | N C & K | 1 |
| 44 | F S & R | .75 |
| 45 | Lambert & Feasley | .5 |
| 45 | Reach-McClinton | .5 |
| 47 | E. H. Weiss | .4 |
| 48 | LaRoche | .35 |
| 49 | Parkson | .3 |
| 50 | North | .2 |

## Top 10 network radio agencies

| Rank | Agency | Total spot (million $) |
|---|---|---|
| 1 | Campbell-Ewald | $6.2 |
| 2 | Ayer* | 4 |
| 3 | EWRR | 3.8 |
| 4 | Warwick & Legler | 3.75 |
| 5 | C&W | 3 |
| 5 | Y & R* | 3 |
| 7 | Esty | 2.04 |
| 8 | Geyer | 2 |
| 8 | McCann | 2 |
| 8 | Bates | 2 |
| 8 | BBDO* | 2 |

## Top 10 spot radio agencies

| Rank | Agency | Total network (million $) |
|---|---|---|
| 1 | McCann | $16 |
| 2 | BBDO* | 13 |
| 3 | Esty | 11.56 |
| 4 | Y & R* | 11 |
| 4 | Ayer* | 11 |
| 6 | D-F-S* | 8 |
| 7 | SSC&B | 6.4 |
| 8 | K&E* | 6 |
| 9 | C & W | 5.5 |
| 10 | Grey | 5.45 |

Figures cover U. S. billings only. *Indicates SPONSOR estimate for all or part of figures.

# wo-thirds of all multi-station radio markets show increase in 1958

## U. S. markets with 8 or more radio stations

| Radio markets | No. of stations in operation | No. reporting $25,000 or more | Total broadcast revenue (1958) | Total broadcast revenue (1957) | Per cent change '58 vs. '57 |
|---|---|---|---|---|---|
| Allentown-Bethlehem | 8 | 8 | 1,371,590 | 1,190,615 | +15.2 |
| Atlanta, Ga. | 16# | 16 | 3,709,008 | 3,561,773 | +04.1 |
| Baltimore, Md. | 14 | 14 | 4,616,365 | 4,222,600 | +09.3 |
| Birmingham, Ala. | 11 | 11 | 2,070,949 | 2,022,596 | +02.3 |
| Boston, Mass. | 17 | 17 | 8,515,936 | 8,104,281 | +05.0 |
| Buffalo, N. Y. | 11 | 11 | 3,512,818 | 4,374,261 | −19.1 |
| Charleston, W. Va. | 8 | 8 | 1,024,959 | 1,077,031 | −04.9 |
| Chattanooga, Tenn. | 8# | 7 | 1,148,610 | 1,126,337 | +01.9 |
| Chicago, Ill. | 27 | 26 | 20,609,002 | 20,827,663 | −01.1 |
| Cincinnati, Ohio | 8 | 7 | 4,736,534 | 4,733,963 | +00.06 |
| Cleveland, Ohio | 9 | 8 | 5,429,889 | 5,519,831 | −01.7 |
| Dallas, Tex. | 8 | 8 | 3,332,516 | 3,370,520 | −01.2 |
| Denver, Colo. | 18 | 15 | 3,529,379 | 3,629,609 | −02.8 |
| Detroit, Mich. | 11 | 11 | 9,418,810 | 10,186,376 | −07.6 |
| Fresno, Cal. | 9 | 8 | 1,536,522 | 1,346,396 | +14.1 |
| Greenville, S. C. | 8 | 6 | 877,428 | 774,465 | +13.2 |
| Houston, Tex. | 11 | 11 | 3,924,043 | 3,950,146 | −00.7 |
| Jacksonville, Fla. | 11# | 10 | 1,433,963 | 1,337,168 | +07.2 |
| Kansas City, Mo. | 9 | 9 | 3,870,692 | 3,671,805 | +05.4 |
| Knoxville, Tenn. | 10 | 10 | 1,429,054 | 1,411,544 | +01.2 |
| Little-N. Little Rock | 8 | 8 | 1,037,837 | 1,011,080 | +02.6 |
| Los Angeles, Cal. | 28# | 28 | 16,279,391 | 16,104,901 | +01.0 |
| Louisville, Ky. | 9# | 8 | 2,775,676 | 2,847,486 | −02.6 |
| Memphis, Tenn. | 10# | 9 | 2,354,161 | 2,525,094 | −06.8 |
| Miami, Fla. | 14# | 12 | 3,542,268 | 3,470,544 | +02.0 |
| Milwaukee, Wisc. | 8 | 8 | 3,686,462 | 3,659,282 | +00.7 |
| Minneapolis-St. Paul | 12# | 12 | 4,893,883 | 4,748,369 | +03.0 |
| Nashville, Tenn. | 8 | 8 | 2,341,691 | 2,113,033 | +10.8 |
| New Orleans, La. | 11 | 11 | 2,304,293 | 2,583,230 | −10.8 |
| New York & N.E. N. J. | 36# | 35 | 34,077,986 | 32,656,639 | +04.3 |
| Oklahoma-City, Okla. | 8 | 8 | 1,930,062 | 1,942,094 | −00.7 |
| Philadelphia, Penn. | 21# | 21 | 10,737,009 | 10,002,838 | +07.3 |
| Phoenix, Ariz. | 13# | 12 | 2,032,853 | 1,758,306 | +15.6 |
| Pittsburgh, Penn. | 20# | 20 | 6,293,870 | 6,243,493 | +00.8 |
| Portland, Ore. | 16 | 14 | 2,774,280 | 2,891,554 | −04.1 |
| Providence, R. I. | 11 | 11 | 2,144,644 | 2,132,838 | +00.5 |
| Richmond, Va. | 8# | 8 | 1,725,296 | 1,665,522 | +03.5 |
| St. Louis, Mo. | 14# | 13 | 6,320,243 | 6,276,375 | +00.6 |
| Salt Lake, Utah | 9 | 9 | 1,811,000 | 1,744,729 | +03.7 |
| San Antonio, Tex. | 9 | 8 | 2,371,983 | 2,403,671 | −01.4 |
| San Bernardino, Cal. | 17 | 17 | 1,383,524 | 765,301 | +80.7 |
| San Diego, Cal. | 9# | 8 | 2,216,394 | 2,355,893 | −06.0 |
| San Fran.-Oakland | 18 | 18 | 8,173,641 | 7,830,944 | +04.3 |
| Seattle, Wash. | 15# | 14 | 3,411,743 | 3,342,707 | +02.0 |
| Shreveport, La. | 9 | 7 | 1,126,624 | 1,258,097 | −10.5 |
| Spokane, Wash. | 8 | 8 | 1,463,896 | 1,345,277 | +08.8 |
| Springfield-Holyoke | 10 | 9 | 1,038,632 | 1,002,467 | +03.6 |
| Tampa-St. Petersburg | 13 | 13 | 2,155,754 | 1,882,581 | +14.5 |
| Tucson, Ariz. | 9# | 8 | 886,505 | 756,428 | +17.1 |
| Washington, D. C. | 17 | 17 | 6,357,609 | 6,133,770 | +03.6 |
| Youngstown, Ohio | 8 | 8 | 1,564,483 | 1,651,496 | −05.3 |

The FCC data above is the latest available. Total revenues consist of total time and program sales less commissions. Stations with less than $25,000 time sales report only total revenues and total expenses. Stations with total time sales of $25,000 or more, however, accounted for over 99% of the broadcast revenues of the reporting stations. Total revenues consist of total time sales less commissions plus talent and program sales. # Not all stations in this market operated a full year during 1958.

2
RADIO

# NETWORK PATTERNS

## Here are some basic facts about the top 10 Pulse radio network shows

The average program ratings and network origination of shows

| Program | Network | Rating |
|---|---|---|
| World News Roundup, M-F, 8 A.M. | CBS | 4.4 |
| News—Townsend, 10 A.M. | CBS | 3.8 |
| A. Godfrey | CBS | 3.8* |
| News—Lesueur, M-F, 9 A.M. | CBS | 3.7 |
| News—Lesueur, 11 A.M. | CBS | 3.5 |
| News—S. Novins, 12 Nn | CBS | 3.5 |
| House Party | CBS | 3.4 |
| Garry Moore | CBS | 3.4 |
| Crosby-Clooney | CBS | 3.4* |
| Lowell Thomas | CBS | 3.4 |
| Sports Time, M-F, 6:55 P.M. | CBS | 3.4 |

## The audience composition and listeners per 100 homes

| Program | Men | Women | Teens | Children | Total |
|---|---|---|---|---|---|
| World News Roundup (8 A.M.) | 82 | 78 | 5 | 6 | 171 |
| News (Townsend) (10 A.M.) | 23 | 101 | 2 | 7 | 133 |
| Arthur Godfrey | 25 | 103 | 2 | 9 | 139 |
| News—Lesueur (9 A.M.) | 25 | 100 | 3 | 8 | 136 |
| News—Lesueur (11 A.M.) | 19 | 100 | 3 | 6 | 128 |
| News—S. Novins (12 Nn) | 23 | 101 | 3 | 7 | 134 |
| House Party | 22 | 102 | 2 | 8 | 134 |
| Garry Moore | 23 | 101 | 2 | 8 | 134 |
| Crosby-Clooney | .... | .... | .. | .. | .... |
| Lowell Thomas | 75 | 76 | 8 | 5 | 164 |
| Sports Time (6:55 P.M.) | 76 | 76 | 8 | 5 | 165 |

The distribution of the program audience by family income

| Program | Under $4,000 (Lower) Percent | $4,000-$5,999 (Middle) Percent | $6,000 & Over (Upper) Percent |
|---|---|---|---|
| World News Roundup (8 A.M.) | 33 | 36 | 31 |
| News—Townsend (10 A.M.) | 31 | 36 | 34 |
| Arthur Godfrey | 34 | 31 | 35 |
| News—Lesueur (9 A.M.) | .... | .... | .... |
| News—Lesueur (11 A.M.) | 32 | 36 | 32 |
| News—S. Novins (12 Nn) | 33 | 34 | 33 |
| House Party | 34 | 36 | 30 |
| Garry Moore | 31 | 34 | 35 |
| Crosby-Clooney | .... | .... | .... |
| Lowell Thomas | 32 | 36 | 32 |
| Sports Time (6:55 P.M.) | 35 | 32 | 33 |
| **Total Sample | 29.1 | 35.7 | 35.2 |

Source: Pulse, Inc., April, 1960. * Highest quarter hour reached. ** Distribution of income within 29 major-market sample area, based on 100 percent.

# SPOT RADIO'S CUMULATIVE AUDIENCE

## Average station can reach half the homes in a market weekly

### Pulse cumulative audience data by market

| | Boston (11 Stations) | | Chicago (8 Stations) | | Detroit (10 Stations) | |
|---|---|---|---|---|---|---|
| | DAILY | WEEKLY | DAILY | WEEKLY | DAILY | WEEKLY |
| *AVERAGE* | 19.8 | 44.9 | 26.9 | 50.5 | 21.7 | 41.2 |
| *HIGH* | 34.2 | 76.1 | 47.6 | 76.3 | 39.3 | 70.2 |
| *LOW* | 2.9 | 6.4 | 5.3 | 11.2 | 2.6 | 6.5 |

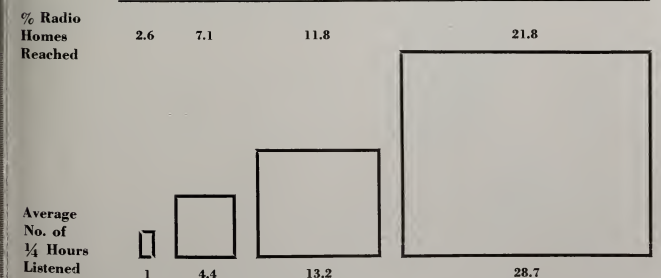
| | Madison, Wisc. (3 Stations) | | Memphis (8 Stations) | | Milwaukee (8 Stations) | |
|---|---|---|---|---|---|---|
| | DAILY | WEEKLY | DAILY | WEEKLY | DAILY | WEEKLY |
| *AVERAGE* | 37.5 | 65.5 | 27.7 | 44.6 | 30.3 | 54.3 |
| *HIGH* | 40.4 | 69.8 | 53.4 | 76.8 | 44.8 | 76.2 |
| *LOW* | 32.4 | 58.2 | 4.9 | 10.8 | 11.2 | 24.1 |

| | New Orleans (8 Stations) | | New York (12 Stations) | | St. Louis (11 Stations) | |
|---|---|---|---|---|---|---|
| | DAILY | WEEKLY | DAILY | WEEKLY | DAILY | WEEKLY |
| *AVERAGE* | 27.1 | 51.8 | 20.0 | 43.2 | 22.1 | 39.9 |
| *HIGH* | 45.4 | 81.3 | 33.5 | 71.8 | 42.4 | 71.3 |
| *LOW* | 4.7 | 13.6 | 4.1 | 10.2 | 2.8 | 6.7 |

The Pulse figures above, taken from 1960 cumulative rating reports, show the percent of different homes that can be reached in a market daily and weekly. Included in all markets above, with the exception of New York and Madison, are daytime stations which are unadjusted for early sign-off. Madison cumes represent 6 am to 6 pm only

## How a typical station accumulates an early-morning audience

### Three-hour cumulative audience, 6:00-9:00 a.m., Mon.-Fri.




Source: A. C. Nielsen Co., Feb.-Mar. major market station.

## SPOT RADIO'S CUMULATIVE AUDIENCE

# Stations reach practically their entire audience in a week

Pulse cumulative audience data by market

Station circulation (percent of homes reached) in six markets

| | | 6:00 AM—9:00 AM | | | | 12:00 Noon—3:00 PM | | | |
|---|---|---|---|---|---|---|---|---|---|
| | | Average Day | | Weekly | | Average Day | | Weekly | |
| | | Per Broadcast | Cum. 3 Hr. Block | Cum. 3 Hr. Block | 4 Weeks Cum. 3 Hr. Block | Per Broadcast | Cum. 3 Hr. Block | Cum. 3 Hr. Block | 4 Weeks Cum. 3 Hr. Block |
| New York | Top | 39 | 66 | 90 | 95 | 23 | 39 | 66 | 90 |
| | Median | 23 | 41 | 66 | 90 | 13 | 23 | 41 | 66 |
| Chicago | Top | 30 | 51 | 80 | 91 | 20 | 34 | 57 | 80 |
| | Median | 16 | 28 | 51 | 80 | 10 | 18 | 32 | 51 |
| Houston | Top | 31 | 54 | 82 | 92 | 20 | 34 | 57 | 82 |
| | Median | 17 | 30 | 54 | 82 | 11 | 19 | 34 | 57 |
| New Orleans | Top | 31 | 54 | 82 | 88 | 20 | 34 | 57 | 82 |
| | Median | 14 | 24 | 45 | 82 | 9 | 16 | 29 | 52 |
| San Diego | Top | 14 | 24 | 49 | 87 | 9 | 16 | 29 | 57 |
| | Median | 8 | 14 | 29 | 57 | 5 | 9 | 18 | 36 |
| Dayton | Top | 26 | 45 | 75 | 89 | 17 | 29 | 49 | 75 |
| | Median | 12 | 20 | 45 | 75 | 7 | 12 | 26 | 49 |

Radio's rapid accumulation of audience is shown by Nielsen NCS #2 figures. In a week the average radio station reaches a high percent of its monthly circulation. Weekly circulation is usually considered a station's total reach.

Selected stations in five markets, Monday-Friday

6:00 AM—9:00 AM

| Market | Period (1960) | Average Day Per Broadcast | Average Day Cum. 3 Hr. Block | Weekly Cum. 3 Hr. Block | 4 Weeks Cum. 3 Hr. Block | ¼ Hrs. Heard |
|---|---|---|---|---|---|---|
| S. F. | Mar.-Apr. | 1.2 | 4.4 | 8.2 | 16.1 | 17.1 |
| Det. | Mar.-Apr. | 3.2 | 12.9 | 20.1 | 36.0 | 29.8 |
| Chi. | Feb.-Mar. | 4.7 | 19.4 | 30.6 | 52.8 | 30.4 |
| L. A. | Feb.-Mar. | 2.6 | 7.1 | 11.8 | 21.8 | 28.7 |
| N. Y. | Mar.-Apr. | .5 | 1.4 | 2.6 | 4.9 | 22.9 |

12:00 Noon—3:00 PM

| | | | | | | |
|---|---|---|---|---|---|---|
| S. F. | Mar.-Apr. | 1.0 | 2.2 | 5.2 | 11.1 | 22.2 |
| Det. | Mar.-Apr. | 3.8 | 8.5 | 15.1 | 30.0 | 30.1 |
| Chi. | Feb.-Mar. | 3.1 | 6.5 | 12.4 | 23.6 | 31.7 |
| L. A. | Feb.-Mar. | 1.7 | 5.8 | 10.6 | 20.9 | 19.3 |
| N. Y. | Mar.-Apr. | .2 | .4 | 1.6 | 4.2 | 9.5 |

6:00 PM—9:00 PM

| | | | | | | |
|---|---|---|---|---|---|---|
| S. F. | Mar.-Apr. | .5 | 1.8 | 4.3 | 9.8 | 13.5 |
| Det. | Mar.-Apr. | 1.3 | 4.7 | 11.1 | 23.9 | 19.6 |
| Chi. | Feb.-Mar. | 1.5 | 5.2 | 13.1 | 29.3 | 19.2 |
| L. A. | Feb.-Mar. | 2.0 | 5.7 | 8.9 | 16.2 | 17.2 |
| N. Y. | Mar.-Apr. | .2 | .6 | 1.8 | 3.8 | 13.2 |

Source: A. C. Nielsen Co. Top-value metro market station

**The radio cumulative audience varies by time, market and station**

A look at A. C. Nielsen's NSI report show a significant difference in the three-hour cumulative audience on a market comparison basis.


WBT
CHARLOTTE
First every Monday
to Friday period
in the Prime
25-county
Charlotte
Marketing
Area
Per cent
GREATER
WBT averaged 57 per cent greater share of audience than its nearest competitor in the Monday to Friday ratings. Proof once again that WBT, serving the nation's 24th radio market, is the voice of
JEFFERSON STANDARD

ARBITRON & NIELSE

# AGREE

## About Channel 5's Effective, Efficient $4,000 Pla

| | ARBITRON (10/12-11/8/59) | NIELSEN (Feb.-March, 1960) |
|---|---|---|
| % of all TV homes reached in the N.Y. Metropolitan area every four weeks. | 84.3% | 83.2% |
| Average Frequency | 5 | 4.7 |

This highly productive plan consists of 27 one-minute
weekly, distributed throughout A and B time periods.
details call your Petry representative or Bennet H. K
Exec. Vice President and General Manager. LE 5-1

**WNEW-TV CHANNEL**

New York's Leading Independent Television Station / Metropolitan Broadcasting Corporat




# TELEVISION BASICS

**THIS SECTION of Air Media Basics contains seven sub-sections, chock full of useful data about the television medium. Included are the broad dimensions of tv; the viewing habits of its audience; facts about what advertisers spend in the network, spot and local sectors; trends in network programming, including ratings of the various show types and audience composition facts; data on color tv, including a list of stations with color equipment. Added is a brand new section on viewing habits of the summer television audience**




YEARS

OF BROADCASTING AND PUBLIC SERVICE

RADIO

This year marks WJAC's thirty-fifth anniversary in broadcasting. A pioneer in AM Radio, FM Radio and Television, WJAC Inc. is proud to serve the people of Southwestern Pennsylvania in accordance with the industry's highest standards.

JOHNSTOWN'S *FIRST* STATIONS

TELEVISION

1925 - 1960

1949 - 1960

# TV BASICS

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## NETWORK PROGRAMING TRENDS

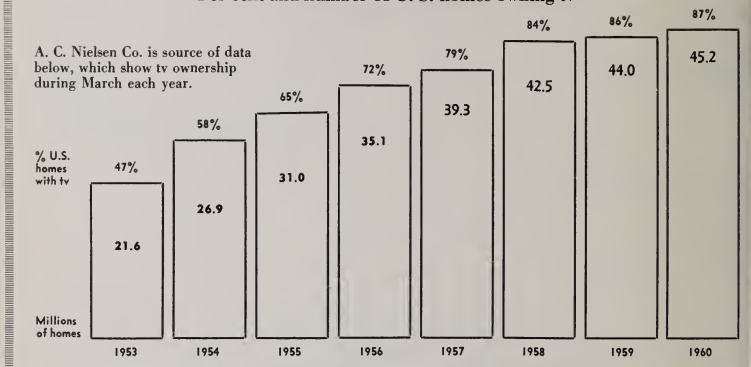

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Ratings, audience comp. by show types in competitive markets, etc..... page 120


## COLOR TV

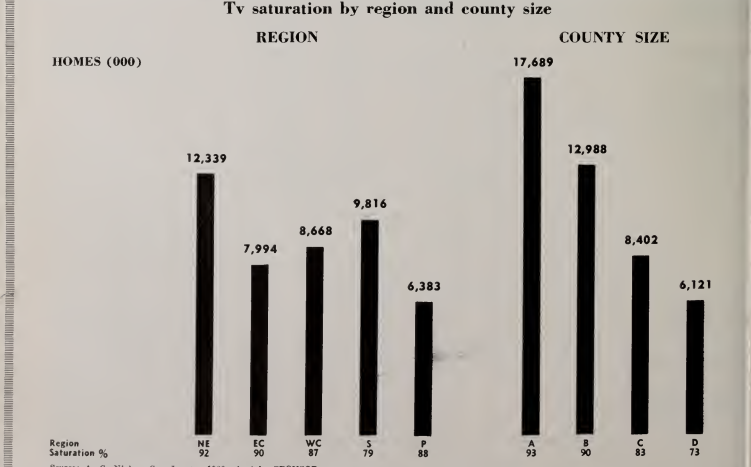

Summary of net affiliates and ind. stations equipped for color..... page 121
Stations equipped with color, by market and network, starts on..... page 122
List of network advertisers with color tv experience..... page 127

# DIMENSIONS

## Television homes have passed the 45 million mark




## Northeast region reaches 92% television saturation




Source: A. C. Nielsen Co., January 1960, chart by SPONSOR.

## letworks account for 2% of total television mployment

ıe FCC data at right breaks down tele-sion employment into network, post-freeze ıd pre-freeze periods. During 1951-52 the CC put a freeze on issuing grants to study e spectrum allocation situation. 1958 is e latest data available.

### 1958 television employment breakdown

| | Full-Time | Part-Time | Total |
|---|---|---|---|
| 3 Networks and 19 owned and operated stations | 11,123 | 1,637 | 12,760 |
| 94 Pre-Freeze TV stations | 8,709 | 918 | 9,627 |
| 322 Post-Freeze VHF TV stations | 12,518 | 2,192 | 14,710 |
| 79 Post-Freeze UHF TV stations | 1,915 | 370 | 2,285 |

## 'elevision industry mployment reaches lmost 40 thousand at he latest count

### Television broadcast employment, 1952-1958

| Year | Full-Time Employees | Part-Time Employees | Total Employees |
|---|---|---|---|
| **1958** | 34,265 | 5,117 | **39,382** |
| **1957** | 32,639 | 5,519 | **37,797** |
| **1956** | 30,169 | 5,541 | **35,710** |
| **1954** | 25,324 | 4,088 | **29,412** |
| **1953** | 16,108 | 2,103 | **18,211** |
| **1952** | 12,412 | 1,687 | **14,099** |

SOURCE: Association of Maximum Service Broadcasters and FCC. Includes networks and stations. 1955 data not available. 1958 is the latest year available.

## 960 began with nearly 500 commercial stations

| Number of stations | 1950 | 1952 | 1954 | 1956 | 1958 | 1959 | 1960 |
|---|---|---|---|---|---|---|---|
| | **98** | **109** | **357** | **428** | **481** | **491** | **499** |

Source: A. C. Nielsen, January, each year.

# SET PRODUCTION

## Over 50 million television sets are now in use in the U. S.

### Television set production and use—1946-1960

| YEAR ENDING | NO. OF SETS PRODUCED | CUMULATIVE NO. OF SETS PRODUCED | TOTAL SETS IN USE |
|---|---|---|---|
| 1960 | | | *52,600,000 |
| 1959 | 6,349,380 | 70,480,169 | 50,000,000 |
| 1958 | 4,920,428 | 64,130,789 | 47,000,000 |
| 1957 | 6,399,345 | 59,210,361 | 42,700,000 |
| 1956 | 7,387,029 | 52,811,016 | 37,600,000 |
| 1955 | 7,756,521 | 45,423,987 | 32,500,000 |
| 1954 | 7,346,715 | 37,667,466 | 27,300,000 |
| 1953 | 7,215,827 | 30,320,751 | 212,000,000 |
| 1952 | 6,096,279 | 23,104,924 | 15,800,000 |
| 1951 | 5,384,798 | 17,008,645 | 10,600,000 |
| 1950 | 7,463,800 | 11,623,847 | 4,000,000 |
| 1949 | 3,000,000 | 4,160,047 | 1,000,000 |
| 1948 | 975,000 | 1,160,047 | 190,000 |
| 1947 | 178,571 | 185,047 | 16,000 |
| 1946 | 6,476 | 6,476 | 10,000 |

SOURCE: Sets produced and cumulative number of sets produced from EIA, sets in use estimated by NBC, January each year. *Estimate.

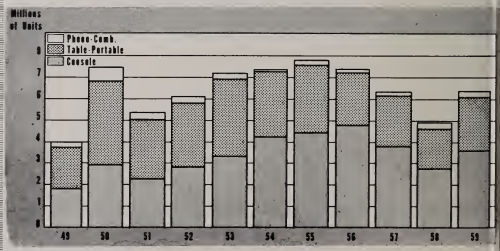
## Television set production up 27% in 1959

### Tv set production

| Year | Factory Value (000 omitted) |
|---|---|
| 1947 | $ 50,000 |
| 1948 | 230,000 |
| 1949 | 580,000 |
| 1950 | 1,350,000 |
| 1951 | 956,986 |
| 1952 | 1,049,000 |
| 1953 | 1,230,298 |
| 1954 | 1,028,540 |
| 1955 | 1,071,020 |
| 1956 | 938,596 |
| 1957 | 832,747 |
| 1958 | 667,899 |
| 1959 | 896,405 |

Source: EIA fact book, 1960

### Tv set production by type and share




EIA fact book, 1960

## How television retail sales have climbed over a seven year period

### Tv sets sold by type

| Year | Table and portable | Console | Phono-comb. | Total |
|---|---|---|---|---|
| 1953 | 2,904,135 | 3,225,191 | 211,245 | 6,370,571 |
| 1954 | 4,007,040 | 3,183,584 | 126,410 | 7,317,034 |
| 1955 | 4,217,653 | 3,090,828 | 112,603 | 7,421,084 |
| 1956 | 4,206,606 | 2,518,176 | 80,001 | 6,804,783 |
| 1957 | 3,976,961 | 2,486,412 | 96,847 | 6,560,220 |
| 1958 | 2,936,321 | 2,080,999 | 122,762 | 5,140,082 |
| 1959 | 3,361,406 | 2,224,762 | 162,508 | 5,748,676 |

Source: EIA fact book, 1960

# VIEWING HABITS

## The daily U. S. television audience hour by hour

### Homes using tv per average minute, Summer and Winter

| | August, 1959 | | February, 1960 | |
|---|---|---|---|---|
| | % | (000) | % | (000) |
| **Daytime, Monday-Friday** | | | | |
| 9-10 am | 10.9 | 4,851 | 14.7 | 6,644 |
| 10-11 am | 14.5 | 6,453 | 17.4 | 7,865 |
| 11-12 n | 19.6 | 8,811 | 22.6 | 10,215 |
| 12-1 pm | 21.8 | 9,701 | 26.6 | 12,023 |
| 1-2 pm | 20.7 | 9,212 | 24.3 | 10,984 |
| 2-3 pm | 18.5 | 8,233 | 23.3 | 10,532 |
| 3-4 pm | 18.0 | 8,010 | 23.3 | 10,532 |
| 4-5 pm | 21.0 | 9,345 | 27.2 | 12,294 |
| 5-6 pm | 23.7 | 10,547 | 36.7 | 16,588 |
| **Evening, Sunday-Saturday** | | | | |
| 6-7 pm | 27.1 | 12,060 | 48.7 | 22,012 |
| 7-8 pm | 33.0 | 14,685 | 61.7 | 27,888 |
| 8-9 pm | 42.7 | 19,002 | 68.0 | 30,736 |
| 9-10 pm | 49.2 | 21,894 | 67.6 | 30,555 |
| 10-11 pm | 45.4 | 20,203 | 55.7 | 25,176 |
| 11-12 m | 26.2 | 11,659 | 29.9 | 13,515 |
| 12 m-1 am | 14.0 | 6,230 | 16.7 | 7,548 |

The chart above, prepared by the A. C. Nielsen Co., shows both percent and total homes using television summer and winter. Eastern and Central Time Zones: New York time, Pacific Time Zone: local time.

# Nighttime television's network audience composition in detail

## Male and female viewing by seven age groups in thousands

| N. Y. Time | Total Viewers (000) | | | Under 6 | 6-12 | 13-17 | 18-29 | 30-39 | 40-49 | Over 49 |
|---|---|---|---|---|---|---|---|---|---|---|
| 7:30- 8:00 PM | | Percent | M | 4.4% | 10.9% | 4.3% | 4.6% | 6.3% | 6.3% | 10.6% |
| | | | F | 3.7 | 9.6 | 4.4 | 6.8 | 8.1 | 7.0 | 13.0 |
| | 53,416 | Total | M | 2,350 | 5,822 | 2,297 | 2,457 | 3,366 | 3,366 | 5,662 |
| | | | F | 1,976 | 5,128 | 2,350 | 3,632 | 4,327 | 3,739 | 6,944 |
| 8:00- 8:30 PM | | Percent | M | 4.2 | 11.0 | 4.0 | 4.7 | 6.8 | 6.5 | 10.6 |
| | | | F | 3.3 | 9.7 | 4.0 | 7.2 | 8.6 | 6.9 | 12.5 |
| | 58,463 | Total | M | 2,455 | 6,431 | 2,339 | 2,748 | 3,975 | 3,800 | 6,197 |
| | | | F | 1,929 | 5,671 | 2,339 | 4,209 | 5,028 | 4,034 | 7,308 |
| 8:30- 9:00 PM | | Percent | M | 3.1 | 10.1 | 4.5 | 5.2 | 7.6 | 7.2 | 10.3 |
| | | | F | 2.5 | 8.4 | 4.2 | 7.5 | 9.4 | 7.8 | 12.3 |
| | 60,393 | Total | M | 1,872 | 6,039 | 2,718 | 3,140 | 4,590 | 4,348 | 6,220 |
| | | | F | 1,510 | 5,073 | 2,538 | 4,529 | 5,677 | 4,711 | 7,428 |
| 9:00- 9:30 PM | | Percent | M | 2.1 | 7.1 | 4.1 | 5.5 | 8.5 | 7.6 | 11.3 |
| | | | F | 1.8 | 6.3 | 4.2 | 8.7 | 10.8 | 8.5 | 13.5 |
| | 61,147 | Total | M | 1,284 | 4,341 | 2,508 | 3,363 | 5,197 | 4,647 | 6,910 |
| | | | F | 1,101 | 3,852 | 2,568 | 5,320 | 6,604 | 5,197 | 8,255 |
| 9:30-10:00 PM | | Percent | M | 1.6 | 5.3 | 3.9 | 5.1 | 8.2 | 7.3 | 13.3 |
| | | | F | 2.1 | 4.4 | 4.4 | 8.7 | 10.9 | 9.3 | 15.5 |
| | 60,273 | Total | M | 964 | 3,194 | 2,352 | 3,074 | 4,942 | 4,400 | 8,016 |
| | | | F | 1,266 | 2,652 | 2,652 | 5,244 | 6,570 | 5,605 | 9,342 |
| 10:00-10:30 PM | | Percent | M | 1.1 | 4.4 | 3.8 | 6.1 | 9.6 | 8.2 | 14.1 |
| | | | F | 1.3 | 2.9 | 4.1 | 9.2 | 11.1 | 9.5 | 14.6 |
| | 50,839 | Total | M | 559 | 2,240 | 1,931 | 3,100 | 4,881 | 4,169 | 7,168 |
| | | | F | 661 | 1,474 | 2,084 | 4,677 | 5,643 | 4,830 | 7,422 |
| 10:30-11:00 PM | | Percent | M | 0.9 | 3.4 | 3.4 | 5.7 | 10.3 | 8.1 | 15.3 |
| | | | F | 1.0 | 1.9 | 3.4 | 8.9 | 11.1 | 10.0 | 16.6 |
| | 27,681 | Total | M | 304 | 1,218 | 1,052 | 1,689 | 2,657 | 2,270 | 3,902 |
| | | | F | 360 | 803 | 1,135 | 2,547 | 3,073 | 2,630 | 4,041 |

The invaluable dimension of audience composition has been expanded as part of American Research Bureau's many new services. Going beyond the usual men, women and children breakdown, these new data assort the male and female audience into seven age groups, a total of fourteen classifications. In addition to the percent of viewers within each breakdown the above data contain total viewers. Based on the April 1960 ARB National report, local time, Sunday through Saturday.

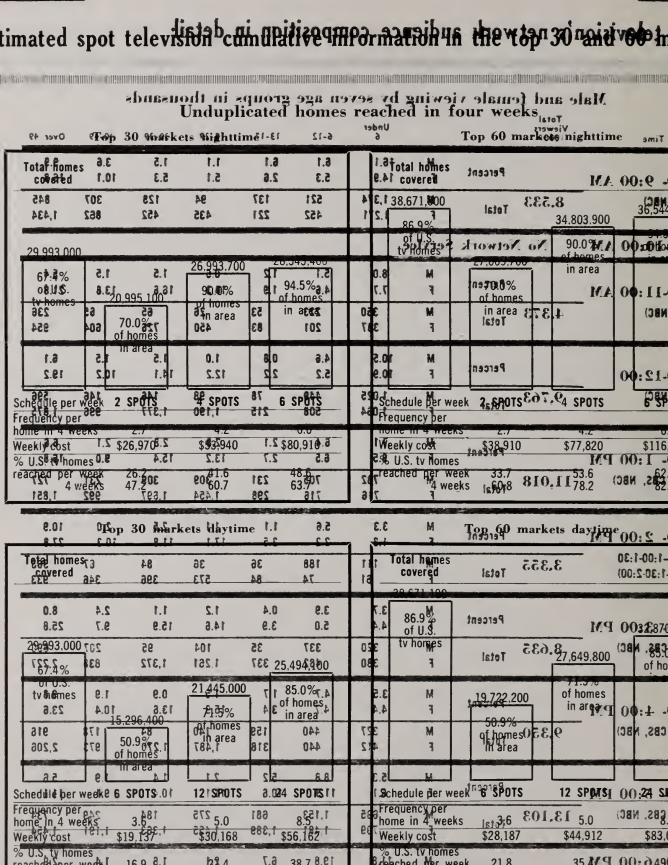
# ytime television's network audience composition in detail

## Male and female viewing by seven age groups in thousands

| N. Y. Time | Total Viewers (000) | | | Under 6 | 6-12 | 13-17 | 18-29 | 30-39 | 40-49 | Over 49 |
|---|---|---|---|---|---|---|---|---|---|---|
| 8:00- 9:00 AM | | Percent | M | 16.1 | 6.1 | 6.1 | 1.1 | 1.5 | 3.6 | 9.9 |
| | | | F | 14.9 | 5.3 | 2.6 | 5.1 | 5.3 | 10.1 | 16.8 |
| (CBS, NBC) | 8,533 | Total | M | 1,374 | 521 | 137 | 94 | 128 | 307 | 845 |
| | | | F | 1,271 | 452 | 221 | 435 | 452 | 862 | 1,434 |
| 9:00-10:00 AM | No Network Service | | | | | | | | | |
| 10:00-11:00 AM | | Percent | M | 8.0 | 5.1 | 1.2 | 0.6 | 1.5 | 1.5 | 5.4 |
| | | | F | 7.7 | 4.6 | 1.9 | 10.3 | 16.6 | 13.8 | 21.8 |
| (CBS, NBC) | 4,373 | Total | M | 350 | 223 | 53 | 26 | 65 | 65 | 236 |
| | | | F | 337 | 201 | 83 | 450 | 726 | 604 | 954 |
| 11:00-12:00 | | Percent | M | 10.5 | 4.6 | 0.8 | 1.0 | 1.5 | 1.5 | 6.1 |
| | | | F | 10.9 | 5.2 | 2.2 | 12.2 | 14.1 | 10.2 | 19.2 |
| (CBS, NBC) | 9,763 | Total | M | 1,025 | 449 | 78 | 98 | 146 | 146 | 596 |
| | | | F | 1,064 | 508 | 215 | 1,190 | 1,377 | 996 | 1,875 |
| 12:00- 1:00 PM | | Percent | M | 7.1 | 6.4 | 2.1 | 2.8 | 2.8 | 2.1 | 6.6 |
| | | | F | 6.5 | 6.5 | 2.7 | 13.2 | 15.4 | 9.0 | 16.8 |
| (ABC, CBS, NBC) | 11,018 | Total | M | 782 | 705 | 231 | 309 | 309 | 231 | 727 |
| | | | F | 716 | 716 | 298 | 1,454 | 1,697 | 992 | 1,851 |
| 1:00- 2:00 PM | | Percent | M | 3.3 | 5.6 | 1.1 | 1.1 | 2.5 | 2.0 | 10.9 |
| | | | F | 1.8 | 2.2 | 2.5 | 17.1 | 11.8 | 10.3 | 27.8 |
| (ABC—1:00-1:30 CBS—1:30-2:00) | 3,355 | Total | M | 111 | 188 | 36 | 36 | 84 | 67 | 366 |
| | | | F | 61 | 74 | 84 | 573 | 396 | 346 | 933 |
| 2:00- 3:00 PM | | Percent | M | 3.7 | 3.9 | 0.4 | 1.2 | 1.1 | 2.4 | 8.0 |
| | | | F | 4.4 | 5.0 | 3.9 | 14.6 | 15.9 | 9.7 | 25.8 |
| (ABC, CBS, NBC) | 8,635 | Total | M | 320 | 337 | 35 | 104 | 95 | 207 | 690 |
| | | | F | 380 | 432 | 337 | 1,261 | 1,372 | 838 | 2,227 |
| 3:00- 4:00 PM | | Percent | M | 3.5 | 4.7 | 1.7 | 1.5 | 0.9 | 1.9 | 9.8 |
| | | | F | 4.4 | 4.7 | 3.4 | 15.9 | 13.6 | 10.4 | 23.6 |
| (ABC, CBS, NBC) | 9,350 | Total | M | 327 | 440 | 159 | 140 | 84 | 178 | 916 |
| | | | F | 412 | 440 | 318 | 1,487 | 1,270 | 973 | 2,206 |
| 4:00- 5:00 PM | | Percent | M | 5.3 | 8.8 | 5.2 | 2.1 | 1.4 | 1.9 | 5.6 |
| | | | F | 6.1 | 11.3 | 10.6 | 11.1 | 10.4 | 9.1 | 11.1 |
| (ABC, CBS, NBC) | 13,103 | Total | M | 695 | 1,153 | 681 | 275 | 184 | 249 | 734 |
| | | | F | 799 | 1,481 | 1,389 | 1,455 | 1,363 | 1,191 | 1,454 |
| 5:00- 6:00 PM | | Percent | M | 11.8 | 19.8 | 6.7 | 2.1 | 1.6 | 1.4 | 2.9 |
| (ABC, 5:00-5:30 ABC, CBS NBC. 5:30-6:00) | | | F | 10.4 | 19.6 | 8.2 | 4.0 | 4.1 | 3.1 | 4.3 |
| | 9,173 | Total | M | 1,082 | 1,816 | 615 | 193 | 147 | 129 | 266 |
| | | | F | 954 | 1,797 | 752 | 367 | 376 | 284 | 395 |

The invaluable dimension of audience composition has been expanded as part of American Research Bureau's many new services. Going beyond the usual men, women and children breakdown, this new data assorts the male and female audience into seven age groups, a total of fourteen classifications. In addition to the percent of viewers within each breakdown the above data contain total viewers. Based on the April 1960 ARB National report, local time, Monday through Friday.

# Estimated spot television cumulative information in the top 30 and 60 markets



The charts above taken from one of CBS's latest contributions to the spot television industry, helps the advertiser determine cumulative information necessary to evaluate a nighttime or daytime schedule in the top thirty and seventy-five markets. With a weekly schedule in the top thirty markets (chart A) of four spots in prime-time, for four weeks (16 announcements total) at a cost of $53,940 per week, an advertiser will reach 90% of his potential 29,993,000 homes or 26,993,700 cumulative homes, 4.2 episodes per home and 60.7% of the total U.S. households, etc. Based on A. C. Nielsen Co. and CBS Spot Television Network audience composition in detail.

The charts above taken from one of CBS's latest contributions to the spot television industry, helps the advertiser determine cumulative information necessary to evaluate a nighttime or daytime schedule in the top thirty and seventy-five markets. With a weekly schedule in the top thirty markets (chart A) of four spots in prime-time, for four weeks (16 announcements total) at a cost of $53,940 per week, an advertiser will reach 90% of his potential 29,993,000 homes or 26,993,700 cumulative homes, 4.2 episodes per home and 60.7% of the total U.S. households, etc. Based on A. C. Nielsen Co. and CBS Spot Television Network audience composition in detail. Male and female viewing by seven age groups in thousands. Unduplicated homes reached in four weeks. Chart B also contains data for top fifteen, forty-five and sixty markets.

KFMB RADIO

DOMINATES

THE BETTER

PART

OF SOUTHERN

CALIFORNIA!

LARGEST DAILY AUDIENCES BIGGEST CUMULATIVE AUDIENCES GREATEST ADULT AUDIENCES BROADEST COVERAGE WIDEST PROGRAM VARIETY FINEST PERSONALITIES BRIGHTEST INFORMATIVE FEATURES MOST AND BEST NEWS SMOOTHEST MUSIC BEST NETWORK FARTHEST REACHING MERCHANDISING

KFMB RADIO SAN DIEGO

TRANSCONTINENT STATION

Edward Petry & Co., Inc.

The Original Station Representative

# How the network television audience varies by program type

## Average percent of viewers by program type

| | | Drama half-hour | Drama hour or more | Variety, Comedy, Music | Situation comedy | Adventure | Mystery, Crime, Police | Western drama | Quiz and Panel |
|---|---|---|---|---|---|---|---|---|---|
| | Rating | 16.6 | 17.0 | 16.9 | 20.9 | 15.4 | 17.2 | 19.7 | 17.4 |
| **Type of Viewing Home** | Adult | 44 | 40 | 50 | 33 | 42 | 40 | 41 | 57 |
| | Adult-teen | 10 | 12 | 10 | 11 | 12 | 14 | 12 | 8 |
| | Adult-teen-child | 13 | 15 | 11 | 17 | 14 | 14 | 14 | 10 |
| | Adult-child | 33 | 33 | 29 | 39 | 32 | 32 | 33 | 25 |
| **Audience Composition** | Men | 0.67 | 0.78 | 0.76 | 0.64 | 0.83 | 0.84 | 0.84 | 0.74 |
| | Women | 1.04 | 1.03 | 1.07 | 0.91 | 0.87 | 0.97 | 0.91 | 1.08 |
| | Teenage | 0.18 | 0.15 | 0.13 | 0.20 | 0.21 | 0.18 | 0.17 | 0.09 |
| | Child | 0.35 | 0.39 | 0.33 | 0.83 | 0.48 | 0.33 | 0.56 | 0.27 |
| | Total | 2.24 | 2.35 | 2.29 | 2.58 | 2.39 | 2.32 | 2.48 | 2.18 |
| **Program Selectivity** | Men | 18 | 21 | 18 | 10 | 34 | 33 | 35 | 13 |
| | Women | 40 | 35 | 40 | 29 | 19 | 28 | 21 | 42 |
| | Teenage | 5 | 3 | 4 | 6 | 7 | 4 | 4 | 1 |
| | Child | 4 | 7 | 4 | 21 | 6 | 5 | 9 | 3 |
| | Sets-on | 7 | 7 | 5 | 8 | 7 | 4 | 8 | 8 |
| | Unanimous | 26 | 27 | 29 | 26 | 27 | 26 | 23 | 33 |
| **Additional Selectors** | Men | 24 | 25 | 26 | 19 | 20 | 23 | 20 | 30 |
| | Women | 26 | 26 | 27 | 23 | 22 | 23 | 19 | 31 |
| | Teenage | 6 | 6 | 4 | 7 | 5 | 5 | 5 | 2 |
| | Child | 5 | 6 | 5 | 14 | 8 | 5 | 9 | 4 |
| **Frequency of Viewing** | Regularly | 59 | 41 | 56 | 66 | 57 | 63 | 66 | 74 |
| | Frequently | 25 | 25 | 21 | 21 | 18 | 20 | 10 | 19 |
| | Seldom | 11 | 17 | 11 | 10 | 12 | 12 | 10 | 5 |
| | First time | 3 | 12 | 10 | 2 | 11 | 4 | 3 | .... |
| | Don't know | 2 | 5 | 2 | 1 | 2 | 1 | 2 | 2 |
| **Sponsor Identification** | Correct | 50 | 48 | 68 | 48 | 29 | 28 | 32 | 42 |

The Trendex Co. Inc. reveals some interesting facts in depth about the television program audience with its bi-monthly Television Advertisers' Report. The chart above, a composite summary sheet from the February-March 1960 report, gives the advertiser a broad look at the audience he can reach with a particular type program. In addition to audience composition, selectivity, etc., the above data includes correct sponsor identification, a seldom available audience measurement. Also available in the complete report is reaction to series and program. Data for all classifications are percent of total viewers with the exception of audience composition which is total viewers per household. Based on twenty-nine competitive metro-area markets




In just the last five years, 1955-1960, Food Sales in this big 26-county market jumped an amazing 94.7%! Now, more than a third of Florida's total Food Sales are made in the area delivered by WFLA-TV—*the Land of Profitunity!*

Use the blanket coverage of WFLA-TV to cash in on the sales opportunity—and profit opportunity—in 26 counties packed with year 'round buying power from rocketing industrial and agricultural expansion.

Write us, or consult your BLAIR-TV man for top rated availabilities on WFLA-TV—sales powerhouse in the Land of Profitunity.

*Figures from Sales Management 1960 Survey of Buying Power.*

NBC

wfla-tv CHANNEL 8

TAMPA - ST. PETERSBURG

NATIONAL REPRESENTATIVES, BLAIR-TV

## HABITS

### ...ision usage varies by months of the year, day and night

**Average hours viewing per television home per day. Percent of homes watching per avg. minute**

| MONTH | DAILY HRS. | M-F | | (ALL DAYS) |
|---|---|---|---|---|
| May 1959 | 4 hrs. 31 min. | 6 a.m.-6 p.m. | 6 p.m.-mid. | 41.7 |
| June 1959 | 4 hrs. 17 min. | 6 a.m.-6 p.m. | 6 p.m.-mid. | 38.3 |
| July 1959 | 4 hrs. 7 min. | 6 a.m.-6 p.m. 14.0 | 6 p.m.-mid. | 34.6 |
| Aug. 1959 | 4 hrs. 10 min. | 7 a.m.-6 p.m. 16.2 | 6 p.m.-1 a.m. | 33.9 |
| Sept. 1959 | 4 hrs. 37 min. | 7 a.m.-6 p.m. 16.1 | 6 p.m.-1 a.m. | 39.0 |
| Oct. 1959 | 5 hrs. 3 min. | 7 a.m.-6 p.m. 17.3 | 6 p.m.-1 a.m. | 44.7 |
| Nov. 1959 | 5 hrs. 15 min. | 7 a.m.-6 p.m. 18.6 | 6 p.m.-1 a.m. | 47.0 |
| Dec. 1959 | 5 hrs. 31 min. | 7 a.m.-6 p.m. 18.[illegible] | p.m.-1 a.m. | 50.[illegible] |
| Jan. 1960 | 5 hrs. 59 min. | 7 a.m.-6 p.m. 21.3 | m.-1 a.m. | 50.4 |
| Feb. 1960 | 5 hrs. 46 min. | 7 a.m.-6 p.m. 21.2 | .-1 a.m. | 49.8 |
| Mar. 1960 | 5 hrs. 42 min. | 7 a.m.-6 p.m. 21.3 | .-1 a.m. | 48.4 |
| Apr. 1960 | 5 hrs. 25 min. | 7 a.m.-6 p.m. 19.0 | .-1 a.m. | 45.7 |

## How viewing differs in Eastern, Central, and Pacific time zones

**Percent homes using tv by zones, March, 1960**

| | 7 A.M. | 8 | 9 | 10 | 11 | MID |
|---|---|---|---|---|---|---|
| Eastern | 55.3 | 64.3 | 67.0 | 52.2 | 23.0 | 12.[illegible] |
| Central | 61.3 | 66.4 | 69.4 | 33.9 | 17.3 | 5.[illegible] |
| Pacific | 58.2 | 65.0 | 63.4 | 42.9 | 16.5 | [illegible] |

Viewing by hours vary... y in diff... time zones... ...y ARB figures at right and below show... this is particularly noticeable during... ...morning and late evening. Per... ...-of-homes figures cover hour be... ...ing at time shown top of column

**Percent homes using ... 0, Monday thru Friday daytime**

| | 7 A.M. | 8 | 9 | 10 | 11 | 12 NOON | 1 P.M. | 2 | 3 | 4 | 5 |
|---|---|---|---|---|---|---|---|---|---|---|---|
| Eastern | 9.4 | 17.7 | 16.6 | 15.0 | 22.0 | 25.2 | 20.3 | 20.3 | 20.2 | 27.9 | 33.7 |
| Central | 7.0 | 13.0 | 12.5 | 20.8 | 21.2 | 24.0 | 19.6 | 19.5 | 22.0 | 28.1 | 32.6 |
| Pacific | 5.8 | 8.2 | 9.7 | 14.1 | 17.7 | 19.0 | 16.8 | 16.8 | 16.8 | 23.8 | 25.2 |

## Average viewing time, morning, afternoon and evening

**Average hours viewing per home per day by day part**

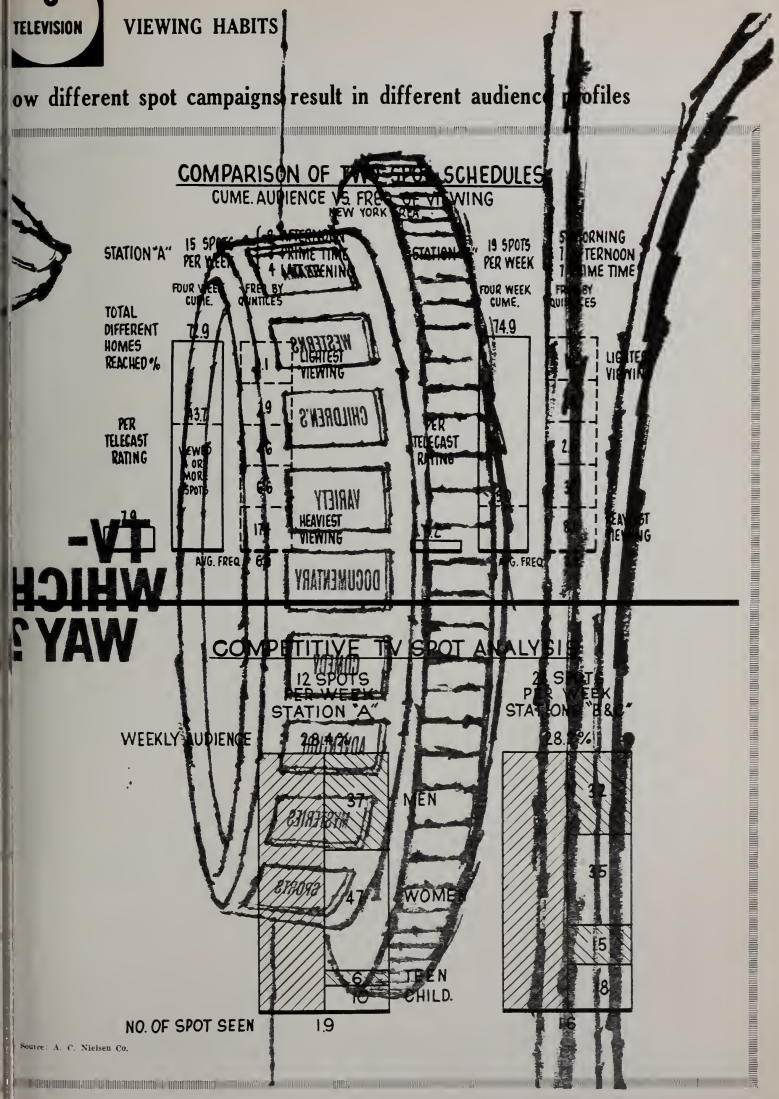
| | NIGHT | AFTERNOON | MORNING | TOTAL DAY |
|---|---|---|---|---|
| [illegible] | 3 hr. 32 min. | [illegible]r. 38 min. | 43 min. | **5 hrs. 53 min.** |
| [illegible] | 3 hr. 33 min. | [illegible] 38 min. | 53 min. | **6 hrs. 24 min.** |
| Sunday | [illegible] hrs. [illegible] | [illegible] | 20 min. | **5 hrs. 41 min.** |
| All Days | [illegible] hrs. [illegible] min. | [illegible] 39 [illegible] | 41 min. | **5 hrs. 55 min.** |

Source: NTI, Feb.-Mar. 1960

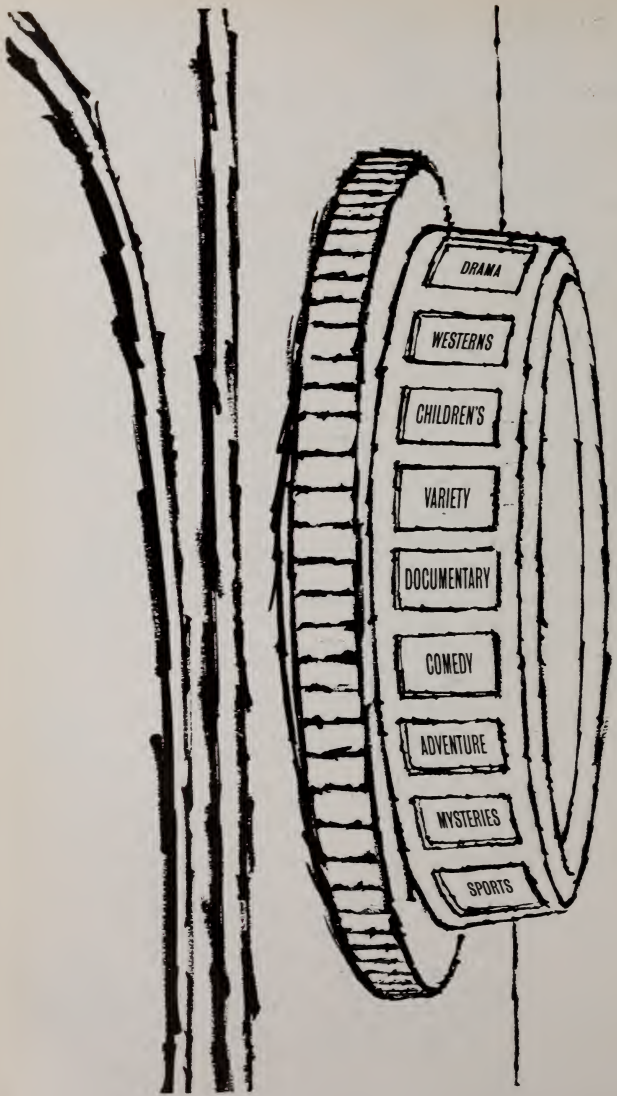
Profitunity
WFLA-TV
TAMPA - ST. PETERSBURG
NATIONAL REPRESENTATIVES, BLAIR-TV

## VIEWING HABITS

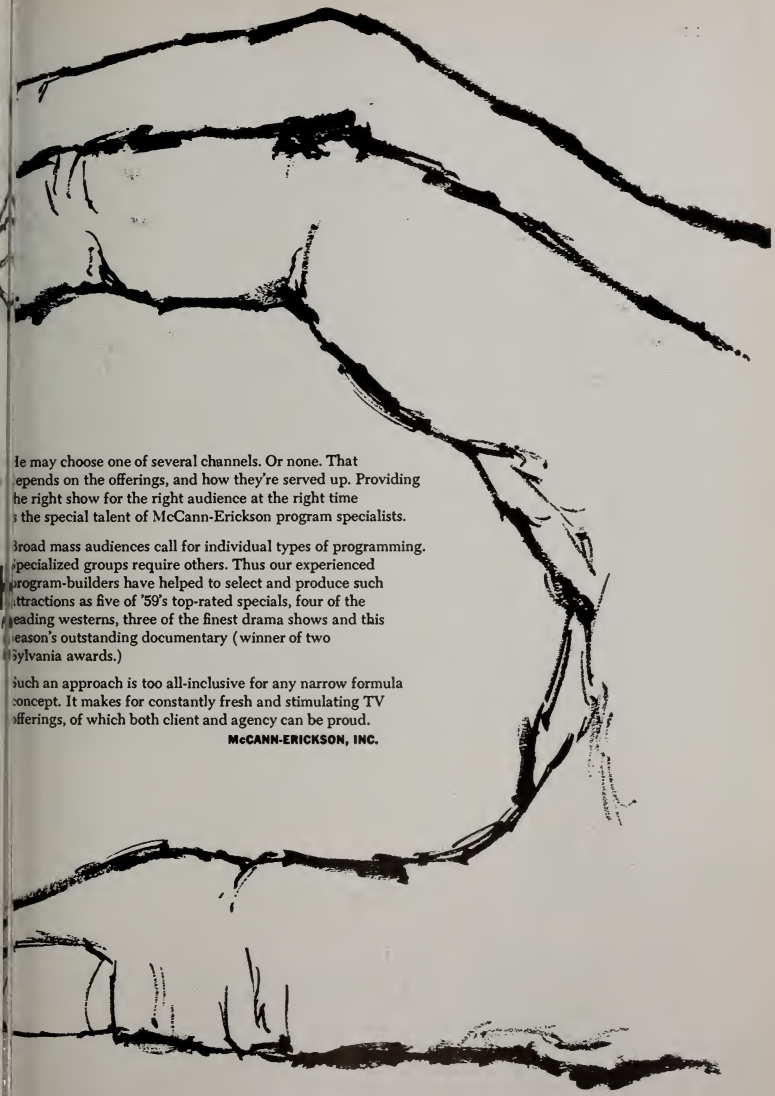
### ow different spot campaigns result in different audience profiles




Source: A. C. Nielsen Co.


DRAMA
WESTERNS
CHILDREN'S
VARIETY
DOCUMENTARY
COMEDY
ADVENTURE
MYSTERIES
SPORTS

# TV-WHICH WAY?



He may choose one of several channels. Or none. That depends on the offerings, and how they're served up. Providing the right show for the right audience at the right time is the special talent of McCann-Erickson program specialists.

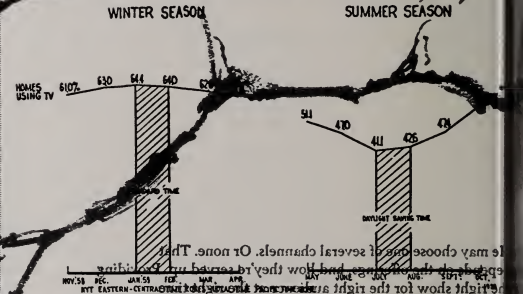
Broad mass audiences call for individual types of programming. Specialized groups require others. Thus our experienced program-builders have helped to select and produce such attractions as five of '59's top-rated specials, four of the leading westerns, three of the finest drama shows and this season's outstanding documentary (winner of two Sylvania awards.)

Such an approach is too all-inclusive for any narrow formula concept. It makes for constantly fresh and stimulating TV offerings, of which both client and agency can be proud.

**McCANN-ERICKSON, INC.**

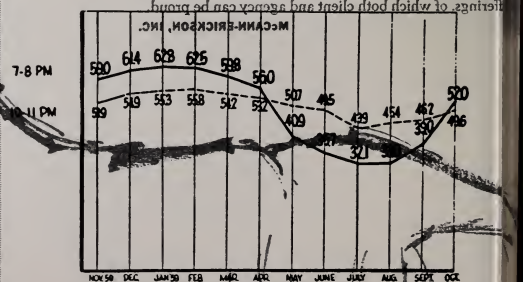
# SUMMER VIEWING HABITS

Summer and winter television viewing by months of the year




Summer television viewing has been declining for the past several years. The above Nielsen graph based on evening prime time homes using television showed summer 1958's decline.

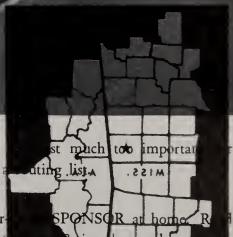
Early vs. late evening television viewing by months of the year




However, a closer look discloses a steep fall-off in early viewing while late evening maintains a more stable audience, ... seasons by about fifteen per cent



# those who live on air...




the last three decades advertisers and their agencies ... st much too importa ...
ave spent billions of dollars ... ding on ... ting list ...
ved on it. A lot of goods were moved.

If you live on air ... SPONSOR at home. R ...
o those who live on air SPONSOR serves a function ... time but make su ...
o other publication can match, for SPONSOR is ... time at home. ...
e most definitive study of air in the broadcast in- ...
ustry. It is the news of air—the plans of air—the ...
rogress of air—the thoughts of air—the very life of ...
ir—delivered to you every week—52 weeks a year. ...

can have 52 issues of this most *useful* publication in the field at your side—to see, study, tear out and file. It's the best ... ever make. Order your home subs ...

Most every man who's gotten anywhere in air reads ...
PONSOR. The man who wants to get there faster ...
eads SPONSOR *at home*—because the very chem- ...
try of broadcasting—the factors that make it move ...




**SPONSOR**

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

# WTOK-TV

## MERIDIAN, MISSISSIPPI

## A MOST EFFICIENT MEDIA BUY




WTOK-TV's thirty-six county coverage in Mississippi and Alabama offers advertisers one of the nation's most efficient media buys. Want specifics? In a recent spot campaign for a major national advertiser, the WTOK-TV C.P.M. was 60% less than the average of the twelve stations in the nearest larger markets.

This efficiency factor is not against small audiences either. In many time periods, WTOK's delivered audience is comparable with — or greater than — some of the larger city stations.

Before completing your next market list, take a close look at WTOK-TV.

- 137,900 Television Homes
- $515,910,000 Retail Sales
- $740,735,000 Effective Buying Income

WTOK-TV
MERIDIAN
MISSISSIPPI

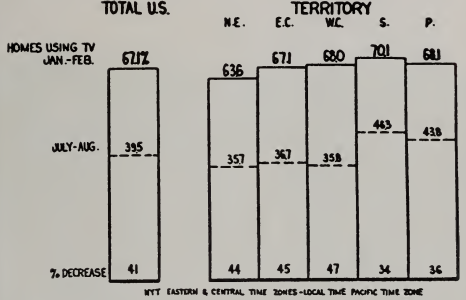
CHANNEL 11
CBS PRIMARY AFFILIATE
NBC - ABC
HEADLEY-REED REPRESENTATIVES

MAXIMUM POWER 316,000 WATTS

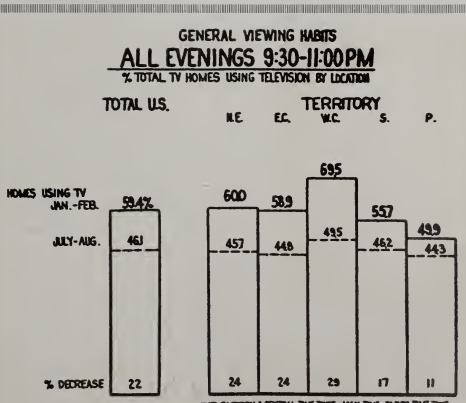
MISSISSIPPI'S FIRST
VHF TELEVISION STATION

rly evening
evision viewing
territory

te evening
evision viewing
territory

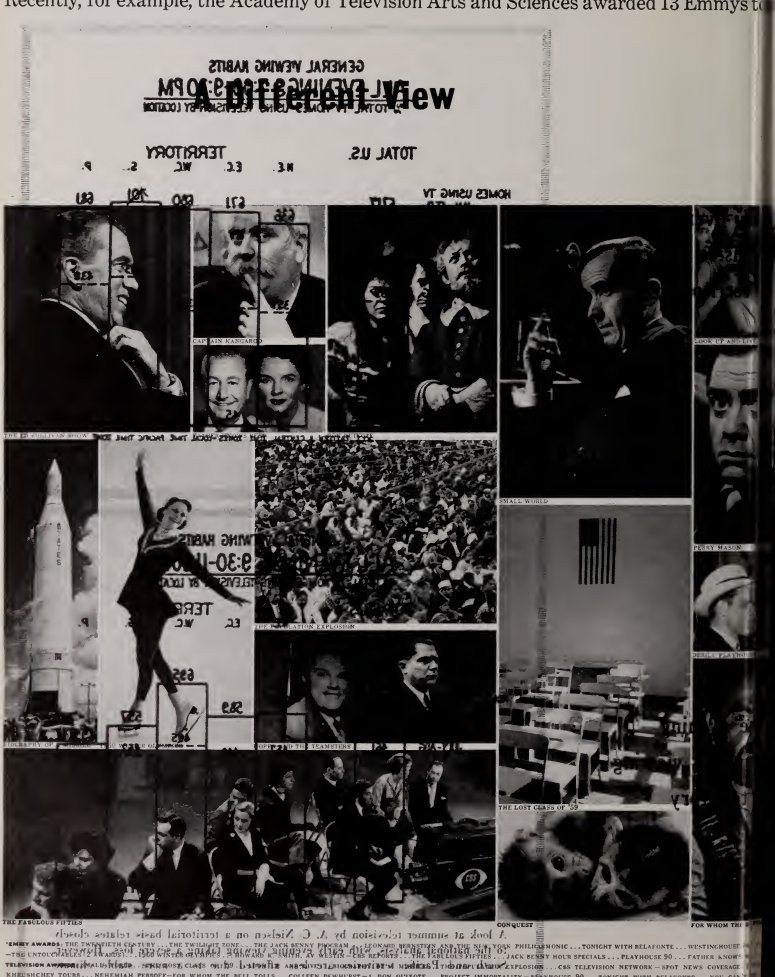



Source: A. C. Nielsen Co.




A look at summer television by A. C. Nielsen on a territorial basis relates closely to the national analysis, with early evening viewing taking a severe loss. However, South and Pacific territories are less affected due to a more stable climate

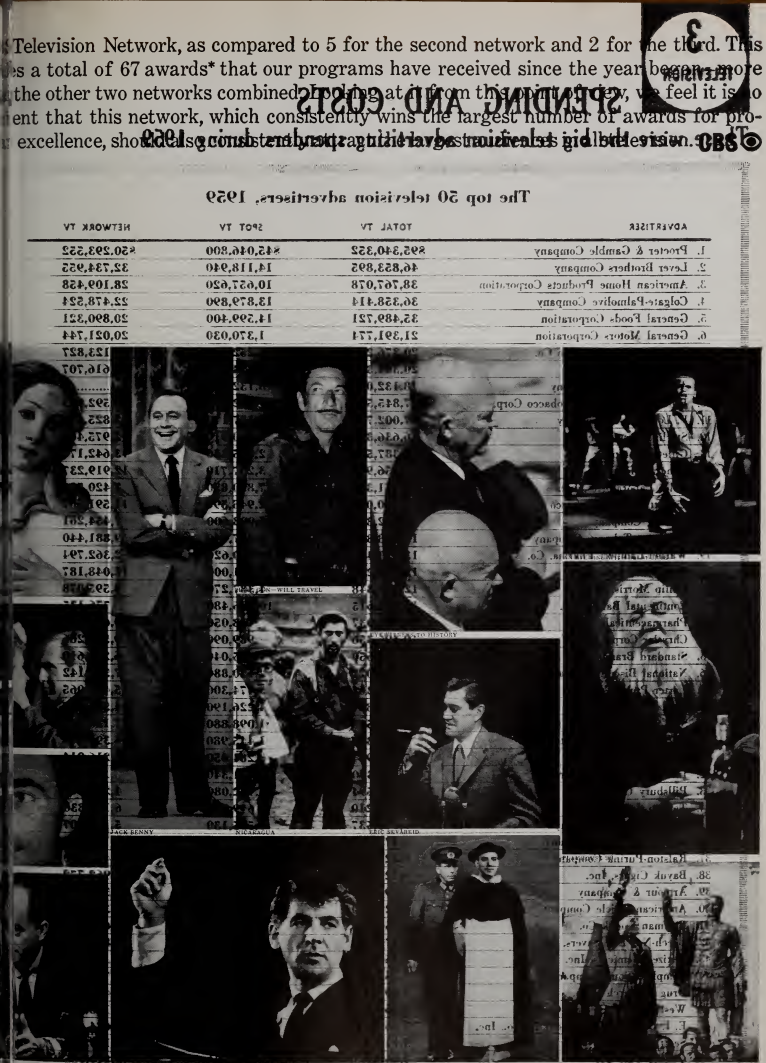
Some say that television cannot be expected to produce great programs because it is a mec
of mass communications. *We hold a different view.* As we see it, the one sure way to at
audiences (and advertisers as well) is to produce the best possible quality of entertain
and information. This, apparently, is also the way television's most distinguished juries s
Recently, for example, the Academy of Television Arts and Sciences awarded 13 Emmys t




**EMMY AWARDS:** THE TWENTIETH CENTURY . . . THE TWILIGHT ZONE . . . THE JACK BENNY PROGRAM . . . LEONARD BERNSTEIN AND THE NEW YORK PHILHARMONIC . . . TONIGHT WITH BELAFONTE . . . WESTINGHOUSE . . . –THE UNTOUCHABLES AWARDS . . . THE GREAT GILDERSLEEVE . . . SUMMER OF '42 . . . ED SULLIVAN . . . ED MURROW . . . THE FABULOUS FIFTIES . . . JACK BENNY HOUR SPECIALS . . . PLAYHOUSE 90 . . . FATHER KNOWS BEST . . . **TELEVISION AWARDS:** [illegible] . . . SPECIAL CLASS OF '59 . . . [illegible] . . . [illegible] . . . [illegible] . . . [illegible] . . . [illegible] . . . CBS TELEVISION NETWORK – SPOT NEWS COVERAGE . . . KHRUSHCHEV TOURS . . . NEHEMIAH PERSOFF – FOR WHOM THE BELL TOLLS . . . COLLEEN DEWHURST – I, DON QUIXOTE . . . PROJECT IMMORTALITY – PLAYHOUSE 90 . . . TONIGHT WITH BELAFONTE . . . YOU CAN'T BY THE BOOK – WOMAN! . . . **GEORGE FOSTER PEABODY AWARDS:** THE POPULATION EXPLOSION . . . SMALL WORLD . . . THE LOST CLASS OF '59 . . . ED SULLIVAN – INVITATION TO MOSCOW . . . **THOMAS ALVA EDISON AWARDS:** CONQUEST . . . NEW YORK PHILHARMONIC YOUNG PEOPLE'S CONCERTS . . . **OVERSEAS PRESS CLUB AWARDS:** CBS NEWS – EYEWITNESS TO HISTORY . . . MARTIN BARNETT – THE POPULATION EXPLOSION . . . DAVID ERIC SCHARID . . . MARIO BIAGETTI – COVERAGE OF NICARAGUAN INVASION . . . **INSTITUTE FOR EDUCATION BY RADIO AND TELEVISION AWARDS:** THE LOST CLASS OF '59 . . . HOFFA AND THE TEAMSTERS . . . CBS NEWS – EYEWITNESS TO HISTORY . . . LEONARD BERNSTEIN AND THE NEW YORK PHILHARMONIC . . . NEW YORK PHILHARMONIC YOUNG PEOPLE'S CONCERTS . . . **GENERAL FEDERATION OF WOMEN'S CLUBS AWARDS:** CAPTAIN KANGAROO . . . THE TWENTIETH CENTURY . . .

Television Network, as compared to 5 for the second network and 2 for the third. This is a total of 67 awards* that our programs have received since the year began, more than the other two networks combined. Looking at it from this point of view, we feel it is no coincidence that this network, which consistently wins the largest number of awards for program excellence, should also consistently attract the largest audiences in television.

CBS



*AS OF MAY 1, 1959

ADVERTISER | TOTAL TV | SPOT TV | NETWORK TV

1. Procter & Gamble Company — $95,340,332 — $45,014,800 — $50,293,532
2. Lever Brothers Company — 46,853,895 — 14,118,940 — 32,734,955
3. American Home Products Corporation — 38,767,078 — 10,057,620 — 28,109,458
4. Colgate-Palmolive Company — 36,358,414 — 13,879,890 — 22,478,524
5. General Foods Corporation — 33,489,721 — 13,589,400 — 20,890,321
6. General Motors Corporation — 21,391,771 — 1,370,039 — 20,021,744

The top 50 television advertisers, 1959

SPENDING AND COSTS
TELEVISION

# SPENDING AND COSTS

## These were the big television advertising spenders during 1959

### The top 50 television advertisers, 1959

| ADVERTISER | TOTAL TV | SPOT TV | NETWORK TV |
|---|---|---|---|
| 1. Procter & Gamble Company | $95,340,352 | $45,046,800 | $50,293,552 |
| 2. Lever Brothers Company | 46,853,895 | 14,118,940 | 32,734,955 |
| 3. American Home Products Corporation | 38,767,078 | 10,657,620 | 28,109,458 |
| 4. Colgate-Palmolive Company | 36,358,414 | 13,879,890 | 22,478,524 |
| 5. General Foods Corporation | 35,489,721 | 14,599,400 | 20,890,321 |
| 6. General Motors Corporation | 21,391,774 | 1,370,030 | 20,021,744 |
| 7. R. J. Reynolds Tobacco Co. | 20,376,277 | 4,252,450 | 16,123,827 |
| 8. Bristol-Myers Company | 20,361,357 | 7,744,650 | 12,616,707 |
| 9. Adell Chemical Company | 18,132,030 | 18,132,030 | ..... |
| 10. Brown & Williamson Tobacco Corp. | 17,845,593 | 9,252,640 | 8,592,953 |
| 11. P. Lorillard & Company | 17,002,728 | 4,177,170 | 12,825,558 |
| 12. Sterling Drug, Inc. | 16,636,373 | 3,660,910 | 12,975,463 |
| 13. Gillette Company | 16,387,524 | 2,745,350 | 13,642,174 |
| 14. General Mills, Inc. | 16,156,947 | 3,237,710 | 12,919,237 |
| 15. Miles Laboratories, Inc. | 15,251,345 | 7,830,830 | 7,420,515 |
| 16. Liggett & Myers Tobacco Co., Inc. | 14,540,097 | 2,948,590 | 11,591,507 |
| 17. Kellogg Company | 13,442,861 | 5,988,600 | 7,454,261 |
| 18. American Tobacco Company | 13,348,880 | 3,467,440 | 9,881,440 |
| 19. Warner-Lambert Pharma. Co. | 13,053,414 | 10,690,620 | 2,362,794 |
| 20. Ford Motor Company | 12,999,287 | 951,000 | 12,048,187 |
| 21. Philip Morris, Inc. | 12,982,348 | 4,387,270 | 8,595,078 |
| 22. Continental Baking Co. | 11,582,615 | 10,806,480 | 776,135 |
| 23. Pharmaceuticals, Inc. | 11,077,037 | 418,050 | 10,658,987 |
| 24. Chrysler Corporation | 10,496,356 | 989,090 | 9,507,266 |
| 25. Standard Brands, Inc. | 10,389,650 | 4,135,040 | 6,254,610 |
| 26. National Biscuit Company | 9,730,022 | 2,130,880 | 7,599,142 |
| 27. Carter Products, Inc. | 8,942,365 | 3,474,300 | 5,468,065 |
| 28. Corn Products Co. | 8,747,887 | 4,226,190 | 4,521,697 |
| 29. S. C. Johnson & Son, Inc. | 8,224,585 | 1,098,880 | 7,125,705 |
| 30. National Dairy Products Corp. | 7,841,357 | 1,445,980 | 6,395,377 |
| 31. Revlon, Inc. | 7,500,964 | 3,284,050 | 4,216,914 |
| 32. International Latex Corp. | 7,381,340 | 7,381,340 | ..... |
| 33. Pillsbury Company | 6,934,594 | 2,712,080 | 4,222,514 |
| 34. Texaco, Inc. | 6,848,210 | 649,380 | 6,198,830 |
| 35. Alberto-Culver Company | 6,675,537 | 1,535,130 | 5,140,407 |
| 36. General Electric Company | 6,473,224 | 278,590 | 6,194,634 |
| 37. Ralston-Purina Company | 6,222,860 | 1,808,340 | 4,414,520 |
| 38. Bayuk Cigars, Inc. | 6,125,682 | 162,910 | 5,962,772 |
| 39. Armour & Company | 5,890,528 | 1,291,160 | 4,599,368 |
| 40. American Chicle Company | 5,828,120 | 2,496,540 | 3,331,580 |
| 41. Eastman Kodak Co. | 5,767,735 | 107,470 | 5,660,265 |
| 42. Beech-Nut Life Savers, Inc. | 5,476,210 | 636,840 | 4,839,370 |
| 43. Texize Chemicals, Inc. | 5,360,900 | 5,360,900 | ..... |
| 44. Campbell Soup Company | 5,258,735 | 492,060 | 4,766,675 |
| 45. Drug Research Corp. | 5,196,249 | 2,742,900 | 2,453,349 |
| 46. Westinghouse Electric Corp. | 5,166,205 | ..... | 5,166,205 |
| 47. E. I. Du Pont De Nemours & Co., Inc. | 5,165,744 | 481,250 | 4,684,494 |
| 48. Scott Paper Co. | 5,112,346 | 1,011,750 | 4,100,596 |
| 49. Quaker Oats Co. | 4,669,746 | 1,859,690 | 2,810,056 |
| 50. Nestle Co., Inc. | 4,562,151 | 2,581,390 | 1,980,761 |

SOURCE: TvB via N. C. Rorabaugh (spot), LNA-BAR (network), gross time expenditures.

UNIVERSITY OF MINNESOTA
Minneapolis 14

E OF THE PRESIDENT

April 27, 1960

Mr. F. Van Konynenburg
Executive Vice President
WCCO Radio and Television
50 South Ninth Street
Minneapolis, Minnesota

Dear Van:

I suppose sometimes those of us in universities use phrases that sound rather platitudinous, and yet I'm willing to run that risk to say that I think the award which WCCO has made in the field of radio-television study is a mark of real communications statesmanship.

Most people find it very easy to talk about what they think universities ought to be doing, but the people who have faith in what these institutions are doing, to the extent that they'll underwrite the education of a youngster who can eventually bring some new insight, understanding and intelligence to their profession, in my estimation, are the people who really believe in education.

I'm grateful to see this and wanted you to know of my appreciation.

With every good wish,

Cordially,

Stanley J. Wenberg
Vice President and
Administrative Assistant

THIS IS
THE DIFFERENCE BETWEEN
GOOD AND GREAT IN
MINNEAPOLIS, ST. PAUL TELEVISION

FIRST FOUR-YEAR WCCO TELEVISION SCHOLARSHIP

*Represented by*
PETERS, GRIFFIN, WOODWARD, INC.

## Tv ad expenditures continued upward trend through 1959

**McCann-Erickson** figures prepared for *Printers' Ink* is the source of chart at right. Besides tv media include radio, newspapers, magazines, outdoor, business papers, direct mail, miscellaneous. Tv figures include all client spending: time, talent, production and commercials. 1959 data are preliminary.

**Tv advertising and share of all advertising, 1949-59**

| Year | Total advertising | Total tv advertising | Percent tv is of total |
|---|---|---|---|
| 1959 | $11,090,000,000 | $1,525,500,000 | 13.7% |
| 1958 | 10,301,800,000 | 1,373,100,000 | 13.2% |
| 1957 | 10,310,600,000 | 1,273,400,000 | 12.4% |
| 1956 | 9,904,700,000 | 1,206,700,000 | 12.2% |
| 1955 | 9,194,400,000 | 1,025,300,000 | 11.2% |
| 1954 | 8,164,100,000 | 809,200,000 | 9.9% |
| 1953 | 7,755,300,000 | 670,000,000 | 8.6% |
| 1952 | 7,156,200,000 | 453,900,000 | 6.3% |
| 1951 | 6,426,100,000 | 332,300,000 | 5.2% |
| 1950 | 5,710,000,000 | 170,800,000 | 3.0% |
| 1949 | 5,222,700,000 | 58,300,000 | 1.1% |

## Net, spot, local tv increased share of advertising in 1959

**Tv advertising: network, spot and local tv advertising expenditures, 1958-59**

| | 1959 | 1958 | % change |
|---|---|---|---|
| Network | $709,100,000 | $634,100,000 | +11.8% |
| Spot | 524,000,000 | 424,000,000 | +23.6% |
| Local | 248,000,000 | 215,000,000 | +15.3% |
| Total | $1,481,100,000 | $1,273,100,000 | +16.3% |

Source: McCann-Erickson via Printers' Ink, 1960. "Preliminary estimate."

## Television broadcast revenues hit over one billion dollars during 1958

**Tv industry revenue and expense, 1948-58**

| Year | Total broadcast revenues (000) | Percent increase | Total broadcast expenses (000) | Percent increase |
|---|---|---|---|---|
| 1958 | $1,000,000 | 9.2% | $858,100 | 9.6% |
| 1957 | 943,200 | 5.2% | 783,200 | 10.7% |
| 1956 | 896,900 | 20.1% | 707,300 | 19.0% |
| 1955 | 747,000 | 25.6% | 594,500 | 18.3% |
| 1954 | 592,987 | 37.3% | 502,637 | 39.4% |
| 1953 | 431,777 | 33.4% | 360,514 | 34.6% |
| 1952 | 323,594 | 37.3% | 267,902 | 38.0% |
| 1951 | 235,684 | 122.5% | 194,086 | 68.6% |
| 1950 | 105,914 | 208.5% | 115,128 | 93.2% |
| 1949 | 34,329 | 294.6% | 59,591 | 152.5% |
| 1948 | 6,700 | 358.8% | 23,600 | — |

**Tv has become** a billion dollar business in 11 years. Figures are from FCC, cover networks and stations. Note leveling off in rate of increase of both revenues and expenses in recent years. This is

# this is Pittsburgh

## HEART OF AMERICA'S INDUSTRIAL MIGHT,



which has been acclaimed throughout the world for its remarkable achievements and its continuing vitality




the television station which, through its programming concepts, mirrors the vitality of more than FIVE MILLION PEOPLE in Pittsburgh and the Tri-State area with an effective buying income of NINE BILLION DOLLARS.



and this is WIIC

Represented Nationally By BLAIR-TV

## SPENDING AND COSTS

# 1958 television broadcast revenue up in all multi-station markets

### U. S. markets with 3 or more tv stations

| Tv markets | No. of stations in operation | No. reporting $25,000 or more | Total broadcast revenue (1958) | Total broadcast revenue (1957) | Per cent change '58 vs. '57 |
|---|---|---|---|---|---|
| Albany-Schenectady-Troy, N. Y. | 3 | 3 | $4,607,364 | $4,017,429 | +14.6 |
| Albuquerque, N. M. | 3 | 3 | 1,525,488 | 1,356,126 | +12.4 |
| Altoona-Johnstown, Pa. | 3 | 3 | 3,057,464 | — | — |
| Amarillo, Tex. | 3 | 3 | 1,736,794 | * | — |
| Atlanta, Ga. | 3 | 3 | 5,850,179 | 5,482,791 | +06.7 |
| Baltimore, Md. | 3 | 3 | 7,806,468 | 7,088,148 | +10.1 |
| Boston, Mass. | 3 | 3 | 17,797,805 | * | — |
| Buffalo-Niagara Falls, N. Y. | 4# | 4 | 7,563,662 | 6,706,769 | +12.7 |
| Cape Girardeau, Mo.-Paducah, Ky. | 3 | 3 | 1,400,356 | — | — |
| Cedar Rapids-Waterloo, Iowa | 3 | 3 | 2,282,995 | 2,045,214 | +11.6 |
| Charleston-Huntington, W. Va., Ashland, Ky. | 4 | 4 | 3,607,081 | 3,329,010 | +08.3 |
| Chattanooga, Tenn. | 3 | 3 | 1,661,036 | — | — |
| Chicago, Ill. | 4 | 4 | 32,856,267 | 31,301,334 | +04.9 |
| Cincinnati, Ohio | 3 | 3 | 8,376,399 | 7,609,081 | +10.0 |
| Cleveland, Ohio | 3 | 3 | 13,833,908 | 12,972,834 | +06.6 |
| Colorado Springs-Pueblo, Colo. | 3 | 3 | 1,318,349 | 1,162,821 | +13.3 |
| Columbus, Ohio | 3 | 3 | 6,372,445 | 5,849,008 | +08.9 |
| Dallas-Fort Worth, Tex. | 4 | 4 | 8,175,805 | 7,891,021 | +03.6 |
| Denver, Colo. | 4 | 4 | 6,104,085 | 5,358,236 | +13.9 |
| Des Moines-Ames, Iowa | 3 | 3 | 3,024,135 | 2,973,447 | +01.7 |
| Detroit, Mich. | 3 | 3 | 15,897,967 | 15,767,107 | +00.8 |
| El Paso, Tex. | 3 | 3 | 1,700,086 | 1,523,539 | +11.5 |
| Evansville, Ind.-Henderson, Ky. | 3 | 3 | 1,425,156 | 1,361,484 | +04.6 |
| Flint-Lansing-Bay City, Mich. | 4# | 4 | 4,168,424 | — | — |
| Fort Wayne, Ind. | 3 | 3 | 2,134,866 | * | — |
| Fresno, Calif. | 3 | 3 | 2,514,805 | 2,509,362 | +00.2 |
| Green Bay, Wisc. | 3 | 3 | 2,145,080 | 1,982,078 | +06.2 |
| Greenville, S. C.-Asheville, N. C. | 4 | 3 | 2,163,535 | — | — |
| Harrisburg-Lancaster-York, Pa. | 6# | 5 | 3,541,828 | * | — |
| Hartford-New Haven, Conn. | 4# | 4 | 5,542,307 | 4,525,198 | +22.4 |
| Honolulu, Hawaii | 4# | 4 | 2,100,377 | 2,093,221 | +00.3 |
| Houston-Galveston, Tex. | 3 | 3 | 7,300,257 | 6,788,065 | +07.5 |
| Indianapolis-Bloomington, Ind. | 4 | 4 | 8,010,398 | 7,182,849 | +11.5 |
| Kansas City, Mo. | 3 | 3 | 7,058,769 | 6,555,300 | +03.6 |
| Knoxville, Tenn. | 3 | 3 | 1,963,877 | 1,815,313 | +08.1 |
| Las Vegas-Henderson, Nev. | 3 | 3 | 1,034,633 | 939,993 | +11.0 |
| Little Rock-Pine Bluff, Ark. | 3 | 3 | 2,178,556 | 1,888,189 | +15.3 |
| Los Angeles, Cal. | 7 | 7 | 36,407,434 | 35,587,678 | +02.3 |
| Madison, Wisc. | 3 | 3 | 1,649,456 | 1,542,551 | +06.9 |
| Memphis, Tenn. | 3 | 3 | 4,349,099 | 4,089,935 | +06.2 |
| Miami-Fort Lauderdale, Fla. | 4# | 3 | 7,698,029 | 6,460,262 | +19.1 |
| Milwaukee, Wisc. | 4 | 4 | 7,108,581 | 6,699,085 | +06.1 |
| Minneapolis-St. Paul, Minn. | 4 | 4 | 9,678,284 | 8,957,996 | +08.2 |
| Mobile, Ala.-Pensacola, Fla. | 3 | 3 | 2,203,944 | — | — |
| Nashville, Tenn. | 3 | 3 | 3,698,539 | 3,386,742 | +07.2 |
| New Orleans, La. | 3 | 3 | 5,465,377 | 4,554,624 | +19.9 |
| New York City, N. Y. | 7 | 7 | 58,862,026 | 52,904,223 | +11.2 |
| Norfolk-Newport News, Va. | 4 | 3 | 3,834,869 | 3,054,129 | +25.5 |
| Oklahoma City-Enid, Okla. | 3 | 3 | 4,752,021 | 4,542,447 | +04.6 |
| Omaha, Neb. | 3 | 3 | 4,151,506 | * | — |
| Orlando-Daytona Beach, Fla. | 3# | 3 | 1,858,633 | — | — |
| Peoria, Ill. | 3# | 3 | 2,113,771 | — | — |
| Philadelphia, Pa. | 3 | 3 | 19,671,590 | 17,812,183 | +10.4 |
| Phoenix-Mesa, Ariz. | 4 | 4 | 3,216,041 | 2,878,898 | +11.7 |
| Pittsburgh, Pa. | 3# | 3 | 12,970,856 | 9,787,303 | +32.5 |
| Portland-Poland Springs, Maine | 3 | 3 | 2,151,112 | — | — |
| Portland, Ore. | 3 | 3 | 5,113,373 | 4,466,440 | +14.4 |
| Richmond-Petersburg, Va. | 3 | 3 | 2,816,876 | 2,663,035 | +05.7 |
| Roanoke-Lynchburg, Va. | 3 | 3 | 2,375,458 | 2,085,528 | +13.9 |
| Rochester, Minn.-Mason City, Iowa | 3 | 3 | 1,377,971 | — | — |
| Rochester, N. Y. | 3 | 3 | 3,740,381 | 3,546,281 | +05.4 |
| Sacramento-Stockton, Cal. | 3 | 3 | 3,872,492 | 3,072,159 | +26.0 |
| Salt Lake City-Provo, Utah | 4# | 3 | 3,231,691 | 3,178,470 | +01.6 |
| San Antonio, Tex. | 4 | 4 | 3,460,993 | 3,443,524 | +00.5 |
| San Francisco-Oakland, Cal. | 5# | 4 | 13,955,409 | 12,579,011 | +10.9 |
| Seattle-Tacoma, Wash. | 5# | 5 | 6,492,076 | 5,802,093 | +11.8 |
| South Bend-Elkhart, Ind. | 3 | 3 | 1,684,248 | 1,551,504 | +08.5 |
| Spokane, Wash. | 3 | 3 | 2,647,107 | 2,473,434 | +07.0 |
| Springfield-Champaign, Ill. | 3 | 3 | 2,903,770 | — | — |
| St. Louis, Mo. | 3 | 3 | 9,004,497 | 8,223,163 | +09.5 |
| Tampa-St. Petersburg, Fla. | 3 | 3 | 4,057,190 | 3,473,198 | +16.8 |
| Tucson, Ariz. | 3 | 3 | 1,527,344 | 1,318,303 | +15.8 |
| Tulsa, Okla. | 3 | 3 | 3,491,221 | 3,409,170 | +02.4 |
| Washington, D. C. | 4 | 4 | 9,613,404 | 8,701,088 | +10.4 |
| Wichita-Hutchison, Kans. | 3 | 3 | 3,004,219 | 2,761,024 | +08.8 |
| Wilkes Barre-Scranton, Pa. | 4# | 4 | 2,616,764 | 2,382,365 | +09.8 |
| Youngstown, O.-New Castle, Pa. | 3 | 3 | 1,626,313 | * | — |

The FCC data above is the latest available. Total revenues consist of total time and program sales less commissions. # Not all stations operated full year.
*Data withheld because third station in operation for short period. Wailuku, Hawaii not included.

Now we're
literally
"the station
on the move"

**the market on the move**

**TAMPA-
ST. PETERSBURG**




**Thanks to WTVT's** new custom-built Videotape Mobile Unit, it is now possible to record a television program while on the move! Its self-contained generator (the only one in this area) can be used anywhere at anytime. For permanent locations . . . cameras can be fired en route . . . and seconds after arrival, actual taping begins.

**Another outstanding** service feature offered by WTVT, the station that dominates the hustling, bustling "market on the move". . . another feature which makes WTVT your most profitable buy in the entire Southeast!

**SHARE OF AUDIENCE**

*44.3% . . . Latest ARB • 9:00 A.M.-Midnight*

**CHECK THE TOP 50 SHOWS!**

| ARB | | NEILSEN | |
|---|---|---|---|
| WTVT | 34 | WTVT | 34 |
| Station B | 16 | Station B | 16 |
| Station C | 0 | Station C | 0 |

Station on the move

**WTVT** CHANNEL **13**

**TAMPA-ST. PETERSBURG**

THE WKY TELEVISION SYSTEM, INC. • WKY-TV/WKY-RADIO • Oklahoma City • *Represented by the Katz Agency*

# One of three tv dollars advertises grocery products

## Tv expenditures by product classification, 1959

| | TOTAL TV | SPOT TV | NETWORK TV |
|---|---|---|---|
| Agriculture | $ 3,574,871 | $ 1,782,000 | $ 1,792,871 |
| Ale, beer & wine | 54,555,256 | 47,840,000 | 6,715,256 |
| Amusements, entertainment | 1,363,393 | 1,019,000 | 344,393 |
| Automotive | 65,031,388 | 18,175,000 | 46,856,388 |
| Building material, fixtures, paints | 19,081,057 | 2,827,000 | 16,254,057 |
| Chemicals, institutional | 928,864 | ---------- | 928,864 |
| Clothing & accessories | 22,896,159 | 16,273,000 | 6,623,159 |
| Confections & soft drinks | 45,584,990 | 28,192,000 | 17,392,990 |
| Consumer services | 35,705,326 | 17,531,000 | 18,174,326 |
| Cosmetics & toiletries | 131,096,620 | 52,512,000 | 78,584,620 |
| Dental products | 38,254,131 | 13,571,000 | 24,683,131 |
| Drug products | 123,449,521 | 53,478,000 | 69,971,521 |
| Food & grocery products | 275,180,125 | 165,725,000 | 109,455,125 |
| Garden supplies & equipment | 1,106,345 | 808,000 | 298,345 |
| Gasoline & lubricants | 32,831,894 | 22,890,000 | 9,941,894 |
| Hotels, resorts, restaurants | 606,885 | 568,000 | 38,885 |
| Household cleaners, polishes, waxes | 69,313,146 | 45,165,000 | 24,148,146 |
| Household appliances | 20,138,110 | 4,971,000 | 15,167,110 |
| Household furnishings | 7,628,772 | 3,564,000 | 4,064,772 |
| Household laundry products | 79,443,410 | 36,727,000 | 42,716,410 |
| Household paper products | 16,816,812 | 4,558,000 | 12,258,812 |
| Household, general | 13,142,952 | 5,617,000 | 7,525,952 |
| Notions | 681,292 | 325,000 | 356,292 |
| Pet products | 14,395,339 | 6,689,000 | 7,706,339 |
| Publications | 705,593 | 679,000 | 26,593 |
| Sporting goods, bicycles, toys | 7,955,414 | 4,893,000 | 3,062,414 |
| Stationery, office equipment | 1,476,604 | 222,000 | 1,254,604 |
| Tv, radio, phono, musical instr. | 7,000,721 | 1,171,000 | 5,829,721 |
| Tobacco products & supplies | 106,659,190 | 31,490,000 | 75,169,190 |
| Transportation & travel | 5,036,861 | 3,911,000 | 1,125,861 |
| Watches, jewelry, cameras | 21,314,277 | 3,830,000 | 17,484,277 |
| Miscellaneous | 9,959,212 | 8,600,000 | 1,395,212 |
| **TOTAL** | **$1,232,914,530** | **$605,603,000** | **$627,311,530** |

SOURCE: TvB via N. C. Rorabaugh (spot), LNA-BAR (network), gross time expenditures.

# ome facts and figures on network tv expenditures

## Network billings by network

| Network | 1958 | 1959 | % Change | 1st quarter 1959 | 1st quarter 1960 | % Change |
|---|---|---|---|---|---|---|
| ABC | $103,016,938 | $125,665,324 | +22.0 | $ 32,236,569 | $ 39,424,580 | +22.3 |
| CBS | 247,782,734 | 266,355,269 | + 7.5 | 66,200,863 | 70,467,776 | + 6.4 |
| NBC | 215,790,729 | 235,290,937 | + 9.0 | 58,081,996 | 61,950,219 | + 6.7 |
| TOTAL | $566,590,401 | $627,311,530 | +10.7 | $156,519,428 | $171,842,575 | + 9.8 |

## Network billings by months, 1959

| | |
|---|---|
| January | $ 52,076,179 |
| February | 48,884,508 |
| March | 55,558,741 |
| April | 52,126,364 |
| May | 51,919,335 |
| June | 48,086,087 |
| July | 47,544,363 |
| August | 46,641,308 |
| September | 48,446,843 |
| October | 59,030,752 |
| November | 58,327,581 |
| December | 58,669,469 |
| Total | $627,311,530 |

## Network billings by day parts

| | 1st quarter 1959 | 1st quarter 1960 | % Change |
|---|---|---|---|
| Daytime | $ 53,325,550 | $52,038,304 | — 2.4 |
| Mon.-Fri. | 44,903,974 | 42,153,873 | — 6.1 |
| Sat. & Sun. | 8,421,576 | 9,884,431 | +17.4 |
| Nighttime | 103,193,878 | 119,804,271 | +16.1 |
| Total | $156,519,428 | $171,842,575 | + 9.8 |

**Expenditure** figures shown here are from LNA-BAR, cover gross time expenditures by advertisers. Note that most of the current decrease in web billing is during the day. Note also that summer billings are 20% below the winter levels

# ome facts and figures on spot tv expenditures

## Spot tv spending by time of day and type of buy

| | 1959 $ | 1959 % | 1958 % |
|---|---|---|---|
| Day | $223,495,000 | 36.9 | 35.7 |
| Night | 306,406,000 | 50.6 | 53.4 |
| Late Night | 75,702,000 | 12.5 | 10.9 |
| Total | $605,603,000 | 100.0 | 100.0 |
| Announcements & Participations | $460,706,000 | 76.1 | 72.7 |
| ID's | 64,512,000 | 10.7 | 11.1 |
| Programs | 80,385,000 | 13.2 | 16.2 |
| Total | $605,603,000 | 100.0 | 100.0 |

## Number of advertisers using spot tv 1956-59

| Parent company users of television spot | 1956 | 1957 | 1958 | 1959 |
|---|---|---|---|---|
| Spending under $20,000 | 3,193 | 2,867 | 2,925 | 2,960 |
| Spending over $20,000 | 1,206 | 1,287 | 1,341 | 1,381 |
| Total | 4,399 | 4,154 | 4,266 | 4,341 |

**Greater** emphasis on daytime spot tv, shown here in these TvB figures collected by N. C. Rorabaugh, continued in 1959. Though nighttime share is down, total dollars are up. Some of daytime figures are result of spillover of nighttime business unable to find availabilities. Data are gross time

# These are the top billing television advertising agencies

## How top 50 air agencies rank in total tv billings (1959)

| Rank | Agency | Total tv (million $) |
|---|---|---|
| 1 | JWT | $131 |
| 2 | Y&R* | 91 |
| 3 | McCann | 90 |
| 3 | Bates | 90 |
| 5 | B&B | 73.7 |
| 6 | BBDO* | 73 |
| 7 | Compton | 61.7 |
| 8 | Burnett | 55.7 |
| 9 | D-F-S* | 48 |
| 10 | Ayer* | 40 |
| 10 | K&E* | 40 |
| 12 | L&N | 38.2 |
| 13 | FC&B* | 36 |
| 14 | Esty | 34 |
| 15 | SSCB | 25.6 |
| 16 | C&W | 25 |
| 17 | Campbell-Ewald | 21.5 |
| 18 | Wade | 20.5 |
| 19 | Tatham-Laird | 18 |
| 20 | D'Arcy* | 17 |
| 21 | Parkson | 16.6 |
| 22 | Needham, L&B | 16.2 |
| 23 | Grey | 15.4 |
| 24 | NC&K | 13.4 |
| 25 | Ogilvy, B&M* | 13 |
| 26 | EWRR | $12.7 |
| 27 | Maxon | 12.4 |
| 28 | Gardner | 12.2 |
| 29 | Grant* | 12 |
| 29 | Campbell-Mithun | 12 |
| 29 | DCSS | 12 |
| 32 | W. B. Doner | 11.5 |
| 33 | F&S&R | 10.25 |
| 34 | North | 9.25 |
| 35 | Guild, B&B | 8.7 |
| 36 | Doyle, Dane & B | 8.6 |
| 37 | Keyes, M&J | 8.4 |
| 38 | Lambert & Feasley | 8.2 |
| 39 | D. P. Brother* | 8 |
| 40 | Warwick & Legler | 7.5 |
| 41 | F. Richards, C&H | 7.4 |
| 41 | Mogul | 7.4 |
| 43 | LaRoche | 7.3 |
| 44 | E. H. Weiss | 7.1 |
| 45 | Reach-McClinton | 7 |
| 46 | Honig-Cooper, H&M | 6.07 |
| 47 | Geyer | 5.1 |
| 48 | Bozell & Jacobs | 4.7 |
| 49 | McManus, J&A | 4.3 |
| 50 | Cohen, D&A* | 4 |

## Top 10 network tv agencies

| Rank | Agency | Net tv (million $) |
|---|---|---|
| 1 | JWT | $120 |
| 2 | Y&R* | 70 |
| 3 | McCann | 69 |
| 4 | BBDO* | 47 |
| 5 | Compton | 43.8 |
| 6 | Bates | 43 |
| 7 | B&B | 40.5 |
| 8 | D-F-S* | 37 |
| 9 | Burnett | 36.2 |
| 10 | K&E* | 31 |

## Top 10 tv spot agencies

| Rank | Agency | Spot tv (million $) |
|---|---|---|
| 1 | Bates | $47 |
| 2 | B&B | 33.2 |
| 3 | BBDO* | 26 |
| 4 | McCann | 21 |
| 4 | Y&R* | 21 |
| 6 | Burnett | 19.5 |
| 7 | Ayer* | 19 |
| 8 | Compton | 17.9 |
| 9 | C&W | 14 |
| 10 | JWT | 11 |
| 10 | D-F-S* | 11 |

U. S. billings only. *Indicates SPONSOR estimates for all or part of figures.

# WCTV-land



lorida State News Bureau photo.

## LAND OF *Year-Round Family Fun*

### *AND YEAR-ROUND SPENDING, TOO!*

**There's no feast-or-famine business climate in WCTV-LAND such as is sometimes experienced a little farther South where tourism is a major industry. Here stable business conditions and a wonderful climate let folks enjoy year-round good living and spend money year-round, too. Tallahassee actually stands fifth in the nation in retail sales per household.* To get their share of this rich market more and more leading brands are placing strong, long-term spot schedules on WCTV. Get the full story from Blair Television Associates.**

**Annual Survey of Buying Power, 1959.*




**WCTV**

TALLAHASSEE 6 THOMASVILLE

*a John H. Phipps Broadcasting Station*

**BLAIR TELEVISION ASSOCIATES**

*National Representatives*

# NETWORK PROGRAMING TRENDS

## How audiences divide their time among network show types

**Per cent of all viewing time average home spends watching network show types**

| | GENERAL 30 min. | DRAMA 60-90 min. | VARIETY 30 min. | VARIETY 60 min. | WESTERN 30 min. | WESTERN 60 min. | ADVEN-TURE | SITUATION COMEDY | QUIZ & AUD. | SUSPENSE DRAMA | INFOR-MATION | MISC. |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Winter 1956-'57 | 7% | 15% | 6% | 18% | 6% | 1% | 6% | 15% | 11% | 5% | 4% | 6% |
| Winter 1957-'58 | 5 | 8 | 7 | 16 | 10 | 5 | 6 | 15 | 10 | 10 | 3 | 5 |
| Winter 1958-'59 | 5 | 7 | 8 | 13 | 14 | 10 | 5 | 12 | 7 | 8 | 6 | 5 |
| Winter 1959-60 | 3 | 5 | 6 | 8 | 14 | 13 | 7 | 12 | 6 | 14 | .. | *12 |

**Figures** are from Nielsen Tv Index, cover sponsored shows at night, result from two factors: (1) total number of hours for each type of programing on the air, (2) total amount of time spent by average home in viewing each type of show. Note that Westerns are still dominant, claiming 27% of the total listening time. Suspense Drama has increased it's share 75% over last season. *The 1959-60 miscellaneous figure includes data for information shows not listed separately.

## Rating levels for network program categories

**Total and average audience figures for nighttime shows**

EVENING

| Duration | General Drama 30 | General Drama 60 | Suspense–Mystery Drama 30 | Suspense–Mystery Drama 60 | Sit. Comedy 30 | Western Drama 30 | Western Drama 60 | Adventure 30 | Variety 30 | Variety 60* | Quiz & Aud.Part. Programs 30 | Other Programs 30 | All Evening Programs 30 | All Evening Programs 60 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Nielsen Total Audience— Average | 21.4 | 19.3 | 19.1 | 28.9 | 24.7 | 24.7 | 29.2 | 15.3 | 20.6 | 26.7 | 19.9 | 17.5 | 21.4 | 25.7 |
| Nielsen Average Audience | 19.4 | 15.0 | 17.5 | 24.6 | 22.6 | 22.7 | 23.5 | 13.8 | 18.6 | 20.4 | 17.9 | 15.5 | 19.4 | 20.4 |
| Nielsen Total Audience Highest | 27.1 | 24.3 | 27.8 | 34.5 | 33.0 | 43.0 | 47.0 | 20.5 | 31.9 | 38.7 | 33.5 | 28.1 | 43.0 | 47.0 |
| Nielsen Total Audience Lowest | 18.0 | 11.9 | 9.7 | 21.8 | 16.4 | 15.9 | 15.6 | 10.5 | 8.2 | 15.5 | 7.4 | 7.2 | 7.2 | 11.9 |
| Nielsen Average Audience Highest | 25.1 | 19.9 | 25.4 | 30.1 | 31.0 | 40.6 | 39.8 | 18.5 | 29.9 | 31.5 | 31.3 | 25.7 | 40.6 | 39.8 |
| Nielsen Average Audience Lowest | 15.7 | 8.4 | 8.2 | 17.9 | 14.5 | 14.5 | 12.3 | 9.2 | 6.7 | 10.9 | 6.4 | 5.9 | 5.9 | 8.4 |
| Avg. Prog. Coverage | 95.9 | 95.4 | 90.7 | 94.0 | 95.2 | 92.6 | 94.8 | 83.8 | 87.7 | 94.6 | 91.2 | 87.9 | 91.3 | 94.6 |
| No. of Programs | 5 | 5 | 14 | 5 | 14 | 19 | 9 | 4 | 11 | 10 | 10 | 8 | 85 | 36 |

Source: NTI, second report, March, 1960.


BEAMED
BEAMED TO BUYERS
TO BUYERS
BEAMED TO BUYERS!
People buy what they see, and they see it on KTBS-TV in Shreveport. What these people see are pictures of the finest quality. What they hear are sounds of truest tone. What's more, close-up of KTBS-TV power reveals a big broad coverage over four states (1,361,300* people and still growing) that brings sales (they spent $1,337,264,000* in 1959). No wonder time buyers look to KTBS-TV where people buy. It's the bright spot for spots in the Southwest.
*Sales Management, July 10, 1960
KTBS-TV
CHANNEL 3 SHREVEPORT, LOUISIANA
NBC
E. Newton Wray, Pres. & Gen. Mgr. Represented by THE KATZ AGENCY, INC.

# NETWORK PROGRAMING TRENDS

## Popularity of show types in competitive television markets

**Average ratings in 29 markets**

| Program type | 1960 Rating | 1959 Rating* |
|---|---|---|
| *Drama—half-hour* | **16.6** | 19.7 |
| *Drama—hour or more* | **17.0** | 20.3 |
| *Variety shows, comedy, music* | **16.9** | 16.8 |
| *Situation comedy* | **20.9** | 19.2 |
| *Adventure* | **15.4** | 16.3 |
| *Mystery, crime, police* | **17.2** | 17.1 |
| *Western drama* | **19.7** | 20.8 |
| *Quiz and panel* | **17.4** | 20.7 |

Source—Trendex, Inc. February-March reports. *1959 ratings based on 20 markets only.

## Audience composition of show types in competitive markets

**Viewers per set in 29 markets**

| | Drama ½ hour | Drama hour or more | Variety comedy music | Situation comedy | Adventure | Mystery crime police | Western drama | Quiz panel |
|---|---|---|---|---|---|---|---|---|
| **MEN** | 0.67 | 0.78 | 0.76 | 0.64 | 0.83 | 0.84 | 0.84 | 0.74 |
| **WOMEN** | 1.04 | 1.03 | 1.07 | 0.91 | 0.87 | 0.97 | 0.91 | 1.08 |
| **TEEN** | 0.18 | 0.15 | 0.13 | 0.20 | 0.21 | 0.18 | 0.17 | 0.09 |
| **CHILDREN** | 0.35 | 0.39 | 0.33 | 0.83 | 0.48 | 0.33 | 0.56 | 0.27 |
| **TOTAL** | 2.24 | 2.35 | 2.29 | 2.58 | 2.39 | 2.32 | 2.48 | 2.18 |

Source—Trendex, Inc. February-March 1960. Teen is 13-18 years. Children is under 13.

## Network television football audiences to major games are increasing

**1960 versus 1959 football audiences**

| Game | Network | 1959-60 Homes | 1958-59 Homes |
|---|---|---|---|
| **Rose Bowl** | **NBC-TV** | **21,651,000** | **21,956,000** |
| **Sugar Bowl** | **NBC-TV** | **19,346,000** | **17,776,000** |
| **East-West** | **NBC-TV** | **17,402,000** | **14,573,000** |
| **Cotton Bowl** | **CBS-TV** | **14,464,000** | **14,168.000** |
| **Orange Bowl** | **CBS-TV** | **12,656,000** | **15,048.000** |
| **Senior Bowl** | **NBC-TV** | **10,080,000** | **10,736,000** |
| **Total Home Broadcasts** | | **95,599,000** | **94,257,000** |

Source: A. C. Nielsen, NTI reports.

# COLOR TV

## ere's a summary of color facilities among television stations

### A. Stations equipped to rebroadcast network color

| | Total Stations | Number Color Equipped | Percent Color Equipped |
|---|---|---|---|
| Unduplicated network affiliates | 456 | 342 | 75.0 |
| Unduplicated satellites | 30 | 12 | 40.0 |
| Unduplicated network totals (Affiliates plus satellites) | 486 | 354 | 72.8 |
| Independents | 34 | 13 | 38.2 |
| **TOTAL** | 520 | 367 | 70.6 |

### B. Network affiliates equipped to rebroadcast network color

| | Total Line-up | Number Color Equipped | Percent Color Equipped | Stations | Number Color Equipped | Percent Color Equipped | Satellites | Number Color Equipped |
|---|---|---|---|---|---|---|---|---|
| NBC | 208 | 179 | 86.1 | 190 | 170 | 89.5 | 18 | 9 |
| CBS | 218 | 152 | 69.7 | 202 | 147 | 72.8 | 16 | 5 |
| ABC (Total) | 217 | 132 | 60.8 | 212 | 131 | 61.8 | 5 | 1 |
| ABC (Primary) | 102 | 46 | 45.1 | 99 | 45 | 45.5 | 3 | 1 |
| ABC (Secondary) | 115 | 86 | 74.8 | 113 | 86 | 76.1 | 2 | – |
| Duplicated network total | 626 | 451 | ..... | 588 | 436 | ..... | 38 | 15 |
| Duplicate affiliates | 140 | 98 | 70.1 | 132 | 95 | 72.0 | 8 | 3 |
| Unduplicated total of network affiliates | 486 | 354 | 72.8 | 456 | 342 | 75.0 | 30 | 12 |

### C. Stations equipped to originate local color

| | Live | Film | Slide | Number of Stations With Some Form of Local Color | Total Stations | Percent of Stations With Local Color |
|---|---|---|---|---|---|---|
| NBC affiliates | 23 | 50 | 51 | 52 | 190 | 27.4 |
| CBS affiliates | 8 | 33 | 33 | 34 | 202 | 16.8 |
| ABC (Total) | 6 | 22 | 22 | 24 | 212 | 11.3 |
| ABC (Primary) | 5 | 14 | 14 | 16 | 99 | 16.2 |
| ABC (Secondary) | 1 | 8 | 8 | 8 | 113 | 7.1 |
| Duplicate network affiliates | 2 | 10 | 10 | 10 | 132 | 7.6 |
| Unduplicated network total | 35 | 95 | 96 | 100 | 456 | 22.8 |
| Independents | 2 | 4 | 4 | 4 | 34 | 11.8 |
| Unduplicated grand total | 37 | 99 | 100 | 104 | 490 | 21.2 |

Source: NBC. First column of figures in middle chart includes satellite stations. Figures in bottom chart do not include satellite stations.

# The color status of U. S. tv stations as of 30 June 1960

## NBC

| City | Station |
|---|---|
| Aberdeen, S. D. | KXAB-TV |
| Abilene, Tex. | KRBC-TV |
| Albany, Ga. | WALB-TV |
| Albuquerque, N. M. | KOB-TV |
| Alexandria, La. | KALB-TV |
| Alexandria, Minn. | KCMT |
| Amarillo, Tex. | KGNC-TV |
| Ardmore, Okla. | KXII-TV |
| Atlanta, Ga. | WSB-TV |
| Augusta, Ga. | WJBF |
| Austin, Tex. | KTBC-TV |
| Bakersfield. Cal. | KERO-TV |
| Baltimore, Md. | WBAL-TV |
| Bangor, Me. | WLBZ-TV |
| Baton Rouge, La. | WBRZ |
| Beaumont-Pt. Arthur, Tex. | KPAC-TV |
| Billings, Mont. | KGHL-TV |
| Binghamton, N. Y. | WINR-TV |
| Birmingham, Ala. | WAPI-TV |
| Bismarck, N. D. | KFYR-TV |
| Bluefield, W. Va. | WHIS-TV |
| Boise, Idaho | KTVB |
| Boston, Mass. | WBZ-TV |
| Bristol, Va.-Johnson City, Tenn. | WCYB-TV |
| Buffalo, N. Y. | WGR-TV |
| Casper, Wyo. | KTWO-TV |
| Charleston, S. C. | WUSN-TV |
| Charlotte, N. C. | WSOC-TV |
| Chattanooga, Tenn. | WRGP-TV |
| Cheyenne, Wyo. | KFBC-TV |
| Chicago, Ill. | WNBQ |
| Cincinnati, O. | WLW-T |
| Clarksburg, W. Va. | WBOY-TV |
| Cleveland, O. | KYW-TV |
| Columbia, S. C. | WIS-TV |
| Columbus, Ga. | WTVM |
| Columbus, O. | WLW-C |
| Corpus Christi, Tex. | KRIS-TV |
| Davenport, Iowa | WOC-TV |
| Dayton, O. | WLW-D |
| Daytona Beach-Orlando, Fla. | WESH-TV |
| Decatur, Ala. | WMSL-TV |
| Denver, Colo. | KOA-TV |
| Des Moines, Iowa | WHO-TV |
| Detroit, Mich. | WWJ-TV |
| Duluth, Minn.-Superior, Wisc. | WDSM-TV |
| Eau Claire, Wisc. | WEAU-TV |
| El Dorado, Ark.-Monroe, La. | KTVE |
| El Paso, Tex. | KTSM-TV |
| Erie, Pa. | WICU-TV |
| Eugene, Ore. | KVAL-TV |
| Evansville, Ind. | WFIE-TV |
| Fargo, N. D. | WDAY-TV |
| Fort Dodge, Ia. | KQTV |
| Fort Smith, Ark. | KFSA-TV |
| Fort Wayne, Ind. | WKJG-TV |
| Fort Worth-Dallas, Tex. | WBAP-TV |
| Fresno, Calif. | KMJ-TV |
| Grand Rapids, Mich. | WOOD-TV |
| Great Bend, Kans. | KCKT-TV |
| Garden City, Kans. (S) | KGLD-TV |
| McCook, Neb. (S) | KOMC-TV |
| Green Bay, Wisc. | WFRV-TV |
| Greenville-Spartanburg, S. C. | WFBC-TV |
| Harrisonburg, Va. | WSVA-TV |
| Hartford-New Britain, Conn. | WHNB-TV |
| Hastings-Kearney, Neb. | KHAS-TV |
| Hattiesburg-Laurel, Miss. | WDAM-TV |
| Houston, Tex. | KPRC-TV |
| Huntington-Charleston, W. Va. | WSAZ-TV |
| Indianapolis, Ind. | WFBM-TV |
| Jackson, Miss. | WLBT |
| Jacksonville, Fla. | WFGA-TV |
| Johnstown, Pa. | WJAC-TV |
| Kansas City, Mo. | WDAF-TV |
| Knoxville, Tenn. | WATE-TV |
| Lake Charles, La. | KPLC-TV |
| Lancaster-Harrisburg-York, Pa. | WGAL-TV |
| Lansing-Onondaga, Mich. | WILX-TV |
| Laredo, Tex. | KGNS-TV |
| Las Vegas-Henderson, Nev. | KLRJ-TV |
| Lexington, Ky. | WLEX-TV |
| Lima, O. | WIMA-TV |
| Little Rock, Ark. | KARK-TV |
| Los Angeles, Cal. | KRCA |
| Louisville, Ky. | WAVE-TV |
| Lubbock, Tex. | KCBD-TV |
| Lufkin, Tex. | KTRE-TV |
| Macon, Ga. | WMAZ-TV |
| Madison, Wisc. | WMTV |
| Memphis, Tenn. | WMCT |
| Meridian, Miss. | WTOK-TV |
| Miami, Fla. | WCKT |
| Midland-Odessa, Tex. | KMID-TV |
| Milwaukee, Wisc. | WTMJ-TV |
| Minneapolis-St. Paul, Minn. | KSTP-TV |
| Mobile, Ala.-Pensacola, Fla. | WALA-TV |
| Montgomery, Ala. | WSFA-TV |
| Muncie, Ind. | WLBC-TV |
| Nashville, Tenn. | WSM-TV |
| New Orleans, La. | WDSU-TV |
| New York, N. Y. | WNBC-TV |
| Norfolk, Va. | WAVY-TV |
| North Platte, Neb. | KNOP-TV |
| Oklahoma City, Okla. | WKY-TV |
| Omaha, Neb. | KMTV |
| Ottumwa, La.-Kirksville, Mo. | KTVO |
| Paducah, Ky. | WPSD-TV |
| Palm Beach, Fla. | WPTV |
| Parkersburg, W. Va. | WTAP-TV |
| Peoria. Ill. | WEEK-TV |
| La Salle, Ill. (S) | WEEQ-TV |
| Philadelphia, Pa. | WRCV-TV |
| Phoenix-Mesa. Ariz. | KVAR |
| Pittsburgh, Kan.-Joplin, Mo. | KOAM-TV |
| Pittsburgh, Pa | WIIC |
| Plattsburgh, N. Y.-Burlington, Vt. | WPTZ |
| Pocatello, Idaho | KTLE |
| Portland, Me. | WCSH-TV |
| Portland, Ore. | KGW-TV |
| Providence, R. I. | WJAR-TV |
| Pueblo-Colorado Springs, Colo. | KCSJ-TV |
| Quincy, Ill.-Hannibal, Mo. | WGEM-TV |
| Raleigh-Durham, N. C. | WRAL-TV |
| Redding, Cal. | KVIP-TV |
| Reno, Nev. | KOLO-TV |
| Richmond-Petersburg, Va. | WXEX-TV |
| Roanoke, Va. | WSLS-TV |
| Rochester, Minn. | KROC-TV |
| Rochester, N. Y. | WROC-TV |
| Rockford, Ill. | WTVO |
| Roswell, N. M. | KSWS-TV |
| Sacramento, Cal. | KCRA-TV |
| Saginaw-Bay City, Mich. | WNEM-TV |
| Salinas-Monterey, Cal. | KSBW-TV |
| Salt Lake City, Utah | KCPX-TV |
| San Antonio, Tex. | WOAI-TV |
| San Diego, Cal. | KFSD-TV |
| San Francisco, Cal. | KRON-TV |
| Santa Barbara, Cal. | KEY-T |
| Savannah, Ga. | WSAV-TV |
| Schenectady, N. Y. | WRGB |
| Seattle-Tacoma, Wash. | KING-TV |
| Shreveport, La. | KTBS-TV |
| Sioux City, Ia. | KTIV |
| Sioux Falls, S. D. | KSOO-TV |
| South Bend-Elkhart, Ind. | WNDU-TV |
| Spokane, Wash. | KHQ-TV |
| Springfield-Decatur, Ill. | WICS |
| Champaign-Urbana (S) | WCHU |
| Springfield-Holyoke, Mass. | WWLP |
| Greenfield, Mass. (S) | WRLP |
| Springfield, Mo. | KYTV |
| St. Louis, Mo. | KSD-TV |
| Syracuse, N. Y. | WSYR-TV |
| Elmira, N. Y. (S) | WSYE-T |
| Tampa-St. Petersburg, Fla. | WFLA-TV |
| Temple-Waco, Tex. | KCEN-TV |

Source NBC (S) Satellite station.

(*Continued on page* 124)

# Interview: Fletcher Richards Jr.

**Account Executive of Fletcher Richards, Calkins & Holden when asked why he selects WLW Radio-TV stations for U. S. Rubber Farm Boots:**




"One WLW promotion marketed U. S. Rubber Farm Boots to over 25 new dealerships in the WLW primary coverage area!"

And this WLW campaign boosted dealer interest to super-extended enthusiasm and cooperation in promotional tie-ins!"

"This first WLW effort to sell these particular U. S. Rubber Farm Boots was so successful that we'll be back again and again on WLW with lots more advertising to boot!"

Call your WLW Stations' Representative . . . you'll be glad you did! The dynamic WLW stations . . .

**WLW-I** Television Indianapolis

**WLW-D** Television Dayton

**WLW-C** Television Columbus

**WLW-T** Television Cincinnati

**WLW-A** Television Atlanta

**W L W** Radio

Crosley Broadcasting Corporation, a division of *Avco*

# The color status of U. S. tv stations as of 30 June 1960 *(Continued)*

| City | Station |
|---|---|
| Traverse City, Mich. | WPBN-TV |
| Tucson, Ariz. | KVOA-TV |
| Tulsa, Okla. | KVOO-TV |
| Tyler, Tex. | KLTV |
| Utica, N. Y. | WKTV |
| Washington, D. C. | WRC-TV |
| Washington-Greenville, N. C. | WITN |
| Waterloo-Cedar Rapids, Ia. | KWWL-TV |
| Wausau, Wisc. | WSAU-TV |
| Wheeling, W. Va. | WTRF-TV |
| Wichita, Kans. | KARD-TV |
| Wichita, Falls, Tex. | KFDX-TV |
| Wilkes Barre-Scranton, Pa. | WBRE-TV |
| Wilmington, N. C. | WECT |
| Winston Salem-Greensboro,N. C. | WSJS-TV |
| Yakima, Wash. | KIMA-TV |
| Ephrata, Wash. (S) | KBAS-TV |
| Lewiston, Idaho (S) | KLEW-TV |
| Pasco, Wash. (S) | KEPR-TV |
| Youngstown, Ohio | WFMJ-TV |
| Yuma, Ariz.-El Centro, Cal. | KIVA |
| Zanesville, Ohio | WHIZ-TV |

## CBS

| | |
|---|---|
| Albany, N. Y. | W-TEN |
| Adams, Mass. (S) | WCDC |
| Albuquerque, N. M. | KGGM-TV |
| Altoona, Pa. | WFBG-TV |
| Atlanta, Ga. | WAGA-TV |
| Austin, Tex. | KTBC-TV |
| Baltimore, Md. | WMAR-TV |
| Bangor, Me. | WABI-TV |
| Beaumont, Tex. | KFDM-TV |
| Binghamton, N. Y. | WNBF-TV |
| Birmingham, Ala. | WBRC-TV |
| Boise, Idaho | KBOI-TV |
| Boston, Mass. | WNAC-TV |
| Buffalo, N. Y. | WBEN-TV |
| Burlington, Vt. | WCAX-TV |
| Cape Girardeau, Mo | KFVS-TV |
| Casper, Wyo. | KTWO-TV |
| Cedar Rapids-Waterloo, Ia. | WMT-TV |
| Champaign, Ill. | WCIA |
| Charleston, S. C. | WCSC-TV |
| Charlotte, N. C. | WBTV |
| Chattanooga, Tenn. | WDEF-TV |
| Cheyenne, Wyo. | KFBC-TV |
| Chicago, Ill. | WBBM-TV |
| Chico, Cal. | KHSL-TV |
| Cincinnati, Ohio | WKRC-TV |
| Clarksburg, W. Va. | WBOY-TV |
| Cleveland, Ohio | WJW-TV |
| Colorado Springs-Pueblo, | |
| Columbia, S. C. | WNOK-TV |
| Columbus, Ga. | WRBL-TV |
| Columbus, Ohio | WBNS-TV |
| Corpus Christi, Tex. | KZTV |
| Dallas, Tex. | KRLD-TV |
| Dayton, Ohio | WHIO-TV |
| Decatur, Ala. | WMSL-TV |
| Denver, Colo. | KLZ-TV |
| Des Moines, Ia. | KRNT-TV |
| Detroit, Mich. | WJBK-TV |
| Duluth, Minn. | KDAL-TV |
| Durham, N. C. | WTVD |
| El Paso, Tex. | KROD-TV |
| Erie, Pa. | WSEE |
| Eureka, Cal. | KIEM-TV |
| Evansville, Ind. | WEHT |
| Florence, S. C. | WBTW |
| Ft. Smith, Ark. | KFSA-TV |
| Ft. Wayne, Ind. | WANE-TV |
| Fresno, Cal. | KFRE-TV |
| Goodland, Kans. | KBLR-TV |
| Green Bay, Wisc. | WBAY-TV |
| Greensboro-Winston-Salem, N. C. | WFMY-TV |
| Greenville, N. C. | WNCT |
| Harrisburg, Pa. | WHP-TV |
| Harrisonburg, Va. | WSVA-TV |
| Hartford, Conn. | WTIC-TV |
| Houston, Tex. | KHOU-TV |
| Huntington-Charleston, W. Va. | WHTN-TV |
| Indianapolis, Ind. | WISH-TV |
| Jackson, Miss. | WJTV |
| Jacksonville, Fla. | WJXT |
| Joplin, Mo. | KODE-TV |
| Kalamazoo-Grand Rapids, Mich. | WKZO-TV |
| Kansas City, Mo. | KCMO-TV |
| Kearney, Neb. | KHOL-TV |
| Hayes Center, Neb. (S) | KHPL-TV |
| Knoxville, Tenn. | WBIR-TV |
| Lafayette, La. | KLFY-TV |
| Lansing, Mich. | WJIM-TV |
| Laredo, Tex. | KGNS-TV |
| Las Vegas, Nev. | KLAS-TV |
| Little Rock-Pine Bluff, Ark. | KTHV |
| Los Angeles, Cal. | KNXT |
| Louisville, Ky. | WHAS-TV |
| Lubbock, Tex. | KDUB-TV |
| Big Spring, Tex. (S) | KEDY-TV |
| Lufkin, Tex. | KTRE-TV |
| Macon, Ga. | WMAZ-TV |
| Madison, Wisc. | WISC-TV |
| Mason City, Ia. | KGLO-TV |
| Memphis, Tenn. | WREC-TV |
| Meridian, Miss. | WTOK-TV |
| Miami, Fla. | WTVJ |
| Milwaukee, Wisc. | WITI-TV |
| Minneapolis, Minn. | WCCO-TV |
| Mobile, Ala. | WKRG-TV |
| Monroe, La. | KNOE-TV |
| Montgomery, Ala. | WCOV-TV |
| Nashville, Tenn. | WLAC-TV |
| New Orleans, La. | WWL-TV |
| New York, N. Y. | WCBS-TV |
| Norfolk, Va. | WTAR-TV |
| Oak Hill, W. Va. | WOAY-TV |
| Oklahoma City, Okla. | KWTV |
| Omaha, Neb. | WOW-TV |
| Orlando, Fla. | WDBO |
| Ottumwa, Ia. | KTVO |
| Parkersburg, W. Va. | WTAP-TV |
| Peoria, Ill. | WMBD-TV |
| Philadelphia, Pa. | WCAU-TV |
| Phoenix, Ariz. | KOOL-TV |
| Pittsburgh, Pa. | KDKA-TV |
| Portland, Me. | WGAN-TV |
| Portland, Ore. | KOIN-TV |
| Providence, R. I. | WPRO-TV |
| Quincy, Ill.-Hannibal, Mo. | KHQA-TV |
| Reno, Nev. | KOLO-TV |
| Richmond, Va. | WTVR |
| Riverton, Wyo. | KWRB-TV |
| Roanoke, Va. | WDBJ-TV |
| Rochester, N. Y. | WHEC-TV |
| Rochester, N. Y. | WVET-TV |
| Rockford, Ill. | WREX-TV |
| Rock Island, Ill-Davenport, Ia. | WHBF-TV |
| Roswell, N. M. | KSWS-TV |
| Sacramento, Cal. | KXTV |
| Saginaw, Mich. | WKNX-TV |
| St. Louis, Mo. | KMOX-TV |
| Salinas-Monterey, Cal. | KSBW-TV |
| Salt Lake City, Utah | KSL-TV |
| San Antonio, Tex. | KENS-TV |
| San Diego, Cal. | KFMB-TV |
| San Francisco, Cal. | KPIX |
| Savannah, Ga. | WTOC-TV |
| Scranton, Pa. | WDAU-TV |
| Seattle, Wash. | KIRO-TV |
| Shreveport, La. | KSLA-TV |
| Sioux City, Ia. | KVTV |
| Sioux Falls, S. D. | KELO-TV |
| South Bend, Ind. | WSBT-TV |
| Spartanburg-Greenville, S. C. | WSPA-TV |
| Spokane, Wash. | KXLY-TV |
| Springfield, Mo. | KTTS-TV |
| Steubenville, O.-Wheeling, W. Va. | WSTV-TV |
| Sweetwater-Abilene, Tex. | KPAR-TV |
| Syracuse, N. Y. | WHEN-TV |
| Tallahassee, Fla.-Thomasville, Ga. | WCTV |
| Tampa, Fla. | WTVT |
| Terre Haute, Ind. | WTHI-TV |
| Texarkana, Tex.-Ark. | KCMC-TV |

*(Continued on page 126)*

(S) Satellite station.




# ...watching KMJ-TV in FRESNO (California)

If women figure importantly in your product's sales, you'll want to note that the March 1960, Fresno ARB survey shows —

- the highest percentage of women viewers daytime and nighttime (Mon-Fri) are on KMJ-TV
- KMJ-TV is FIRST in the daytime hours (Mon-Fri) in 95 quarter-hour periods, the other two local stations trailing with 55 and 40
- KMJ-TV is FIRST in Share of Audience, Sign-on to midnight (Mon-Fri)

**KMJ-TV . . .**
**first TV station in the Billion-Dollar Valley of the Bees**




THE KATZ AGENCY
NATIONAL REPRESENTATIVE

# The color status of U. S. tv stations as of 30 June 1960 *(Continued)*

| City | Station |
|---|---|
| Toledo, Ohio | WTOL-TV |
| Topeka, Kans. | WIBW-TV |
| Tucson, Ariz. | KOLD-TV |
| Tulsa, Okla. | KOTV |
| Valley City, N. D. | KXJB-TV |
| Waco, Tex. | KWTX-TV |
| Washington, D. C. | WTOP-TV |
| Wausau, Wisc. | WSAU-TV |
| Wichita, Falls, Tex. | KSYD-TV |
| Wichita-Hutchinson, Kans. | KTVH |
| Yakima, Wash. | KIMA-TV |
| Ephrata, Wash. (S) | KBAS-TV |
| Lewiston, Ida. (S) | KLEW-TV |
| Pasco, Wash. (S) | KEPR-TV |
| Youngstown, Ohio | WKBN-TV |
| Yuma, Ariz. | KIVA-TV |

## ABC

| | |
|---|---|
| Aberdeen, S. D. | KXAB-TV |
| Ada, Okla. | KTEN |
| Albany, Ga. | WALB-TV |
| Altoona, Pa. | WFBG-TV |
| Asheville, N. C.-Greenville-Spartanburg, S. C. | WLOS-TV |
| Augusta, Ga. | WJBF |
| Austin, Tex. | KTBC-TV |
| Bakersfield, Cal. | KLYD-TV |
| Baltimore, Md. | WJZ-TV |
| Bangor, Me. | WABI-TV |
| Baton Rouge, La. | WBRZ |
| Beaumont, Tex. | KFDM-TV |
| Binghamton, N. Y. | WNBF-TV |
| Birmingham, Ala. | WAPI-TV |
| Birmingham, Ala. | WBRC-TV |
| Bismarck, N. D. | KFYR-TV |
| Boise, Ida. | KTVB |
| Boston, Mass. | WHDH-TV |
| Bristol, Va.-Johnson City, Tenn. | WCYB-TV |
| Buffalo, N. Y. | WKBW-TV |
| Casper, Wyo. | KTWO-TV |
| Charleston, S. C. | WCSC-TV |
| Charleston, W. Va. | WCHS-TV |
| Charlotte, N. C. | WSOC-TV |
| Cheyenne, Wyo. | KFBC-TV |
| Chico, Cal. | KHSL-TV |
| Cincinnati, Ohio | WCPO-TV |
| Cleveland, Ohio | WEWS |
| Colorado Springs, Colo. | KRDO-TV |
| Columbia, S. C. | WIS-TV |
| Columbus, Ga. | WRBL-TV |
| Corpus Christi, Tex. | KRIS-TV |
| Corpus Christi, Tex. | KZTV |
| Dallas-Forth Worth, Tex. | WFAA-TV |
| Dayton, Ohio | WLW-D |
| Des Moines, Ia. | WOI-TV |
| Duluth, Minn.-Superior, Wisc. | WDSM-TV |
| Durham-Raleigh, N. C. | WTVD |
| Eau Claire, Wisc. | WEAU-TV |
| Erie, Pa. | WICU-TV |
| Eureka, Cal. | KIEM-TV |
| Evansville, Ind. | WTVW |
| Flint, Mich. | WJRT |
| Florence, S. C. | WBTW |
| Fresno, Cal. | KJEO-TV |
| Green Bay-Marinette, Wisc. | WLUK-TV |
| Greensboro, N. C. | WFMY-TV |
| Greenville, N. C. | WNCT |
| Harrisburg, Pa. | WTPA |
| Harrisonburg, Va. | WSVA-TV |
| Hastings, Neb. | KHAS-TV |
| Hattiesburg, Miss. | WDAM-TV |
| Honolulu, Hawaii | KHVH-TV |
| Houston, Tex. | KTRK-TV |
| Indianapolis, Ind. | WLW-I |
| Jackson, Miss. | WLBT |
| Jacksonville, Fla. | WFGA-TV |
| Joplin, Mo. | KODE-TV |
| Kalamazoo, Mich. | WKZO-TV |
| Kansas City, Mo. | KMBC-TV |
| Kearney, Neb. | KHOL-TV |
| Lake Charles, La. | KPLC-TV |
| Lawton, Okla. | KSWO-TV |
| Lebanon, Pa. | WLYH-TV |
| Lexington, Ky. | WLEX-TV |
| Lima, Ohio | WIMA-TV |
| Louisville, Ky. | WAVE-TV |
| Lubbock, Tex. | KCBD-TV |
| Macon, Ga. | WMAZ-TV |
| Madison, Wisc. | WKOW-TV |
| Meridian, Miss. | WTOK-TV |
| Miami, Fla. | WPST-TV |
| Monroe, La. | KNOE-TV |
| Montgomery, Ala. | WSFA-TV |
| Muncie, Ind. | WLBC-TV |
| New Haven, Conn. | WNHC-TV |
| Norfolk, Va. | WVEC-TV |
| Oklahoma City-Enid, Okla. | KOCO-TV |
| Omaha, Neb. | KETV |
| Parkersburg, W. Va. | WTAP-TV |
| Peoria, Ill. | WTVH |
| Philadelphia, Pa. | WFIL-TV |
| Phoenix, Ariz. | KTVK |
| Pittsburg, Kan. | KOAM-TV |
| Pittsburgh, Pa. | WTAE |
| Plattsburgh, N. Y.-Burlington, Vt. | WPTZ |
| Providence, R. I. | WJAR-TV |
| Quincy, Ill. | WGEM-TV |
| Quincy, Ill.-Hannibal, Mo. | KHQA-TV |
| Redding, Cal. | KVIP-TV |
| Reno, Nev. | KOLO-TV |
| Richmond, Va. | WRVA-TV |
| Rochester, N. Y. | WVET-TV |
| Rochester, N. Y. | WHEC-TV |
| Rochester, N. Y. | WROC-TV |
| Rockford, Ill. | WREX-TV |
| Rock Island, Ill. | WHBF-TV |
| Roswell, N. M. | KSWS-TV |
| Sacramento-Stockton, Cal. | KOVR |
| Salinas, Cal. | KSBW-TV |
| Salt Lake City, Utah | KUTV |
| San Antonio, Tex. | KONO-TV |
| San Diego, Cal.-Tijuana, Mex. | XETV |
| San Jose, Cal. | KNTV |
| Santa Barbara, Cal. | KEY-T |
| Savannah, Ga. | WTOC-TV |
| Scranton-Wilkes Barre, Pa. | WNEP-TV |
| Seattle, Wash. | KOMO-TV |
| Shreveport, La. | KSLA-TV |
| Shreveport, La. | KTBS-TV |
| Sioux City, Ia. | KTIV |
| Sioux City, Ia. | KVTV |
| Sioux Falls, S. D. | KELO-TV |
| Spokane, Wash. | KREM-TV |
| Springfield, Mo. | KYTV |
| Steubenville, Ohio | WSTV-TV |
| Syracuse, N. Y. | WHEN-TV |
| Syracuse, N. Y. | WSYR-TV |
| Terre Haute, In.d. | WTHI-TV |
| Texarkana, Ark.-Tex. | KCMC-TV |
| Thomasville, Ga.-Tallahassee, Fla. | WCTV |
| Toledo, Ohio | WSPD-TV |
| Traverse City, Mich. | WPBN-TV |
| Tucson, Ariz. | KGUN-TV |
| Tyler, Tex. | KLTV |
| Utica, N. Y. | WKTV |
| Waco, Tex. | KWTX-TV |
| Wausau, Wisc. | WSAU-TV |
| Wichita, Kan. | KAKE-TV |
| Hays, Kan. (S) | KAYS-TV |
| Wichita, Falls, Tex. | KFDX-TV |
| Wilmington, N. C. | WECT |
| Winston-Salem, N. C. | WSJS-TV |
| Zanesville, Ohio | WHIZ-TV |

## INDEPENDENTS

| | |
|---|---|
| Chicago, Ill. | WGN-TV |
| Grand Forks, N. D. | KNOX-TV |
| Hartford, Conn. | WHCT |
| Los Angeles, Cal. | KTLA |
| Los Angeles, Cal. | KTTV |
| Minneapolis, Minn. | KMSP-TV |
| Mitchell, S. D. | KORN-TV |
| New York, N. Y. | WPIX |
| Phoenix, Ariz. | KPHO-TV |
| St. Louis, Mo. | KPLR-TV |
| San Francisco-Oakland, Cal. | KTVU |
| Seattle-Tacoma, Wash. | KTNT-TV |
| Tupelo, Wash. | WTWV |
| Washington, D. C. | WTTG-TV |
| Weston, W. Va. | WSPB-TV |

# lere's a list of advertisers who have used color on network tv

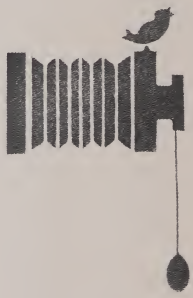
## Network advertisers with color tv experience

| Company | Years when color used | Handling of commercials* |
|---|---|---|
| **AUTOMOTIVE, OIL** | | |
| American Motors | 1959-1960 | N.A. |
| Chrysler | 1955-1960 | LC-FC-TC |
| Ford | 1956-1957, 1959-1960 | LC-FC-TC |
| General Motors | 1956-1960 | LC-FC-TC |
| General Petroleum | 1959-1960 | LC-FB |
| Standard Oil | 1957, 1959-1960 | LC-FC-FB |
| Standard Oil of Indiana | 1959-1960 | LC-FB |
| Renault | 1959 | FB |
| Sinclair Oil | 1959 | N.A. |
| **CIGARETTE COMPANIES** | | |
| American Tobacco | 1956-1960 | LC-FB |
| Bayuk Cigars | 1959-1960 | LC-FB |
| Liggett & Myers | 1957-1960 | LC-FB-TB |
| Lorillard | 1957, 1959-1960 | LC-TC-FB |
| R. J. Reynolds | 1957 | N.A. |
| **FOOD PRODUCTS, SOAPS & CLEANERS** | | |
| American Dairy | 1957-1959 | LC-FC-TC |
| Anheuser Busch | 1959-1960 | LC-FB |
| Armour & Co. | 1957 | LC-FB |
| Borden & Co. | 1959-1960 | LC-FB |
| Brillo | 1957-1960 | LC-FB |
| Carnation | 1955-1956 | LC-FB |
| Carling Brewing Co. | 1959 | LC-FB |
| Colgate | 1955 | FC |
| Continental Baking | 1959-1960 | LC-FB |
| Corn Products | 1957-1960 | FB |
| General Foods | 1959-1960 | LC-FB |
| General Mills | 1955, 1959-1960 | LC-FB |
| Gold Seal Co. | 1959-1960 | FB |
| H. J. Heinz | 1959-1960 | LC-FB |
| Hills Bros. | 1958 | FB |
| S. C. Johnson | 1956-1958 | LC-FC-FB |
| Kellogg | 1957 | LC-FB |
| Knomark | 1957-1958 | LC-FC-FB |
| Lever Bros. | 1957-1960 | LC-FC-FB |
| Libby, McNeill, Libby | 1958 | LC |
| Minute Maid | 1957-1960 | LC-FB |
| National Biscuit | 1959-1960 | LC-FB-TB |
| National Dairy | 1954-1960 | LC-FC-TC |
| Nestle Company | 1959-1960 | LC-FB |
| Pepsi-Cola | 1957 | LC-FC |
| Pet Milk | 1956-1958 | LC-FC |
| Pillsbury | 1957 | LC-FB |
| Procter & Gamble | 1958-1960 | LC-FB |
| Purex | 1956-1957 | FB |
| Standard Brands | 1959-1960 | LC-FB |
| Sweets Co. of America | 1959-1960 | N.A. |
| Swift & Co. | 1957 | LC-FC |
| Van Camp | 1958 | N.A. |
| **HOUSEHOLD APPLIANCES, INDUSTRIAL-INSTITUTIONAL, ETC.** | | |
| Aluminium Ltd. | 1958 | FC |
| Aluminum Co. of Am. | 1955-1957 | FC |
| AT&T | 1956-1960 | LC-FC-TC |
| Bulova | 1957 | LC |
| Cluett-Peabody | 1959-1960 | LC-FB |
| Congoleum-Nairn | 1959-1960 | FB |
| DuPont | 1957-1960 | LC-FC-FB |
| Eastman Kodak | 1955 | FC |
| Equitable Life Assurance Co. | 1959-1960 | LC-TC-FB |
| Florists Telegraph Delivery | 1957-1960 | FC-TB |
| Goodyear | 1956-1957 | FC |
| Greyhound | 1958-1959 | LC-FB |
| Hallmark | 1954-1960 | LC-FC-TC |
| Johnson Motors | 1959-1960 | FB |
| Kaiser | 1956-1957 | N.A. |
| Longines-Wittnauer | 1959-1960 | LC-FB |
| Louis Mark | 1959-1960 | TC-FB |
| Norelco | 1959-1960 | FB |
| Polaroid | 1957-1960 | LC-FB |
| Proctor Electric | 1959-1960 | FB-TB |
| RCA | 1954-1960 | LC-FC |
| Reynolds Aluminum | 1954 | LC-FC |
| W. A. Sheaffer Pen Co. | 1959-1960 | FB |
| Spiedel | 1959-1960 | LC-FB |
| Sunbeam | 1954-1959 | LC-FC |
| Timex | 1957-1960 | LB-FB-TB |
| Timken | 1957 | LC-FC |
| U. S. Steel | 1957 | FC |
| Watchmakers of Switz. | 1959 | N.A. |
| Westclox | 1959 | TC-FB |
| Westinghouse | N.A. | LC |
| Whirlpool | 1956-1958 | FC |
| **TOILETRIES, DRUGS AND PROPRIETARY MEDICINES** | | |
| Alberto-Culver | 1958-1960 | LC-FB |
| American Home Products | 1959-1960 | LC-FB |
| Ben Gay | 1959-1960 | LC-FB |
| Block Drug Co. | 1959-1960 | LC-FB |
| Bristol-Myers | 1959-1960 | FB |
| Carter | 1959-1960 | FB |
| Chesebrough-Ponds | 1957-1960 | LC-FB |
| Gillette | 1957-1960 | LC-FB |
| Hazel Bishop | 1959-1960 | FC-FB |
| Helene Curtis | 1956 | FB |
| Kimberley-Clark | 1956-1959 | FB |
| Kleinert Rubber Co. | 1959-1960 | N.A. |
| Mennen | 1957 | FB |
| Miles Labs | 1956-1960 | LC-FB |
| Noxzema | 1957-1959 | FC-FB |
| Pharmacraft | 1957-1958 | LC-FB |
| Revlon | 1955-1958 | FB |
| Rexall | 1959-1960 | FB-TB |
| Scott Paper | 1955 | FC-FB |
| Schick | 1959-1960 | LC-FB |
| Smith, Kline & French | 1956-1959 | FC |
| Sterling Drug | 1959-1960 | TC-FB-TB |
| Warner-Lambert | 1956-1959 | FB |

SOURCE: From NBC TV, The top 100 National Advertisers' Attitude Toward Color Television, preliminary report, July 1960. *Commercial coding: LC, live color; FC, film color; N.A., no answer; TC, tape color; FB, film, black and white; FBo, film, both black and white and color; Bi-C, billboard with color; LB, live, black and white.



**SARRA**...SPECIALISTS IN VISUAL SELLING



## TELEVISION COMMERCIALS • PHOTOGRAPHIC ILLUSTRATION IN BLACK & WHITE AND COLOR

SARRA INC

**NEW YORK:** 200 East 56th Street **CHICAGO:** 16 East Ontario Street




# FILM & TAPE BASICS

YOU'LL FIND the most useful facts and data on film and tape in this section: film prices and time costs in 50 markets, big regional buyers and the syndicated shows they use, who distributes what in syndication today, broadcasters and producers that have tape equipment—those ready for color or mobile operation—in the U. S. and abroad, taped programs already in syndication, a converter to read film footage as time or time into footage in both 16 mm or 35 mm, plus complete credits on the Festival Film & Tape awards

# MGM-TV has the keys to higher local ratings!

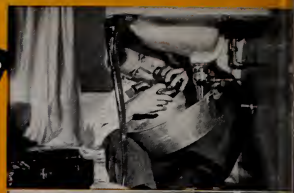
PETE SMITH SPECIALTIES

MGM CARTOONS

OUR GANG COMEDIES

CRIME DOES NOT PAY

JOHN NESBITT'S PASSING PARADE











Lock up your Fall program schedule now. Close up those blanks in your local programming. Line up any of these MGM-TV shorts across the board. Or combine them in any of many exciting ways. Open up new sponsor possibilities with the comedies, cartoons, novelties and specialties that really click!

*Wire, write or phone* **MGM-TV**

**MGM-TV, 1540 Broadway, New York , N. Y., JUdson 2-2000**

# FILM & TAPE BASICS

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# SYNDICATION BASICS

## High and low time and program costs in 50 top markets

### Cost range weekly of nighttime half-hours and first-run syndicated film

| Market | Time Cost | | Film price | |
|---|---|---|---|---|
| | High | Low | High | Middle |
| Albany-Schenectady-Troy, N. Y. | $ 675 | $ 408 | $ 400 | 275 |
| Atlanta, Ga. | 720 | 561 | 415 | 235 |
| Baltimore, Md. | 877 | 598 | 600 | 350 |
| Birmingham, Ala. | 510 | 470 | 250 | 175 |
| Boston, Mass.-Manchester, N. H. | 1,800 | 1,248 | 900 | 650 |
| Buffalo, N. Y. | 750 | 660 | 475 | 300 |
| Champaign-Urbana, Ill. | 540 | 216 | 190 | 135 |
| Charlotte, N. C. | 600 | 459 | 350 | 235 |
| Chicago, Ill. | 2,700 | 1,404 | 2,250 | 1,400 |
| Cincinnati, Ohio | 846 | 527 | 700 | 460 |
| Cleveland, Ohio | 1,030 | 867 | 850 | 700 |
| Columbus, Ohio | 648 | 510 | 400 | 325 |
| Dallas-Ft. Worth, Tex. | 648 | 549 | 525 | 365 |
| Davenport, Iowa-Rock Island-Moline, Ill. | 513 | 513 | 225 | 150 |
| Dayton, Ohio | 620 | 585 | 375 | 250 |
| Denver, Colorado | 494 | 270 | 350 | 275 |
| Detroit, Mich. | 1,417 | 844 | 1,200 | 825 |
| Flint-Saginaw-Bay City, Mich. | 432 | 202 | 300 | 200 |
| Grand Rapids-Kalamazoo, Mich. | 702 | 567 | 175 | 115 |
| Greensboro-Winston-Salem, N. C. | 486 | 378 | 225 | 150 |
| Greenville, S. C.-Asheville, N. C. | 350 | 255 | 125 | 75 |
| Hartford-New Haven-New Britain, Conn. | 960 | 216 | 300 | 200 |
| Houston, Tex. | 576 | 561 | 450 | 335 |
| Huntington-Charleston, W. Va. | 450 | 360 | 225 | 150 |
| Indianapolis-Bloomington, Ind. | 702 | 255 | 500 | 350 |
| Johnstown-Altoona, Pa. | 555 | 540 | 175 | 110 |
| Kansas City, Mo. | 729 | 663 | 425 | 300 |
| Lancaster-York-Harrisburg, Pa. | 648 | 156 | 350 | 250 |
| Lansing-Onondaga, Mich. | 540 | 432 | 225 | 125 |
| Los Angeles, Calif. | 2,280 | 1,380 | 2,350 | 1,900 |
| Louisville, Ky. | 570 | 561 | 380 | 260 |
| Memphis, Tenn. | 540 | 486 | 450 | 325 |
| Miami, Fla. | 576 | 485 | 400 | 275 |
| Milwaukee, Wisc. | 840 | 155 | 500 | 380 |
| Minneapolis-St. Paul, Minn. | 882 | 612 | 600 | 440 |
| Nashville, Tenn. | 513 | 410 | 450 | 235 |
| New Orleans, La. | 540 | 384 | 450 | 300 |
| New York, N. Y.-Newark, N. J. | 5,520 | 3,120 | 4,250 | 3,000 |
| Philadelphia, Pa. | 2,400 | 2,200 | 1,500 | 900 |
| Pittsburgh, Pa. | 1,200 | 1,026 | 1,200 | 950 |
| Portland, Ore. | 540 | 486 | 450 | 325 |
| Providence, R. I. | 800 | 780 | 450 | 300 |
| Sacramento-Stockton, Calif. | 594 | 185 | 150 | 100 |
| St. Louis, Mo. | 912 | 510 | 800 | 500 |
| San Francisco-Oakland, Calif. | 940 | 816 | 850 | 590 |
| Seattle-Tacoma, Wash. | 720 | 240 | 450 | 325 |
| Syracuse-Elmira, N. Y. | 540 | 528 | 400 | 280 |
| Toledo, Ohio | 560 | 540 | 375 | 300 |
| Washington, D. C. | 1,026 | 600 | 425 | 300 |
| Wheeling, W. Va.-Steubenville, O. | 350 | 297 | 250 | 130 |

Note: Time costs are based on card rates listed in SRDS for 52 weeks. Film costs are based on trade estimates and are gross prices; deduct usual 15% to obtain net prices. Film prices fluctuate widely, sometimes rising above time costs and frequently falling far below "middle" range cost given above, especially in cases of station rather than advertiser sale. Film prices given here are valid only for rough estimating use. Figures are for weekly film cost, 39 new episodes plus 13 repeats, not prices of re-runs or tape shows.

# 'hat the major users of syndicated film buy

## The big regional and national spot spenders: five important product categories

| Advertiser | Agency | Program | No. of Markets | Distributor |
|---|---|---|---|---|
| **BEER** | | | | |
| **Budweiser** | D'Arcy | Third Man | **all U.S. rights**—NTA (except N.Y.) | |
| **Falstaff** | D-F-S | Coronado 9 | **56** | MCA |
| **Carling** | B & B | Phil Silvers | **63** | CBS Films |
| **Ballantine** | Esty | Shotgun Slade | **32** | MCA |
| | | Johnny Midnight | **25** | MCA |
| **Jax** | DCS&S | Shotgun Slade | **20** | MCA |
| | | Manhunt | **13** | Screen Gems |
| **Schaefer** | BBDO | Four Just Men | **9** | ITC |
| | | feature film specials | **7** | |
| **Drewrys** | MacFarland, Aveyard | Manhunt | **19** | Screen Gems |
| **Stroh** | Zimmer, Keller & Calvert | Tombstone Territory | **20** | Ziv-UA |
| **Genesee** | Marshalk & Pratt | Manhunt | **10** | Screen Gems |
| **Pabst** | N. K & C | misc. | **10** | |
| **GASOLINE** | | | | |
| **Conoco** | B & B | Blue Angels | **68** | CNP |
| **D-X Sunray** | Potts-Woodbury | Grand Jury | **22** | NTA |
| **Sun Oil** | Esty | misc. | **32** | |
| **Standard-Chevron** | BBDO | Sea Hunt | **23** | Ziv-UA |
| **American Petrofina** | Taylor & Norsworthy | Pony Express | **20** | CNP |
| **Standard Oil of Texas** | White & Shurford | Two Faces West | **9** | Screen Gems |
| **TOBACCO** | | | | |
| **American Tobacco** | BBDO | Lock-Up | **53** | Ziv-UA |
| **Brown & Williamson** | Ted Bates | Case of the Robin | **32** | Ziv-UA |
| **Consolidated Cigar** | EWR&R | Home Run Derby | **32** | Ziv-UA |
| **R. J. Reynolds** | Esty | misc. | **101** | |
| **Duke** | McCann-Erickson | Sea Hunt | **6** | Ziv-UA |
| **FOOD** | | | | |
| **Blue Plate** | Fitzgerald | Brothers Brannagan | **35** | CBS Films |
| **Lay's Potato Chips** | Liller, Neal, Battle & Lindsey | Deputy Dawg | **45** | CBS Films |
| **H. P. Hood** | K & E | Jim Backus | **10** | CNP |
| **Quaker Oats** | JWT | Award Theater | **22** | Screen Gems |
| **Nestle** | McCann-Erickson | Roy Rogers | **110** | Roy Rogers Synd. |
| **Kellogg's** | Leo Burnett | Huckleberry Hound (national spot) | **190** | Screen Gems |
| | | Quick Draw McGraw (national spot) | **190** | Screen Gems |
| | | Mr. Magoo (nat'l spot) | **150** | UPA |
| **Armour** | N. W. Ayer | misc. | **19** | |
| **Rival** | Grey | misc. | **21** | |
| **Sweets** | Eisen | misc. | **45** | |
| **Kroger** | Campbell-Mithun | misc. | **23** | |
| **General Foods** | D-F-S | misc. | **36** | |
| **AUTOMOTIVE** | | | | |
| **Studebaker** | D'Arcy | Tombstone Territory | **8** | Ziv-UA |
| | | Four Just Men | **8** | ITC |
| **Volkswagen** | F & S & R | Four Just Men | **8** | ITC |
| **OTHERS** | | | | |
| **U. S. Borax** | McCann-Erickson | Death Valley Days (national spot) | **68** | McCann-Erickson |
| **Household Finance** | N, L&B | misc. | **23** | |
| **Pacific Gas & Electric** | BBDO | Tombstone Territory | **10** | Ziv-UA |
| **Miles** | Wade | Manhunt | **10** | Screen Gems |

# 150 syndicated or national spot tv film series (July 1960)

**Active syndicated film shows and who distributes them**

Abbott & Costello (Sterling)
African Patrol (NTA)
Air Power (CBS Films)
Amer. Civil War (Trans-Lux TV)
Amer. Forum of the Air* (WBC)
American Legend (Official)
Americans at Work (NTA)
Amos 'n' Andy (CBS Films)
Assignment: Underwater (NTA)
Badge 714 (CNP)
Bengal Lancers (Screen Gems)
Best of the Post (ITC)
Bishop Sheen* (NTA)
Blue Angels (CNP)
Bold Venture (Ziv-UA)
Boots & Saddles (CNP)
Boston Blackie (Ziv-UA)
Bowling Stars (Sterling)
Bozo the Clown (Jayark)
Brave Stallion (ITC)
Brothers Brannagan (CBS Films)
Bugs Bunny (UAA)
Burns & Allen (Screen Gems)
Californians (CNP)
Cameo Theater (CNP)
Cannonball (ITC)
Capt. David Grief (Guild)
Case of the Dangerous Robin (Ziv-UA)
Casey Jones (Screen Gems)
Championship Bowling (Schwimmer)
Cisco Kid (Ziv-UA)
Citizen Soldier (Flamingo)
Coronado 9 (MCA)
Crossroads (Schubert)
Danger Is My Business (CNP)
Deadline (Flamingo)
Decoy (Official)
Deputy Dawg (CBS Films)
Dial 999 (Ziv-UA)
Ding Dong School* (ITC)
Divorce Court* (KTTV, Los Angeles)
Felix the Cat (Trans-Lux TV)
Flight (CNP)
Four Just Men (ITC)
Frontier (CNP)
Glencannon (NTA)
Grand Jury (NTA)
Gray Ghost (CBS Films)
Harbor Command (Ziv-UA)
Henry & His Claymates (CNP)
Highway Patrol (Ziv-UA)
Home Run Derby (Ziv-UA)
Honeymooners (CBS Films)
Hopalong Cassidy (CNP)
Hour of Stars (NTA)
How to Marry a Millionaire (NTA)
I Married Joan (Interstate)
Interpol (ITC)
I Search For Adventure (Bagnall)
Ivanhoe (Screen Gems)
Jack Lalanne (Compton)
Jeff's Collie (ITC)
Jet Jackson (Screen Gems)
Jim Backus (CNP)
Jim Bowie (ABC Films)
Johnny Midnight (MCA)
Laurel & Hardy (Governor)
Life of Riley (CNP)
Little Rascals (Interstate)
Lock-Up (Ziv-UA)
Looney Tunes (UAA)
Major League Baseball (World Wide TV)
Man Without a Gun (NTA)
Manhunt (Screen Gems)
Medic (CNP)
Medicine 1960* (Screen Gems)
Meet McGraw (ABC Films)
Mel-O-Tunes (UAA)
Men of Annapolis (Ziv-UA)
Mike Hammer (MCA)
Mr. & Mrs. North (Shubert)
Mr. District Attorney (Ziv-UA)
My Little Margie (Official)
Navy Log (CBS Films)
New York Confidential (ITC)
Night Court (Banner)
Not For Hire (CNP)
Notre Dame Football (WGN-TV)
Official Detective (NTA)
Our Miss Brooks (CBS Films)
Panic (CNP)
Paul Coates* (KTTV, L. A.)
People's Choice (ABC Films)
Phil Silvers (CBS Films)
Play of the Week (NTA)
Playboy's Penthouse (Official Films)
Pony Express (CNP)
Popeye (UAA)
Ramar of the Jungle (ITC)
Reading Out Loud* (WBC)
Rendezvous (CBS Films)
Rescue 8 (Screen Gems)
Robert Herridge Theater* (CBS Films)
Roller Derby (Roller Derby of Calif.)
Roy Rogers ½ hrs. (Roy Rogers Synd.)
San Francisco Beat (CBS Films)
Science Fiction Theatre (Ziv-UA)
Sea Hunt (Ziv-UA)
Sergeant Preston (ITC)
Sheriff of Cochise (NTA)
Sherwood Forest (Official)
Shotgun Slade (MCA)
Silent Service (CNP)
Soldiers of Fortune (MCA)
S. A. 7 (MCA)
Star Performance (Official)
State Trooper (MCA)
Superman (Flamingo)
Susie (ITC)
Sweet Success (ITC)
Terrytoons (CBS Films)
Third Man (NTA)
This Is Alice (NTA)
This Man Dawson (Ziv-UA)
Three Stooges (Screen Gems)
Tombstone Territory (Ziv-UA)
Topper (Shubert)
Trackdown (CBS Films)
26 Men (ABC Films)
Two Faces West (Screen Gems)
U. S. Border Patrol (CBS Films)
U. S. Marshal (NTA)
Union Pacific (CNP)
Victory at Sea (CNP)
Vikings (Ziv-UA)
Walter Winchell File (NTA)
Waterfront (MCA)
West Point (Ziv-UA)
Whirlybirds (CBS Films)
White Hunter (Shubert)
Wild Bill Hickok (Screen Gems)
Willie McBean (Trans-Lux TV)
Winter Baseball* (Max Cooper)
Wonders of the World (Caples)
Youth Wants to Know (WBC)

## National Spot

Death Valley Days (U. S. Borax)
Huckleberry Hound (Kellogg's/ Screen Gems)
Mr. Magoo (Kellogg's/UPA)
Quick Draw McGraw (Kellogg's/ Screen Gems)

*Video tape

# 640

AS OF JULY 1, 1960



VR-1000C



VR-1001A

There are now 640 *Videotape** Television Recorders in daily use. In the United States alone, 94.6% of the television audience regularly view programs recorded on Ampex TV tape recorders. By standards of design and manufacture, a tape recorded on an Ampex can be played on all of the 640 Ampex television recorders throughout the world.

*T.M. Ampex Corp.

AMPEX TAPES ARE MADE AND PLAYED AROUND THE WORLD

VIDEO PRODUCTS DIVISION — AMPEX PROFESSIONAL PRODUCTS COMPANY
934 CHARTER STREET — REDWOOD CITY, CALIFORNIA

AMPEX

# TAPE BASICS

## Tape producers and tape programs in syndication

### Alphabetical list of syndicated program tapes now in distribution

| Title | Distributor |
|---|---|
| Alexander King | NTA-Telestudios |
| American Forum of the Air | Westinghouse Broadcasting |
| Atomic Submarine | Jonathan Yost, Hollywood |
| Bedlam from Boston | WBZ-TV, Boston |
| Bill of Indictment | KTLA, Los Angeles |
| Bishop Sheen | NTA-Telestudios |
| Championship Wrestling | KTLA, Los Angeles |
| David Susskind's Open End | NTA-Telestudios |
| Ding Dong School | ITC |
| Divorce Court | KTTV, Los Angeles |
| Emergency Ward | KTLA, Los Angeles |
| Explorers of Tomorrow | KRON-TV, San Francisco |
| Funsville | KDKA-TV, Pittsburgh |
| George Jessel Show | KCOP, Los Angeles |
| Gourmet Club | WPIX, New York |
| Guy Mitchell Show | KTLA, Los Angeles |
| The Happy Time | KTLA, Los Angeles |
| Henry Morgan and Company | NTA-Telestudios |
| Jai Alai | XETV, Tijuana |
| Josey's Storyland | KDKA-TV, Pittsburgh |
| Life of Christ | NTA-Telestudios |
| Live Pro Wrestling | Guild Films |
| Luncheon in Vegas | Jonathan Yost, Hollywood |
| Maria Palmer Show | KTTV, Los Angeles |
| Mark Brand | KTLA, Los Angeles |
| Medicine—1960 | Screen Gems |
| Mike Wallace Interview | NTA-Telestudios |
| Municipal Court | KTLA, Los Angeles |
| Out of the West | Jonathan Yost, Hollywood |
| Paul Coates Show | KTTV, Los Angeles |
| People's Court | KCOP, Los Angeles |
| Play of the Week | NTA-Telestudios |
| Playboy Penthouse | WBKB, Chicago |
| Polka Parade | KTLA, Los Angeles |
| Robert Herridge Theatre | CBS Films |
| Science in Action | KRON-TV, San Francisco |
| Sheriff Smith Show | WHYY-TV |
| Slimnastics | Official Films |
| The Time and the Place | Family Films |
| Traffic Court | KABC-TV, Los Angeles |
| Winter Baseball | Max Cooper, Chicago |
| Youth Wants To Know | Westinghouse Broadcasting |
| Xavier Cugat | NTA-Telestudios |

### Independent tape producers and mobile tape services

#### MOBILE TAPE SERVICES

**California**
CBS, Los Angeles (2)
John Guedel Productions, L. A. (4)
Mobile Video Tapes, L. A. (2, color)
Red Skelton, L. A. (2, color)
VTR Mobile Productions, L. A. (2)
KTTV, Los Angeles

**Florida**
WEAR-TV, Pensacola
WFLA-TV, Tampa
Mel Wheeler, Pensacola
WPST-TV, Miami
WTVT, Tampa

**Hawaii**
KHVH-TV, Honolulu

**Illinois**
D and B Productions, Skokie
VICOA, Inc., Chicago (2)

**Indiana**
WTTV, Indianapolis (2)

**Michigan**
gianTView Television Corp., Ferndale (2)

**Minnesota**
WTCN-TV, Minneapolis

**Missouri**
KYTV, Springfield
KPLR, St. Louis

**New York**
NTA-Telestudios
Sports Network, Inc. (2)
MVT Television, Inc. (3, color)
Affiliated TV, Inc.
WRGB, Schenectady

**Virginia**
WXEX-TV, Petersburg

**Canada**
CHCH-TV, Hamilton, Ontario

#### TAPE-EQUIPPED INDEPENDENT PRODUCERS

**California**
John Guedel Productions, L. A. (4)
Mobile Video Tapes, L. A. (2, color)
Red Skelton, L. A. (2)
VTR Mobile Productions, L. A. (2)

**Florida**
Mel Wheeler, Pensacola

**Illinois**
D and B Productions, Skokie (3)
Graphic Pictures, Chicago (2)
Teletape Productions, Inc., Chicago
VICOA, Inc., Chicago (2)

**Michigan**
gianTView Television Corp., Ferndale (2)

**New York City**
NTA-Telestudios (4)
Elliot, Unger & Elliot (2)
Affiliated TV, Inc.,
Videotape Productions (3)
Sports Network (5)
MVT Television, Inc. (3)
TvAR (station representatives)

#### MOBILE SERVICES OUTSIDE U.S.

**France**
Intercontinental TV, Paris (2)

**Canada**
CHCH-TV, Hamilton, Ontario

**England**
Granada TV, Manchester
Tyne Tees, Newcastle
TV Wales, Cardiff
ATV, London

**West Germany**
SWF, Baden-Baden

# ations & networks with tv tape facilities

## Broadcasters with Ampex or RCA tv tape equipment (July 1960)

**Arizona**
KOOL-TV, Phoenix
KTVK, Phoenix
KVAR-TV, Phoenix
KPHO-TV, Phoenix

**Arkansas**
KARK-TV, Little Rock
KTHV, Little Rock

**California**
KHJ-TV, Los Angeles (2)
KTTV, Los Angeles (4)
KCOP-TV, Los Angeles (4)
KTLA-TV, Los Angeles (4)
ABC, Los Angeles (8)
CBS, Los Angeles (12, color)
NBC, Los Angeles (8, color)
KCRA-TV, Sacramento (2)
KFMB-TV, San Diego
KFSD-TV, San Diego
KTVU, San Francisco-Oakland (2)
KRON-TV, San Francisco (2)
KPIX, San Francisco (2)
KGO-TV, San Francisco (2)
KOVR-TV, Stockton
KXTV, Sacramento

**Colorado**
KLZ-TV, Denver (2)
KOA-TV, Denver (2)
KBTV, Denver (2)

**Connecticut**
WTIC-TV, Hartford (2)
WNHC-TV, New Haven (2)

**Florida**
WPST-TV, Miami (2)
WTVJ, Miami
WEAR-TV, Pensacola
WFLA-TV, Tampa (2)
WTVT, Tampa (2)
WPTV, Palm Beach
WJXT, Jacksonville

**Georgia**
WAGA-TV, Atlanta (2)
WSB-TV, Atlanta (2)
WLW-A, Atlanta

**Hawaii**
KGMB-TV, Honolulu
KONA, Honolulu
KHVH-TV, Honolulu (2)

**Illinois**
ABC (WBKB), Chicago (8)
WBBM-TV, Chicago (2)
WGN-TV, Chicago (2)
WNBQ, Chicago (2, color)

**Indiana**
WISH-TV, Indianapolis (2)
WNDU-TV, South Bend (2)
WSBF-TV, South Bend
WTTV, Indianapolis (2)
WFMB-TV, Evansville (2)
WANE-TV, Ft. Wayne

**Iowa**
WOI-TV, Ames
WMT-TV, Cedar Rapids
KRNT, Des Moines
WHO-TV, Des Moines (color)
KVTV, Sioux City

**Kansas**
KTVH-TV, Wichita

**Kentucky**
WHAS-TV, Louisville

**Louisiana**
WBRZ, Baton Rouge
WDSU-TV, New Orleans (2)
WWL-TV, New Orleans (2)

**Maryland**
WJZ-TV, Baltimore (2)
WMAR-TV, Baltimore
WBAL-TV, Baltimore (2)

**Massachusetts**
WNAC-TV, Boston (2)
WBZ-TV, Boston (2)
WHDH-TV, Boston (2)
WWLP-TV, Springfield

**Michigan**
WJBK-TV, Detroit (2)
WWJ-TV, Detroit (2)
WJRT, Flint
WXYZ-TV, Detroit (2)
WNEM-TV, Saginaw

**Minnesota**
WHYZ-TV, Duluth
KMSP-TV, Minneapolis
WCCO-TV, Minneapolis (2)
KSTP-TV, St. Paul (2)
WTCN-TV, Minneapolis

**Missouri**
KCMO-TV, Kansas City (2)
WDAF-TV, Kansas City (2)
KMBC-TV, Kansas City (2)
KMOX-TV, St. Louis (2)
KPLR, St. Louis (2)
KSD-TV, St. Louis (2)
KTVI, St. Louis
KYTV, Springfield

**Nebraska**
WOW-TV, Omaha

**New Mexico**
KGGM-TV, Albuquerque
KOB-TV, Albuquerque

(*Continued on page* 138)

## Tape equipped broadcasters *(Continued)*

*(Continued from page 137)*

**New York**
WGR-TV, Buffalo
WNTA-TV, Newark-New York (2)
ABC, New York (10)
CBS, New York (20, color)
NBC, New York (15, color)
WNEW-TV, New York (2)
WOR-TV, New York (2)
WPIX, New York (2)
WROC-TV, Rochester
WVET-TV, Rochester
WHEC-TV, Rochester
WRGB, Schenectady (2)
WSYR-TV, Syracuse (2)
WHEN-TV, Syracuse

**North Carolina**
WBTV, Charlotte
WFMY-TV, Greensboro
WNCT-TV, Greenville
WRAL-TV, Raleigh
WECT, Wilmington

**North Dakota**
KXJB-TV, Fargo-Valley City

**Ohio**
WLW-TV, Cincinnati (color)
KYW-TV, Cleveland (2)
WEWS-TV, Cleveland (2)
WJW-TV, Cleveland (2)
WSPD-TV, Toledo (2)
WKBN-TV, Youngstown

**Oklahoma**
KTEN-TV, Ada
KOCO-TV, Oklahoma City
WKY-TV, Oklahoma City (2)
KWTV, Oklahoma City
KOTV, Tulsa
KVOO-TV, Tulsa
KTUL-TV, Tulsa

**Oregon**
KGW-TV, Portland (2)
KOIN-TV, Portland (2)
KPTV, Portland

**Pennsylvania**
WFBG-TV, Altoona
WGAL-TV, Lancaster
WCAU, Philadelphia (2)
WFIL-TV, Philadelphia (3)
WRCV-TV, Philadelphia (2, color)
KDKA-TV, Pittsburgh
WIIC, Pittsburgh (2)
WTAE, Pittsburgh

**Rhode Island**
WJAR-TV, Providence
WPRO-TV, Providence

**South Carolina**
WUSN-TV, Charleston
WFBC-TV, Greenville

**Tennessee**
WSM-TV, Nashville
WSIX-TV, Nashville

**Texas**
KGNC-TV, Amarillo
KFDA-TV, Amarillo
KTBC-TV, Austin
KFDM-TV, Beaumont
KRLD-TV, Dallas (2)
WFAA-TV, Dallas (2)
KFJZ-TV, Fort Worth (2)
WBAP-TV, Fort Worth
KGBT, Harlingen
KHOU-TV, Houston (2)
KPRC-TV, Houston (2)
KTRK-TV, Houston
KDUB-TV, Lubbock (2)
KENS-TV, San Antonio
KONO-TV, San Antonio (2)
WOAI-TV, San Antonio (2)
KFDX-TV, Wichita Falls
KSYD-TV, Wichita Falls

**Utah**
KLOR-TV, Provo
KSL-TV, Salt Lake City (2)
KCPX, Salt Lake City (2)
KUTV-TV, Salt Lake City (2)

**Virginia**
WVEC-TV, Norfolk
WTAR-TV, Norfolk (2)
WXEX-TV, Petersburg
WRVA-TV, Richmond
WTVR, Richmond
WDBJ-TV, Roanoke
WSIS-TV, Roanoke
WAVY-TV, Portsmouth

**Washington**
KIRO-TV, Seattle (2)
KING-TV, Seattle (2)
KOMO-TV, Seattle
KTNT-TV, Tacoma
KXLY-TV, Spokane
KHQ-TV, Spokane
KREM-TV, Spokane (2)
KIMA-TV, Yakima

**West Virginia**
WCHS-TV, Charleston
WSAZ-TV, Huntington (2)
WHTN-TV, Huntington
WTRF-TV, Wheeling

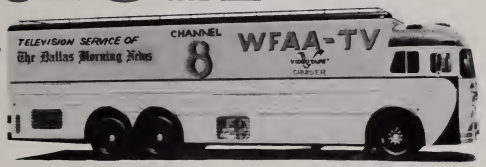
**Wisconsin**
WISC-TV, Madison
WITI-TV, Milwaukee (2)
WISN-TV, Milwaukee
WTMJ-TV, Milwaukee

**District of Columbia**
WTTG-TV, Washington (2)
WTOP-TV, Washington (2)

Does not include educational stations

**'IDEO-TAPE COMMERCIALS & PROGRAMS PRODUCED ANYWHERE!**

# a virtual television station ON WHEELS!




Opportunities UNLIMITED! Just imagine: *in-home* commercials without building costly sets; *outdoor* spots including traffic and crowds; *store locations* dramatically and actively conveyed; *style shows, jewelry, gourmet restaurant dishes* — all with the speed and quality of tape! Also, complete programs limited only to creative imagination! And it's all available to you with the "Channel 8 Videocruiser"... WFAA-TV's new quarter of a million dollar studio on wheels!

- ★ 40-Foot Cruiser With Own Power Plant!
- ★ Two Ampex Videotape Machines!
- ★ Six Marconi 4½" Image Orthicon Cameras!

CALL OR WRITE TODAY FOR COMPLETE DETAILS AND RATES.

hannel 8

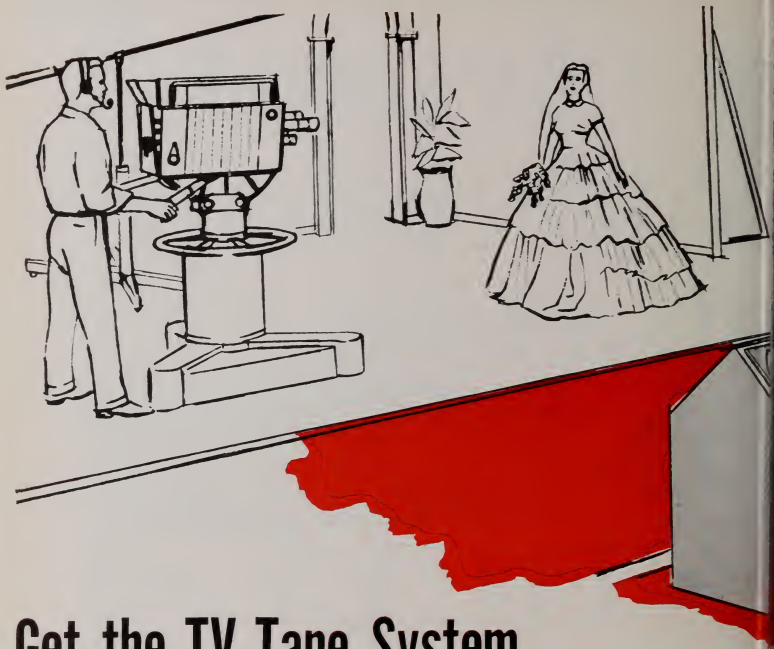



*continuing progress from the station with the "QUALITY TOUCH!"*

3000 HARRY HINES BLVD. DALLAS, TEXAS

*Represented by* Edward Petry & Co., Inc. *The Original Station Representative*

TELEVISION SERVICE OF THE DALLAS MORNING NEWS



# Get the TV Tape System with a "MATCHED" line of

RCA TV Tape Recorder • RCA Video Equipment • RCA TV Film Equipment • RCA Audio Equipment • RCA Switching and Special Effects • RCA Film Recording Equipment (Studio or Mobile—Monochrome or Color)

*WHY NOT LET AN "OLD HAND" ASSEMBLE YOUR TV TAPE PRODUCTION PACKAGE*



# Program Production Equipment

With an RCA TV Tape System you get equipment that is *designed* for incorporation into a complete package. You get everything you need from one reliable source of supply—from cameras to TV tape recorders, including audio, switching, and special effects. You obtain equipment with a background of experience that is without equal in the film and television industries. You get the finest pictures—both color and black-and-white . . . Why risk the chance of failure with unmatched equipment when you can get equipment from RCA that is matched—both electrically and mechanically—to work in a system.

*Free brochure on RCA Customized TV Tape System is available. See your RCA Representative. Or write to RCA, Dept. YB-204, Building 15-1, Camden, N. J.*

**RADIO CORPORATION of AMERICA**

Tmk(s) ®

BROADCAST AND TELEVISION EQUIPMENT • CAMDEN, N. J.

# COMMERCIALS BASICS

# COMPLETE CREDITS FOR AWARD WINNERS OF F

## Special citations for excellence in ten areas of achievement

| CATEGORY | AWARD | TITLE | ADVERTISER | AGENCY | PRODUC |
|---|---|---|---|---|---|
| **Canadian** | Best | The Tea That Dares | J. Lyons & Co. | Henri, Burley, McDonald | Lawrence, |
| | Runner-up | Announcer | Robin Hood Oats | Y&R, Canada | Gifford-Ki |
| | Hon. Mention | Nuggett Shoe Polish | Reckitt & Colman | Y&R, Canada | Lawrence, |
| **Local** | Best (tie) | Newlyweds | Minn. Gas Co. | Knox Reeves | Grantray-J |
| | Best (tie) | Housewife, Clothesline | Minn. Gas Co. | Knox Reeves | Playhouse |
| | Runner-up | Albuquerque Bank | Alb. Nat'l Bank | Ward Hicks | KGGM-T |
| **Overall Tv Campaign** | Spec. Cit. | Instant Mixed Onions | Durkee: Glidden | Meldrum & Fewsmith | Niles, Ch |
| **Product Demo.** | Spec. Cit. | Jam Coffee Braid | Fleischmann's | JWT | E'E, NY |
| **Animation Design** | Spec. Cit. | Stop at 76 | Union Oil. Cal. | EWR&R | Playhouse |
| **Visual Effects** | Spec. Cit. | Sheer Strip, Patch, Spot | J&J: Band Aid | Y&R, NY | Elektra, |
| **Cinemaphotography** | Spec. Cit. | Zest: Start Fresh | P&G | B&B, NY | VPI. NY |
| **Entertainment** | Spec. Cit. | Ernie Kovacs | Dutch Masters | EWR&R, NY | ABC TV, |
| **Musical Track** | Spec. Cit. | Mercury: Ballad | Ford Motor Co. | K&E, NY | Van Praa |
| **Musical Track** | Spec. Cit. | Tang: Clown | General Foods | Y&R, NY | NBC, NY |
| **Music & Jingle** | Spec. Cit. | Inana: Little Girl | Bristol-Myers | DCS&S | Transfilm |
| **Video Tape Production** | Best | Delco: 5 Car Salute | UMS Div., GM | C-E, Det. | NBC, NY |
| | Runner-up | Grand Central | Westclox | BBDO, NY | NTA Tele |
| | Hon. Mention | Valiant: Carillo Beach | Chrysler Corp. | BBDO, Cal. | NBC, Cal |

## Product category competition: winners, runners-up and honorable mentions

| CATEGORY | AWARD | TITLE | ADVERTISER | AGENCY | PRODUC |
|---|---|---|---|---|---|
| **Automobiles** | Best | Family Shopping Tour | Chevrolet | C-E, Detroit | Robt. La |
| | Runner-up | Falcon: Linus | Ford | JWT, NY | Playhous |
| **Auto Access.** | Best | Delco: 5 Car Salute | UMS Div., GM | C-E, NY | NBC |
| | Runner-up | Simoniz: Peter Lorre | Simoniz | Y&R, Chi. | MGM T |
| | Hon. Mention | Prestone: Molecule | Union Carbide | Esty, NY | Pelican, |
| **Apparel** | Best | Don't Forget Your Nylons | Chemstrand | DDB, NY | EUE, N |
| | Runner-up | DuPont Zelan | DuPont | BBDO, NY | EUE, N |
| **Appliances** | Best | Nichols & May | GE | Y&R, NY | NBC, N |
| | Runner-up | Portable Mixer | GE | Y&R, NY | Gray-O'B |
| **Baked Goods** | Best | Jam Coffee Braid | Fleischmann's | JWT, NY | EUE, N |
| | Runner-up | Eggs Eggs Eggs | Nabisco | McC-E, NY | Sarra, N |
| **Beers & Wines** | Best | Martini & Rossi | Renfield | Reach, McC | EUE, N |
| | Runner-up | Announcer Audition | Piel Bros. | Y&R, NY | Pelican, |
| | Hon. Mention | Budweiser Party | Anheuser Busch | D'Arcy, St. L. | MPO, N |
| **Breakfast Cereals** | Best | Sounds of Morning | Rice Krispies | Burnett, Chi. | Lawrence |
| | Runner-up | Board Meeting | Post Sugar Crisp | B&B | Ray Fay |
| **Cigars, Cigarets** | Best | Haydn | Dutch Masters | EWR&R, NY | ABC TV |
| | Runner-up | Beach | Lucky Strike | BBDO, NY | Jack Des |
| | Hon. Mention | Man Smoking | Alpine | DDB, NY | EUE, N |
| **Coffees & Teas** | Best | Percolator | Maxwell House | OB&M, NY | TV Gra |
| | Runner-up | Two Beans: Nescafé | Nestle | Esty, NY | Geesink, |

*Continued on page 00*

# RICAN TV COMMERCIALS FESTIVAL AND FORUM

| PROD. | COPY | ART DIRECTOR | DIRECTOR | DESIGN | CAMERAMAN | MUSIC |
|---|---|---|---|---|---|---|
| y | J. H. Burley | Don Hall | Bob Rose | Hugh Spencer | Fritz Speiss | Mantovani |
| tt | Wm. Bankier | Wm. Stevens | | Paul Kim | | |
| well | Roger Moisan | Raymond Roy | Robt. M. Rose | Hugh Spencer | Fritz Speiss | |
| pherd | Gene Carr | Lawrence LaBelle | Ray Paterson | Grant Simmons | | Ernie Garven |
| | Gene Carr | Lawrence LaBelle | Bill Melendez | Bill Melendez | | |
| | Arlen Asher | | Geo. Skinner | | | |
| erman | Bruce Stauderman | Orvil Hurd | Thos. Rook | Manny Paull | Howard Siemon | Sid Siegel |
| Levin | Joyce Noble | Thos. Naegele | Eisenberg, Stone | Donald Tirrel | | |
| | Rubye Mae Griffith | | Bill Melendez | Chris Jenkyns | | Jack Fascinato |
| | A. Peabody | Scherz, Frankfurt | Jack Goodford | Jack Goodford | Herbert Hughes | Music Makers |
| | Murray Crummins | Bob Lelle | Ed Casper | D. Juskevich | Lenny Hershfield | Roy Eaton |
| tz | | Al Wein | Barry Shear | Al Wein | Norm Silvers | Haydn |
| nce | Harry Stoddart | | Wm. Van Praag | | Walsh, Zucker | Henry Sylvern |
| | Ida Blackman | Wm. Hawkley | Herb Horton | | | Wm. Whitman |
| | Sheldon Sosna | Hal Gerhardt | Mel London | Carl Hugeland | John Ercole | Jack Easton |
| | Thos. Blanchard | | Dick Feldman | Jim Trimble | | Mort Lindsay |
| ckson | Gordon White | A. Normandia | Len Vallenta | Willis Knightton | | |
| son | Stu Hample | | Bob Robb | | | Dale Anderson |

| PROD. | COPY | ART DIRECTOR | DIRECTOR | DESIGN | CAMERAMAN | MUSIC |
|---|---|---|---|---|---|---|
| rlain | Kensinger Jones | | Jerry Schnitzer | Ernst Fegte | Karl Struss | Stanley Wilson |
| nterice | P. de Monterice | Van Stith | Bill Melendez | S. Sturtevant | | Melville Leven |
| | Thos. Blanchard | | Dick Feldman | Jim Trimble | | Mort Lindsay |
| Ward | Gary Comer | Logan Sellers | Jack Reynolds | | | |
| or | Beth McKean | John Hill | Jack Zander | Earl Murphy | Albert Rezek | |
| | Phyllis Robinson | Bob Gage | Mike Elliot | | Mike Elliot | Music Makers |
| on | Albert C. Book | | Marshall Stone | Don tirrell | | |
| | Jane Taylor | C. Gillingwater | Craig Allen | | | |
| son | Phyllis Houston | Dirk Content | John F. O'Reilly | | William Storz | |
| Levin | Joyce Noble | Thos. Naegele | Stone, Eisenberg | Don Tirrell | | |
| kman | Wm. Backer | S. Rollins Guild | Robert Jenness | | Ray Esposito | Chester Gierlach |
| m | Scott Forbes | Geo. Pouridas | Mike Elliot | Manny Gerard | Mike Elliot | Morris Mamorsky |
| th | Ed Caffrey | Marvin Kunze | Chris Ishii | Chris Ishii | Vic Lukens (live) | |
| n | Robt. Johnson | Bill Molyneaux | Charles Dubin | | Al Mozel | |
| ter | | | Jerry Schnitzer | Ernst Fegte | Fred Gately | |
| ek | Sylvia Dowling | Bob Brooks | Ray Favata | Ray Favata | | Roy Eaton |
| tz | | Al Wein | Barry Shear | Al Wein | Clair Higgens | |
| r | Stu Hample | Ernst Fegte | Jack Denove | Ernst Fegte | Sam Leavitt | Josef Zimanich |
| man | Phyllis Robinson | Bob Gage | Mike Elliot | | Mike Elliot | Music Makers |
| | David McCall | Dave Elledge | Chas. Wasserman | | Siday, Caparros | Plandome |
| King | Robert Kroll | Irwin Bag | Geesink, Klaeger | | | Donald S. Devor |

## Product category competition: winners, runners-up and honorable mentions (Cont

| CATEGORY | AWARD | TITLE | ADVERTISER | AGENCY | PRODUCTIO |
|---|---|---|---|---|---|
| Consumer Service | Best (tie) | Newlyweds | Minn. Gas Co. | Knox Reeves | Grantray-Lawr |
| | Best (tie) | Housewife, Clothesline | Minn. Gas Co. | Knox Reeves | Playhouse, LA |
| | Runner-up | Lion in Street | Dreyfus Fund | DDB, NY | MPO, NY |
| | Hon. Mention | Birthday Party | Prudential Ins. | Reach, McC | EUE, NY |
| Cosmetics, Toiletries | Best | Fresh: Upsi-Daisy | Pharmacraft | Daniel & Charles | EUE, NY |
| | Runner-up | Zest: Start Fresh | P&G | B&B | VPI, NY |
| | Hon. Mention | Bald Headed Baby | J&J: Baby Powder | Y&R, NY | On Film, Pa |
| | Hon. Mention | Little Girl | B-M: Ipana | DCS&S, NY | Transfilm-Ca |
| | Hon. Mention | Gem: Camera Shaves | ASR | K&E, NY | MPO, NY |
| Dairy Products | Best | Remember the Alamode | Amer. Dairy | C-M, Minn. | Tv Spots, Ca |
| | Runner-up | Nucoa: Woman | Best Foods | GB&B, SF | Ray Patin, G |
| Program Bill., Openings, Closings | Best | Forgetful... Light Blub | The Ford Show | JWT, NY | Playhouse, |
| | Runner-up | Small World, CBS TV | Olin Mathieson | D'Arcy, NY | Playhouse, |
| Gasolines & Oils | Best | Cutout | Union Oil of Cal. | Y&R, LA | Universal |
| | Runner-up | Kid in Car | Stand. Oil of Cal. | BBDO, SF | Amer. TV Pr |
| Household Cleansers & Detergents | Best | Penetrating Agent | Lestoil, Adell | Jackson Assoc. | Lawrence An |
| | Runner-up | Shoeshine Boy | Texize | Henderson, S.C. | Niles, Chi. |
| | Hon. Mention | Tide: Mud Puddle | P&G | B&B, NY | EUE, NY |
| Home Furnishings, Maintenance | Best | Drano: Wrenches | Drackett | Y&R, NY | Sarra, NY |
| | Runner-up | Windex: John & Mary | Drackett | Y&R, NY | MPO, NY |
| Institutionals | Best | Where Does Money Go? | GE | BBDO, NY | CBS TV Pro |
| | Runner-up | Men of Kaiser | Kaiser Indust. | Y&R, SF | Warner Bros |
| | Hon. Mention | Analog Computer | GE | BBDO, NY | CBS TV Pro |
| Public Service | Best | Puppet | Cerebral Palsy | direct | Newsfilm Un |
| | Runner-up | 1960 census | U. S. Census | Meldrum & Fewsmith, Cleve. | Ray Favata, |
| | Hon. Mention | Cat & Dog | U. S. Navy | direct | Playhouse, C |
| Jewelry, Sports, Toys | Best | Elgin: Baby | Elgin American | JWT, Chi. | Sarra, Chi. |
| | Runner-up | Zoomatic | Bell & Howell | McC-E, Chi. | J. Fairbanks |
| | Hon. Mention | Grand Central | Westclox | BBDO, NY | NTA Telest |
| Meat Products | Best | King Cotton Sausage | Buring Packing | Rosengarten & Sternke, Memp. | Niles, Chi. |
| Paper & Wraps | Best | Quiltier Than Thou | Kaiser Foil | Y&R, SF | Freberg w house |
| | Runner-up | Baby on Phone | P&G: Charmin | C-M, Minn. | MPO, NY |
| Pet Foods | Best | Tiger | Calo Pet Food | FC&B, SF | Cascade, Cal |
| | Runner-up | Ken-L-Ration: Waif | Quaker Oats | JWT | Niles, Chi. |
| Pharmaceuticals | Best | Band Aid: Sounds | J&J | Y&R, NY | On Film, P |
| | Runner-up | Band Aid: Patches | J&J | Y&R, NY | Elektra, NY |
| Prepared Foods, Mixes | Best | Instant Minced Onions | Durkee: Glidden | Meldrum & Fewsmith, Cleve. | Niles, Chi. |
| | Runner-up | Chinese Baby #3 | GF: Jello | Y&R, NY | Ray Patin, |
| Soft Drinks | Best | Old Movie Kitchens | Seven-Up | JWT, Chi. | Ray Patin, |
| | Runner-up | Freddie Cotton Picker | Seven-Up | JWT, Chi. | Walt Disney |
| | Hon. Mention | Box | Coca-Cola, NY | McC-Marshalk | Lawrence A |
| | Hon. Mention | Men's Club | Schweppes | OB&M, NY | MPO, NY |
| Travel, Trans. | Best | Flip Cards | Northwest Orient | C-M, Minn. | Desilu, Cal. |
| | Runner-up | Abernathy | Greyhound | Grey, NY | Klaeger, NY |
| 8-10" ID's | Best | Dog | Lestoil | Jackson Assoc. | Lawrence A |
| | Runner-up | Anti-Violence & Cheap! Cheap! | Wilkins Coffee | M. Belmont Ver Standig, D. C. | Rodel, D. C |

| PROD. | COPY | ART DIRECTOR | DIRECTOR | DESIGN | CAMERAMAN | MUSIC |
|---|---|---|---|---|---|---|
| -pherd | Gene Carr | Lawrence LaBelle | Paterson, Simmons | L. LaBelle | | Ernie Garven |
| -elle | Gene Carr | Lawrence LaBelle | Bill Melendez | Bill Melendez | | |
| | Eli Kramer | Lester Feldman | Phillip Frank | Fred Stadelman | P. Glushanok, H. Koenekamp | Morris Mamorsky |
| | Herm. Raucher | | Mike Elliot | | Mike Elliot | Curtis Beiver |
| -mant | Hill. Goldschmidt | Don Arbusto | Stephen Elliot | Ray Rutin | Michael Nebbia | Scott-Textor |
| | Murray Crummer | Bob Lelle | Ed Casper | D. Juskevich | Lenny Hershfield | Roy Eaton |
| | William Schnur | S. Frankfurt, | Gus Eisenmann | | Lenny Hershfield | |
| | Sheldon Sosna | Hal Gerhardt | Mel London | Carl Hugeland | John Ercole | Jack Easton |
| -ard | Stan. Tannenbaum | Paul Heller | Victor Solow | Bill Molyneaux | Zoli Vidor | Tony Mattola |
| -drews | Ted LeMaire | Park, Gottfredson | Sam Nicholson | Robt. Bemiller | Julian Raymond | Mel Henke |
| -son | | | Jekel, Champin | R. Van Benthem | Mike Sweeten | |
| | Chris Jenkyns | | Wm. Melendez | Gruver, Levitt | | Harry Geller |
| -ny | Allan Hirshfeld | Saul Bass | Bill Melendez | Bass, Melendez Art Goodman | | |
| -rds | | Gian Novi | Jack Daniels | | Walter Strenge | |
| | Allen, McGlochlan | Jeff Lewis | Louis DeWitt | Robt. Kenoshita | Lloyd Knechtel | Bob Bane |
| -ler | | | Cooper, Cannata | Geo. Cannata | | Osie Johnson |
| -ess | | | Fred A. Niles | | | |
| -ler | Joan Lipton | Bob Lelle | Mike Elliot | | Mike Elliot | Faillace Prods. |
| -son | J. Blumenthal | John La Pick | Robt. Jenness | | Ray Esposito | |
| -son | J. Blumenthal | John LaPick | Joe Kohn | Bill Molyneaux | Tony Brooke | |
| -cher | John Leinbach | Furth Ullman | Al DeCaprio | Maurice Gordon | | |
| -ance | Robt. Pritkin | R. Grocheske | | | | John Seely |
| | John Leinbach | | Craig Allen | Willis Knighton | | |
| | | | R. Millbauer | Bil Baird | Lewis Case | Al Corelli |
| -erman | | | Ray Favata | Ray Favata | | |
| | Chris Jenkyns | | Robt. Cannon | Chris Jenkyns | | |
| | | | Valentino Sarra | Charles Prilik | Loren Tuttle | Dick Shores |
| -ey | Carl Halbak | Pierce, Siegel | Robt. Larsen | Donn Greer | M. Nicholson | Eddie Paul |
| | Gordon White | A. Normandia | Len Vallenta | Willis Knighton | | |
| | | Harry Holt | John D. McShane | Bill Crawford | Howard Siemon | Sid Siegel |
| -s | Freberg, Barzman, Jenkyns, Fuchs | Stan Freberg | Bill Melendez | Chris Jenkyns | | George Bruns |
| | | Cleo Hovel | M. Rothenberg | | | |
| -lton | Doris Craig | | Tex Avery | Tex Avery | Gerald Hirschfeld | |
| | | Bill Snowwhite | Elliot Schick | | Howard Siemon | Jack Fascinato |
| | A. S. Peabody | Frankfurt, Scherz | F. Johnson | | Julian Townsend | |
| -nkfurt | Scherz, Frankfurt | Scherz, Frankfurt | Jack Goodford | Jack Goodford | Herbert Hughes | Music Makers |
| -erman | Bruce Stauderman | Orvil Hurd | Thos. Rook | Manny Paull | Howard Siemon | Sid Siegel |
| -rds | Barbara Demaray | Jack Sidebotham | Patin, Champin | R. Van Benthem | Mike Sweeten | |
| | | | Jekel, Champin | R. Van Benthem | Sweeten, Sarra | |
| | | | | | | |
| -nn | D. Blackmar, M. Paddock | George Procak | Peter Cooper | Cliff Roberts | | Harvey, Gierlach |
| -an | Lee Thuna | Paul Petroff | M. Rothenberg | Paul Petroff | Tony Brooke | |
| -ews | Cleo Hovel | Cleo Hovel | | | | Jack Roddy |
| | Robt. Kirschbaum | | Shepard Traube | | David Quaid | Scott-Textor |
| -er | | | Cooper, Cannata | Geo. Cannata | | Osie Johnson |
| -oung | J. Henson, Young | Jane & James Henson | | | Del Ankers | |

# How to convert film minutes to footage (and vice versa)

## TABLE CONVERTS FILM FOOTAGE TO TIME OR VICE VERSA

| FOOTAGE TO TIME in 35mm | | | | FOOTAGE TO TIME in 16mm | | | |
|---|---|---|---|---|---|---|---|
| | Minutes | Seconds | Tenths of seconds | | Minutes | Seconds | Tenths of seconds |
| ½ | 00 | 00 | .33 | ½ | 00 | 00 | .80 |
| 1 | 00 | 00 | .67 | 1 | 00 | 01 | .67 |
| 2 | 00 | 01 | .33 | 2 | 00 | 03 | .33 |
| 3 | 00 | 02 | .00 | 3 | 00 | 05 | .00 |
| 4 | 00 | 02 | .67 | 4 | 00 | 06 | .67 |
| 5 | 00 | 03 | .33 | 5 | 00 | 08 | .33 |
| 6 | 00 | 04 | .00 | 6 | 00 | 10 | .00 |
| 7 | 00 | 04 | .67 | 7 | 00 | 11 | .67 |
| 8 | 00 | .05 | .33 | 8 | 00 | 13 | .33 |
| 9 | 00 | 06 | .00 | 9 | 00 | 15 | .00 |
| 10 | 00 | 06 | .67 | 10 | 00 | 16 | .67 |
| 20 | 00 | 13 | .33 | 20 | 00 | 33 | .33 |
| 30 | 00 | 20 | .00 | 30 | 00 | 50 | .00 |
| 40 | 00 | 26 | .67 | 40 | 01 | 06 | .67 |
| 50 | 00 | 33 | .33 | 50 | 01 | 23 | .33 |
| 60 | 00 | 40 | .00 | 60 | 01 | 40 | .00 |
| 70 | 00 | 46 | .67 | 70 | 01 | 56 | .67 |
| 80 | 00 | 53 | .33 | 80 | 02 | 13 | .33 |
| 90 | 01 | 00 | .00 | 90 | 02 | 30 | .00 |
| 100 | 01 | 06 | .67 | 100 | 02 | 46 | .67 |
| 200 | 02 | 13 | .33 | 200 | 05 | 33 | .33 |
| 500 | 05 | 33 | .33 | 500 | 13 | 53 | .33 |
| 600 | 06 | 40 | .00 | 600 | 16 | 40 | .00 |
| 700 | 07 | 46 | .67 | 700 | 19 | 26 | .67 |
| 800 | 08 | 53 | .33 | 800 | 22 | 13 | .33 |
| 900 | 10 | 00 | .00 | 900 | 25 | 00 | .00 |
| 1000 | 11 | 06 | .67 | 1000 | 27 | 46 | .67 |
| 2000 | 22 | 13 | .33 | 2000 | 55 | 33 | .33 |
| 3000 | 33 | 20 | .00 | | | | |

| TIME TO FOOTAGE in 35mm. . . . . in 16mm | | | | | | | |
|---|---|---|---|---|---|---|---|
| Minutes | Seconds | Tenths of seconds | Feet | Frames | Feet | Frames |
| 00 | 00 | .33 | | 8 | | 8 |
| 00 | 00 | .50 | | 12 | | 12 |
| 00 | 00 | .67 | | 16 | | 16 |
| 00 | 01 | .00 | 1 | 8 | | 24 |
| 00 | 02 | .00 | 3 | 0 | 1 | 8 |
| 00 | 03 | .00 | 4 | 8 | 1 | 32 |
| 00 | 04 | .00 | 6 | 0 | 2 | 16 |
| 00 | 05 | .00 | 7 | 8 | 3 | 0 |
| 00 | 06 | .00 | 9 | 0 | 3 | 24 |
| 00 | 07 | .00 | 10 | 8 | 4 | 8 |
| 00 | 08 | .00 | 12 | 0 | 4 | 32 |
| 00 | 09 | .00 | 13 | 8 | 5 | 16 |
| 00 | 10 | .00 | 15 | 0 | 6 | 0 |
| 00 | 20 | .00 | 30 | 0 | 12 | 0 |
| 00 | 30 | .00 | 45 | 0 | 18 | 0 |
| 00 | 40 | .00 | 60 | 0 | 24 | 0 |
| 00 | 50 | .00 | 75 | 0 | 30 | 0 |
| 01 | 00 | .00 | 90 | 0 | 36 | 0 |
| 02 | 00 | .00 | 180 | 0 | 72 | 0 |
| 03 | 00 | .00 | 270 | 0 | 108 | 0 |
| 04 | 00 | .00 | 360 | 0 | 144 | 0 |
| 05 | 00 | .00 | 450 | 0 | 180 | 0 |
| 06 | 00 | .00 | 540 | 0 | 216 | 0 |
| 07 | 00 | .00 | 630 | 0 | 252 | 0 |
| 08 | 00 | .00 | 720 | 0 | 288 | 0 |
| 09 | 00 | .00 | 810 | 0 | 324 | 0 |
| 10 | 00 | .00 | 900 | 0 | 360 | 0 |
| 20 | 00 | .00 | 1800 | 0 | 720 | 0 |
| 30 | 00 | .00 | 2700 | 0 | 1080 | 0 |

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**Do you know how much 35 mm. footage a 90 second spot needs? The answer is below**

A common problem for men who aren't technical specialists in film editing is to calculate how much 16 or 35 mm. footage will be needed to fill out a given quantity of air time. Equally common is the reverse of this problem, namely, figuring how many minutes and seconds a film of known length will need to play. The basis of all time-footage calculations is this formula: one minute of film measures 36 feet in 16 mm. and 90 feet in 35 mm. But to save you the time of dividing, multiplying and adding, SPONSOR reproduces a chart developed by Peter Keane of Screen Gems, with the footage units, ten, hundreds and thousands, and the timing seconds and minutes already broken down. To solve time-to-footage questions, see chart at right: 90 seconds of 35 mm. is converted to time by reading the next smallest unit of time (1 minute, 90 feet) and then adding the remainder (30 seconds, 45 feet), giving an answer of 135 feet. Film editors themselves regard footage counts as more accurate guides to timing than stopwatches since screening projector speeds often vary enough to cause serious errors in program timings.



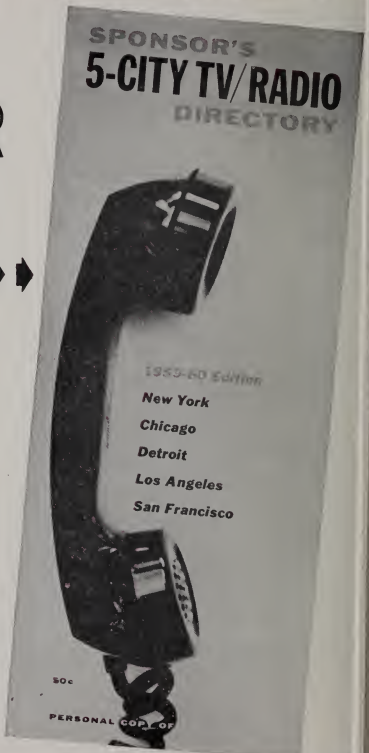

# TIMEBUYERS OF THE U.S.

## Part I: New York & Chicago

THE GREATEST concentration of radio/tv buyers is in New York and Chicago and this first part of 'Timebuyers of the U. S.,' which SPONSOR is beginning in Air Media Basics, covers these two cities. The listing shows agencies, their accounts and the buyers who handle these accounts. Agencies are listed alphabetically and in many cases the buyers are paired with the accounts they handle. For further facts on this section see the introduction to the listing

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TITLE_____

COMPANY_____

ADDRESS_____

CITY_____ ZONE____ STATE_____

# HOW TIMEBUYERS OF THE U. S. WAS COMPILED

*e listing below is the first part—and the most rtant part—of a roster covering most of the and women in U.S. agencies connected with uying of national radio/tv time.*

*e full list includes primarily 19 cities (plus a others) where more than 90% of the total na- l spot business is placed. The listing for the 17 cities will be published in succeeding ly issues of* SPONSOR.

*sis of the listing is the winter-spring 1960 edi- of* Time Buyers Register, *published by James oerst's Executives Radio Research Service of mont, N. Y. The* Register *is published semi-annually and has been in existence for nine years. It sells at $15 a copy. Material from the* Register *herein is used with the publisher's permission.*

SPONSOR *has updated personnel and account names from various sources, including* (1) *answers to a questionnaire sent out to agencies by* SPONSOR, (2) *published information in* SPONSOR's Wrap-Up *section and* (3) *miscellaneous sources.*

*Within each city, agencies are listed alphabetically. The listing includes media department executives, accounts and the buyers who handle the accounts, as well as addresses and telephone numbers of the agencies.*

## Part I: Timebuyers of New York and Chicago

### IEW YORK CITY

**S, A. D.**
*W. 53rd St., New York* 19, *N. Y.*
ie 6-2942
**Adams, Sylvia Greene, Robert**
**ln**
Bros. (phonographs & radios), ntal Electronic (CRT tubes), Dyna- rtable phonographs)

**S & KEYES, INC.**
*st 54th St., New York* 22, *N. Y.*
1-5630
**man Tveter, media supervisor**
ress Div., Railway Express; Ambas- Hotel, Los Angeles, American Felt merican Furniture Co., Benrus Sovereign Div., Coconut Grove, Los . Concord Watch Co., Curtiss-Wright earborn Chemical Co., Dietonic Bev- Los Angeles, Ethiopian Airlines, Electric Co., Fiat Motor Co., Geigy al Corp., Guest Aerovias Mexico, Bakeries, Los Angeles, Imperial Col- nical & Paper, Kensico Tube Co., Co., Nat. Association of Home Build- rris-Thermador Co., Parke, Davis eterinary Div., Rand Engineering, e of Panama, Revere Copper & Rome Mfg. Co. (Revere Ware), Carpet Co., Scandinavian Airlines State Mutual Federal Savings & auffer Chemical Co., Swiss Nation- ist Office, Time, Inc. (House & Architectural Forum), Olga Tritt, ), Varig Airlines, Vikon Tile Corp., mport, Wedgwood, Josiah (china), enn Electric System, White Rock Los Angeles, L. S. Wilson Co. (screens & doors), Wilson Products (hair accessories)

**ALLUM, THE RALPH, COMPANY, INC.**
660 *Madison Ave., New York* 21, *N. Y. Templeton* 8-2915
**Howard Webb**
Clark-Cleveland, Inc. (Fasteeth, new products), Community Science, Inc. (Zearim), Denver Chem. Co. (Creo-Terpin, VM Prep.), J. C. Penney Co., Shulton, Inc. (Ice-O-Derm, Thylox products)

**ANDERSON & CAIRNS, INC.**
130 *E. 59th St., New York* 22, *N. Y. Murray Hill* 8-8800
**Victor Seydel, radio-tv dir., v.p., member board of directors; Nicky Shapiro, timebuyer**
Aborn's Coffee, Alderney Dairy, Assoc. Bulb Growers of Holland, Dow Corning (silicones), Dynel Div. of UCC (synthetic fibers), National Home Furnishings Show, Seeman Bros. (White Rose tea), Julius Wile (Cherry Elsinore), Volvo Automobiles

**ARCADIAN ADVERTISING AGENCY**
230 *W. 41st St., New York* 36, *N. Y. Pennsylvania* 6-1327
**Arthur B. Levine**
Rosedale Nurseries, Inc., Louis Smirnow (peonies), Toro Equipment Co. of White Plains (lawn mowers, snow plows, etc.), Van Bourgondien Bros. (Dutch bulbs)

**ARKWRIGHT ADVERTISING CO., INC.**
65 *E. 55th St., New York* 22, *N. Y. Plaza* 1-5515
Abelson's Jewelry, Inc. (retail), Robert Hall Stores (retail)

**BABCOCK, ROMER, CARBERRY & MURRAY, INC.**
*Empire State Bldg., New York* 1, *N. Y. Chickering* 4-8515
**Leo. P. Murray**
H. C. Bohack Co. (food market chain), Laddie Boy Dog Foods, Inc., M. H. Renken Dairy Co.

**BATES, TED, & COMPANY, INC.**
666 *Fifth Ave., New York* 19, *N. Y. Judson* 6-0600
**John Catanese, Norman Chester, James Curran, Russell Barry, Gordon Dewart, John Dougherty, Mary Ellis, Arthur Goldstein, Eileen Greer, Stuart Hinkle, Robert Kerrigan, Christopher Lynch, Frank Morello, Paul Reardon, John Rothenberger, Conant Sawyer, Jack Sinnott, Chester Slaybaugh, Alix Seastrom, Gregory Sullivan, Charles Theiss, Gerard Van Horson, William Warner**
American Chicle Co. (Beeman's Pepsin, Chiclets, Rolaids, Clorets), **Dougherty & Reardon;** American Sugar Refining Co. (Domino, Franklin and Sunny Cane Sugars), **Van Horson;** Anahist Co. (Anahist, Super Anahist, nasal spray, cough syrup), **Slaybaugh & Ellis;** Brown & Williamson Tobacco Co. (Kool, Viceroy, Tube Rose Snuff), **Sinnott & Warner;** Carter Products (Carter's Little Pills, Nair, Effisan, Arrid Super Spray), **Sullivan;** Chase Manhattan Bank, **Sullivan;** Colgate-Palmolive Co. (Colgate dental cream, Palmolive soap, Palmolive shave creams, Palmolive after shave lotion, Octagon products, Palmolive soft shampoo, Fab), **Lynch, Dewart, Greer, Rothenberger & Barry);** Continental Baking Co. (Wonder bread, Hostess cake), **Goldstein & Seastrom;** Food Manufacturers, Inc. (M & M candy, Uncle Ben's converted rice), **Morello;** International Latex

Corp. (Playtex), **Theiss;** Marx Toys, **Dougherty;** Minute Maid Corp., **Hinkle;** Morton Frozen Foods, **Hinkle;** National Biscuit (Dromedary), **Hinkle;** Schmidt's Beer, **Catanese;** Snow Crop. Div. of Minute Maid, **Hinkle;** Standard Brands, Inc. (Blue Bonnet margarine, Royal prods., Pet Food Div.), **Sawyer;** Whitehall Pharmacal Co., **Curran & Kerrigan**

**BATTEN, BARTON, DURSTINE & OSBORN, INC.**
383 *Madison Ave., New York* 17, *N. Y. Eldorado* 5-5800

**Herb Maneloveg, v.p. charge media; Dick McKeever, charge network broadcasting; Ed Fleri, charge spot broadcasting**

***Radio-tv network buyers:*** **Martin Molema, Carol O'Kune, Walter Reinecke, Jack Rochow, Anne Slattery**

***Radio-tv spot buyers:*** **Bob Ayers, Harold Davis, Trow Elliman, Edwin Koehler, Harriet Mados, Hope Martinez, Elizabeth J. Moore, Mary McMichael, Phil Tocantins, Ted Wallower, Robert Wilson**

(*Note: All buyers are frequently re-assigned to various accounts to meet precise client needs, so any listing of individual buyers for specific accounts would be inaccurate.*)

Air France, American Broadcasting Co., American Hygienic, American-Standard, American Tobacco Co. (Lucky Strike, Hit Parade), Armstrong Cork Co., Bank of America, Barcalo Mfg., Bausch & Lomb, Boston Five Cent Savings Bank, Bristol-Myers (Trig, Trushay), Burgermeister Brewing Corp., Book-of-the-Month Club (RCA Victor Popular Album Club), Bromo Seltzer, California Oil Co., Campbell Soup Co., Cling Peach Advisory Board, Consolidated Edison Co., Continental Can Co., Coty, Cream of Wheat Corp., Curtis Publications (Saturday Evening Post, Holiday, Ladies' Home Journal, American Home), DuPont de Nemours & Co., E. I., Dodge Div. of Chrysler Corp., First National Bank of Boston, First National Bank of N. Y., Foremost Dairies, General Electric Co. (Institutional, Live Better Electrically), General Mills (Betty Crocker), Goodrich Company, The B. F., Peter Hand Brewing, George Hormel Co., International Salt, Lever Brothers Co. (Gayla, Surf, Wisk), Libby, McNeill & Libby, Marine Trust, Minnesota Mining & Mfg., M. J. B. Company, National Cranberry Assoc., New England Coke Co., New York Telephone Co., New York Times, Niagara Mohawk, Northrup King, Northwestern Bell Telephone Co., Pacific Gas & Elec., Pacific Telephone & Telegraph, Penick & Ford, Pfeiffers Foods, Philco Corp., Pittsburgh Plate Glass, Pan American Coffee Bureau, Pepsi-Cola Co., Rexall Drug Co., Republican National Committee, Savings Bank Assn. of Conn., Savings Bank Assn. of Mass., F. & M. Schaefer Brewing Co., Jacob Schmidt Brewing Co., Sea Breeze Laboratories, Sheaffer Pen Co., Southern New England Tel. Co., Spreckels Sugar, Standard Oil of Calif., Sunlight Bakery, Timken Roller Bearing Co., United Fruit, U. S. Steel, Vitamin Corp. of America, Western Air Lines, Wood, J. R.

**BENTON & BOWLES, INC.**
666 *Fifth Ave., New York* 19, *N. Y. Judson* 2-6200

**Lee M. Rich, v.p. charge of media and programing**

**Group #1: Bern Kanner, v.p., assoc. media dir.; Tom Mahon (cereals), R. Clapp (coffees), ass't. media dirs.; D. Gershon, G. Heffernan, N. Jacobs, T. Kohler, Grace Porterfield, J. Schreiber, Dick Walken, timebuyers**

Bliss Coffee, **Walken;** Bran Flakes, **Heffernan;** Chemical Bank, New York Trust Co., **Joe McCarthy;** Gaines Dog Food, **Schreiber;** General Foods (Institutional), **Jacobs;** Grape Nuts and Grape Nuts Flakes, **Heffernan;** Instant Maxwell House Coffee, **Porterfield;** Krinkles, **Hefferman;** Post Tens, **Heffernan;** Post Toasties, **Hefferman;** Raisin Bran, **Heffernan;** Sugar Crisp, **Heffernan;** Treat Pak, **Heffernan;** Yuban Coffee, **Kohler**

**Group #2: Lee Currlin, assoc. media dir.; R. Maffei (case goods), Hank Linden (drugs), ass't. media dirs.; L. Bershon, S. Tarricone, Paul Roth, S. Haven, J. Taylor, J. Courtney, timebuyers**

Canadian P & G, **Taylor;** Charmin, **Tarricone;** Crest, **Bershon;** Ivory Snow, **Courtney;** Liquid Prell, **Courtney;** Prell Concentrate, **Bershon;** Schick, **Haven;** Tide, **Roth;** Whirl, **Haven;** Zest, **Tarricone**

**Group #3: Milton Kiebler, v.p., assoc. media dir.; John Collins, ass't. media dir.; C. Briggs, Alan Hornell, J. Scanlon, A. Yoblon, timebuyers**

Carling's Red Cap Ale, **Briggs;** Continental Oil Co., **Yoblon;** Florida Citrus Comm., **Scanlan;** Norwich Pharmacal, **Hornell**

**Group #4: D. Harris, assoc. media dir.; D. Wedeck, ass't. media dir.; H. Gerber, S. Kreiser, John Nuccio, timebuyers**

American Express, **Gerber;** Ansco, **Gerber;** Assn. of Am. Railroads, **Gerber;** International Business Machines, **Kreiser;** Parliament Cigarettes, **Nuccio;** Western Union, **Gerber**

**Group # 5: Hal Miller, assoc. media dir., media analysis; Merrill Grant, timebuyer**

S. C. Johnson & Son, **Grant**

**BECKER, V. S., ADVERTISING**
551 *Fifth Ave., New York* 17, *N. Y. Murray Hill* 2-0777

**Viola Becker**
Permaglas

**BENNETT, VICTOR A., CO., INC.**
6 *East* 45*th St., New York* 17, *N. Y. Murray Hill* 7-2186

**Edward D. Kahn**
BOAC (air travel), The Burlap Council

**BLAINE-THOMPSON CO., INC.**
234 *W.* 44*th St., New York* 36, *Longacre* 4-0800

**Lee Frankel, radio-tv dir. in cha[rge of] timebuying**

Barbizon School of Modeling, Group [Hospitalization] Insurance, Movado Watch Agency, [Pepperidge] Frosted Foods, Inc., Vintage Wines,

**BRACO ADV. AGENCY**
1441 *Broadway, New York* 18, *Pennsylvania* 6-7838

**A. V. Briskin, D. L. Briskin**

Berlin Assoc. (skis), **A. V. Briskin**; [Fur Fash]ness & Corp. Gift Show, **A. V. B[riskin]**; Marshall Photo Oil Co., **A. V. B[riskin]**; N. Y. Premium Show, **D. L. Brisk[in]**; Schneider (child photo.), **A. V. B[riskin]**; Sumner Boat Co., **D. L. Briskin**

**BUMBERG, JAY GABRIEL, ASSOC[IATES]**
8 *E.* 48*th St., New York* 17, *N. Y.* [PLaza] 9-3858

**Ruth H. Roth, J. G. Bumberg**

**CAMPBELL-EWALD COMPANY**
488 *Madison Ave., New York* 22 [PLaza] *Murray Hill* 8-3400

**John A. Blomstrom, Lorenia M. S[chu]reich**

General Motors Acceptance Corp., [Chevrolet] air, United Aircraft Corp.

**CASMIR ADVERTISING COMPA[NY] INC.**
551 *Fifth Ave., New York* 17, [PLaza] *Murray Hill* 2-2014

**Marvin Casmir**

Allerton New York Corp. (hotels & [restau]rants), D'Amico (beauty consultant)

**COHEN, DOWD & ALESHIRE, I[NC.]**
41 *E.* 42*nd St., New York* 17 [MUrray] *Oxford* 7-0660

**Elizabeth Black, dir. b'cast. media; [Walter] Reed, Bob Turner**

Chattanooga Medicine Co. (Black [Draught], Dyrid), Chemway Corp. (Lady [Esther], Cone Mills, Inc., Cott Beverage Co. [Hires], min, Inc. (Dormin), Grove Labs. [Vicks] owned subsidiary of Bristol-Myers), [Vicks] Cold Tab'lets, Fitch Dandruff [Remover] Shampoo, Fitch Ideal Hair Toni[c], Polish Co., The Norwich Pharm[acal] (Nebs), Lydia E. Pinkham Veg. C[ompound] and Tablets, Pfunder's Tablets), P[epto-Bismol] Inc. (Paradorm)

**COHON, HERBERT W., INC.**
565 *Fifth Ave., New York* 17 [MUrray] *Oxford* 7-9277

**Herbert W. Cohon**

Bell & Co. (Bell-Ans for Acid Indi[gestion], Garrett Laboratories, Inc. (Iod-[Ban] Remover), Necchi-Elna Sewing [Machine] (Necchi & Elna sewing machine div.)

**COMPTON ADVERTISING, INC[.]**
625 *Madison Ave., New York* 2[2] *Plaza* 4-1100

**Frank B. Kemp, media dir.; Bob [Ma]U.S. head buyer; Bob Pape, [Ch]head buyer; Graham Hay, assc[.] buyer; Joe Burbeck, Jack Brook[s]**

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## EQUALS THE NEXT 17 MARKETS COMBINED

| | | |
|---|---|---|
| Detroit<br>San Francisco<br>Boston<br>Pittsburgh<br>Washington, D. C.<br>St. Louis<br>Cleveland | 17,413,000 | $22,881,884.00 |

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***Metro area data from Standard Rate and Data Service.***

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**DONER, W. B., INC.**
400 *Madison Ave., New York, N. Y. Plaza* 3-0900
**Sylvan Taplinger, v.p., tv/radio; Carolyn Hardy**
Andrea Radio Corp. (tv, hi fi and stereo sets), Bilt Rite Carriage Co., Browning Fifth Ave. (men's apparel), S. W. Farber, Inc. (Farberware appls.), Firth Carpet Co., Flexees, Inc. (women's undergarments), Gulton Industries (Life Lite), Lee Communications (Voicecasters), Metropolis Brewery of N. J. (Champale, Regent Beer), Robert Reis Co. (Reis Underwear), Thomas Electronic Organ Co., U. S. Time Corp. (watches),

**DOYLE DANE BERNBACH, INC.**
20 *West 43rd Street, New York* 36, *N. Y. Longacre* 4-1234
**Otis Hutchins, Jeanne Jaffe, Nate Rind**
American Broadcasting Co., **Hutchins;** Barton's, **Hutchins;** Blair Laboratories, **Rind;** Clairol, **Jaffe;** Dorman Company, **Hutchins;** Dreyfus & Co., **Rind;** El Al Israel Airlines, **Hutchins;** Five-Day Deodorant, **Rind;** French Govt. Tourist Bureau, **Hutchins;** Goodman & Sons, Inc., **Rind;** Grolier, **Jaffe;** Hubley (toys), **Rind;** IT & T, **Jaffe;** Levy's Bread, **Huchins;** Philip Morris (Alpine, Benson & Hedges), **Jaffe;** Natl. Fed. of Coffee Growers of Colombia, **Hutchins;** Orbach's, **Jaffe;** Polaroid Corp., **Jaffe;** Puritron, Inc., Salada-Sheriff-Horsey, **Rind;** Schenley (wines), **Jaffe;** Thom McAn (shoes), **Jaffe;** Venus Pen & Pencil, **Hutchins;** Volkswagen, **Hutchins;** West End Brewery (Utica Club), **Rind;** Yar (men's products), **Jaffe**

**DREHER, MONROE F., INC.**
30 *Rockefeller Plaza, New York* 20, *Circle* 6-6675
**Rudolph Klagstad, media dir.; Lee P George Masson**
Avon Prods., Inc., Benjamin Moor Co., J. L. Prescott Co., Wunda Weve pet Co.

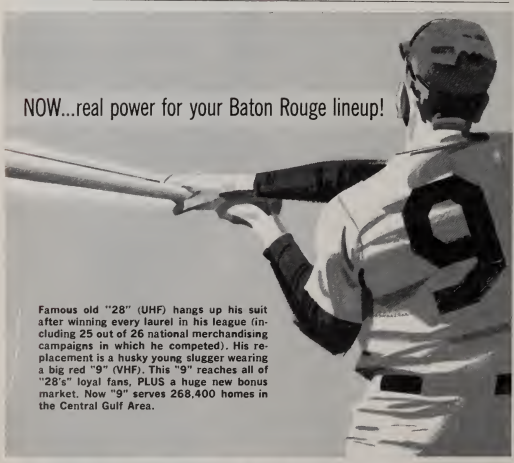
**DU FINE & COMPANY, INC.**
232 *Madison Ave., New York* 16, *Murray Hill* 3-8718
**Irving H. DuFine**

**ELLINGTON & CO., INC.**
535 *Fifth Ave., New York* 17, *Murray Hill* 7-4300
**Dan Kane, media dir.; Mary Dowli**
Celanese Corp. of Am. (fabrics), Cer & Co. (Brioschi), Cities Service Petrol Inc., Good Housekeeping (magazine bigant Sales Corp. (perfumes), Nort Warren (Odorono), Sheraton Corp. (ho

**ERWIN WASEY, RUTHRAUFF & RY INC.**
711 *Third Ave., New York* 17, *Oxford* 7-4500
**Vince DeLuca, William Graham**

**ESTY, WILLIAM, CO., INC.**
100 *E. 42nd St., New York* 17, *Oxford* 7-1600
**Richard C. Grahl**
P. Ballantine & Sons (Ballantine ale), Thomas Leeming (Ben-Gay), tional Carbon (batteries, anti-freeze) quins (hand cream, Silk 'N Satin), Reynolds (Camels, Cavaliers, Prince Winston, Salem), Sun Oil Co. (Sunoc

**FOOTE, CONE & BELDING**
247 *Park Avenue, New York* 17, *Yukon* 6-8000
**Paul E. J. Gerhold, v.p., national di of media & research; Frank J. Gr Jr., v.p., director of media; Edward asst. to dir. of media; Marian Ja media research supervisor**
**Group #1: Arthur S. Pardoll, media director**
Clairol, Inc., **Simmons, Itzkin,** Equitable Life Assurance Society, **mons, Itzkin, asst.;** A. & M. Karagh (Gulistan Carpets), **Pickett, sr. buyer;** Lever Brothers (Air-Wick), **Pi sr. media buyer, Itzkin, asst.;** Brothers (Imperial Margarine), **Pi sr. media buyer, Itzkin, asst.;** Brothers (Pepsodent), **Simmons, I asst.;** S. A. Schonbrunn (Savarin **Pickett, sr. media buyer**
**Group #2: Charles B. Hofmann, media director**
Angostura-Wuppermann (bitters), **asst. buyer;** General Foods (Minute toes, Calumet, D-Zerta, Walter **Bardach, sr. media buyer, Cohen, buyer;** Liebmann Breweries (Rhe Beer), **Cohen, asst. buyer;** TWA. **asst. buyer**


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*goes farther — sells more — in one of the nation's fastest-growing markets*

WAFB TV—first in TV in Baton Rouge—is a 9-inning hustler, draws all-time-record attendance of loyal fans. And what fans! Annual retail sales ($270,882,000) 77% above the Louisiana average and 45% above the U. S. average! Food sales ($53,187,000) 61% above the state, 19% above the national! Furniture/appliance/household sales ($17,851,000) 107% above Louisiana, 80% above the U. S.!

Why not have "9" in your lineup right from the start! **Call Blair TV Associates for a quick rundown.**

**ICES, MORRIS & EVANS, INC.**
*E. 51st St., New York 22, N. Y.*
*za* 1-6360
**ne Holden, media; Al Frances, Ben**
**s**

**RT FRANK-GUENTHER LAW, INC.**
*Cedar St., New York 6, N. Y. Cort-*
7-5060
**t W. Day, v.p., radio-tv; Lawrence**
**r, chief timebuyer**
& Co. (securities), Bellerose Bap-
Church, Buitoni Foods (spaghetti,
), Financial World (magazine),
-Upham (securities), King Merritt
. (mutual funds), The Kiplinger
ngton Editors, Inc. (For Changing
Magazine and The Kiplinger Wash-
Letter), George W. Luft Co. (Tangee
tics), Merrill Lynch, Pierce, Fenner
th (securities), Paine, Webber, Jack-
Curtis (securities), Prentice-Hall
hers. United Business Service (finan-
C. J. Van Houten & Zoon (chocs.),
, Weld & Co. (securities)

**R. KEL, EDGAR, INC.**
*Park Ave., New York 17, N. Y. Mur-*
*Hill* 3-5454
**dg. Frankel**
m Glass Co.

**RIWALD & COLEMAN**
*Madison Ave., New York 17, N. Y.*
*ray Hill* 6-8891
**ert Freiwald**
B. G. Pratt Co. (insecticides), Premier Peat Moss Corp.

**FRIEND-REISS ADVERTISING, INC.**
221 *W. 57th St., New York 19, N. Y. Plaza* 7-8030

**Bill Reese, dir. radio-tv**

Amsko Distributors, Art Crayon Co. (art suppls.), Cameo Curtains, Citadel Press (book publishers), Cornell-Dubilier Elec. Corp. (Capa-Citors, converters, rotors, antenna), Dictation Disc. Co. (shorthand dictation course on records), Dumont Emerson (radio, tv mfr., phonographs, stereo, hi fi), Emerson Quiet-Kool (air conds.), Grossett-Dunlap (book publishers), Hathaway Bakeries, Hawthorne Press (book publishers), Hygrade Prods. (automotive), H. I. P. (health ins.), Kohner Bros. (toys), George A. Krug Baking Co., Kurlash Co. (beauty aids), Lafayette Radio (radios and equipment), Levolor Lorentzen (venetian blinds), Maco Toys, Marboro Books (mail order), Playskool Mfg. (toys), Pyramid Instrument Corp. (Amprobe Voltammeters, Remcon Low Voltage Wiring System), Stanard Motor Prods., Inc. (automotive ignition prods.) Toy Guidance Council, Western Stamping Co. (toys), Yankee Metal Prods. Inc. (automotive accessories)

**FROHLICH & CO., INC.**
34 *E. 51st St., New York 22, N. Y. Plaza* 9-1900

**M. Sternschein**

Johnson & Johnson (nose drops, spray, cough medicine), Helena Rubinstein (deoderants and treatment items)

**FULLER & SMITH & ROSS, INC.**
666 *Fifth Ave., New York 19, N. Y. Judson* 2-9000

**A. E. Durak, senior v.p.; D. Leonard, media dir.; B. Rasmussen, dir. radio tv; J. Low, P. Borkovitz, A. Young, W. Erhardt, W. Laffey, B. Laffey, D. Shanian**

Aluminum Co. of Am., Commercial Solvents Corp., Cushman & Denison Mfg. Co., Hans Holterbosch, Hercules Powder Co., Libbey-Owens-Ford Glass Co., Munson G. Shaw, Paillard, Inc., Plymouth Cordage Co., Raytheon Co., The Ruberoid Co., Sherwin Williams, Sterling Silversmiths of Am., Universal C. I. T., Wear-Ever Aluminum, Inc.

**GARDNER, RALPH D., ADVERTISING**
745 *Fifth Ave., New York 22, N. Y. Plaza* 1-2552

**Constance Williamson**

Alim. Corp., Alitalia Airlines, Babka Bake Shops, Cepelia Gallery, Cheese of All Nations, Cheese-of-the-Month Club, Claridge Food Co. (frozen fd. div.), J. S. Hoffman Co. (foods), Ile de France Cheese, Imported Polish Ham, Katies Sauerkraut, Kord Vodka, J. F. Kraft Holland Ham, Liebig Soups of France, Pilsner Urquell




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595 *Madison Ave., New York* 22, *N. Y. Plaza* 1-3300
**Betty Powell, Ed Richardson, D. Wasko, C. Farrell, B. Kutsche**
Am. Motors Corp. (Rambler Autos), **Powell;** Am. Motors Corp. (Kelvinator Appls.), **Richardson;** Bidette, **Farrell;** B. T. Babbitt, Inc. (household products); Baltimore Rambler Dealers; Doyle Packing Co. (Strongheart Dog Food), **Powell;** B. F. Gladdening & Co., **Farrell;** Greater Atlantic Rambler Dealers Assoc., **Farrell;** Lehn & Fink Products Corp., **Farrell;** Muzak Corp., **Farrell;** Sinclair Refining Co. (oil, oil prods.), **Kutsche;** Washington, D. C. Rambler Dealers' Assoc.

**GRAHAM, THE IRVIN, AGENCY, INC.**
19 *W. 44th St., New York* 36, *N. Y. Murray Hill* 7-4508
**Irvin Graham, radio-tv dir.**
Paramount Photo Service

**GRANT ADVERTISING, INC.**
711 *Third Ave., New York* 17, *N. Y. Oxford* 7-5800
**Thomas J. Ellis, media dir.**

**GRAVENSON, TED, INC.**
420 *Madison Ave., New York* 17, *N. Y. Plaza* 2-0460
**Ted Gravenson**

**GREY ADVERTISING AGENCY, INC.**
430 *Park Ave., New York* 22, *N. Y. Plaza* 1-3500
**Dr. E. L. Deckinger, dir. of media strategy; Gene Accas, ass't. media dir.; Ken Kearns, chief broadcast buyer; Aileen Barry, Philip Branch, Joan Stark, Helen Wilbur, group supervisors**
(Note: timebuyer listed first, assistant buyers second.)
American Wool Council, **Cummings;** Anson Inc., **Keegan;** Anson of Canada Ltd., **Keegan;** Associated Prods. (new), **Nasse;** Benrus Watch Co., **Firestone, Scotto;** Block Drug Co. (Polident, Poli-Grip, Dentu-Creme, Co-Re-Ga), **Reed, Hauptman;** B. Blumenthal & Co., Inc., **Zozula;** Canadian Converters Co., Ltd., **Keegan;** Canadian Industries, Ltd., **Keegan;** Catalina Knitting Mills, **Cummings;** Chock Full O'Nuts Coffee, **Werman, Edelstein, Tom;** Chunky Chocolate Corp., **Benjamin, Levy;** Commonwealth Shoe and Leather, **Reisenbach;** Dan River Mills, Inc., **Zozula;** Dominion Textile Co., **Keegan;** Esquire, Inc. (Coronet, Esquire, Gentlemen's Quarterly), **Keegan;** General Electric, (photo lamps), **Giebel, Pehrson;** Jean R. Graef, Inc.; Greyhound Corp., **Giebel, Pehrson;** Hassenfeld Bros., **Rettig;** Hat Corp. of Amer., **Reisenbach;** Hoffman Beverage Corp., **Werman, Edelstein, Tom;** Hudson Pulp & Paper, **Nasse, Levy;** Ideal Toy Corp., **Rettig;** Industrial Rayon Corp., **Reisen-**

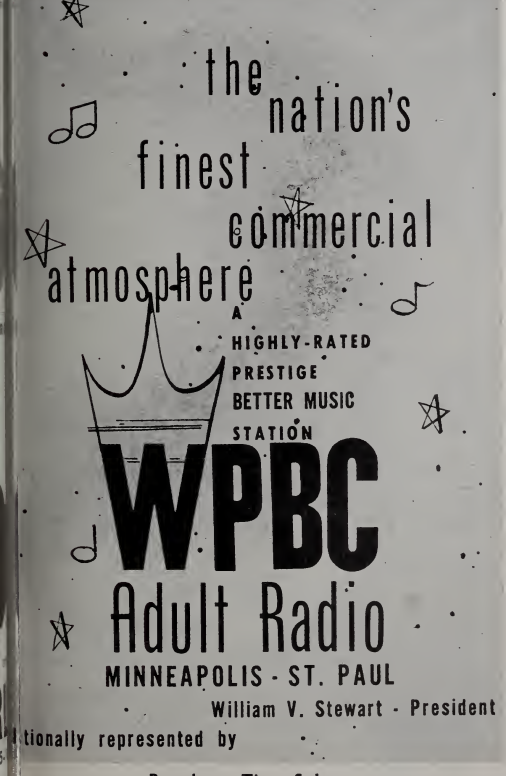



of *Whirl-Wind* sales acti

**WWRL**

**NEW YORK DE 5-1**
*10:00AM-5:30PM
**5:30PM-10:00AM

**ach;** Kayser-Roth Co., **Cummings;** Klein-rt Rubber Co., **Cummings;** Lamport Co., ic., **Zozula;** H. D. Lee Co., **Reisenbach;** ily-Tulip Corp., **Reisenbach;** Lionel Corp., **/erman, Tom, Edelstein;** R. H. Macy & o., **Rettig;** Magee Carpet Co., **Cummings;** IcCall's Mag.; Mennen Co. (baby prods., ifta, Date Line, Prop. Quinsana), **Ochs, leilman, Davis;** National Broadcasting o., **Firestone, Scotto;** Necchi-Elna Sew-g Machines, **Cummings;** Norex Labora-ries (Amitone), **Reed, Hauptman;** Palm each Co., **Reed, Scotto;** Philips-Van ceusen Corp., **Firestone, Scotto;** Prince ardner Co., **Cummings;** Procter & Gam-le (Lilt, Shasta, Party Curl, Pin-It, Wondra, Ivory Shampoo), **Houghey, Meil-man;** Procter & Gamble (Ivory Flakes, Big Top Peanut Butter), **Ochs, Davis;** RCA Victor; Revlon, Inc. (Love Pat, Moon Drops, Ultima Cream & Make-up, Sun Bath, Top Brass, Hi & Dri), **Nasse, Levy;** Shwayder Bros. (Samsonite Luggage), **Kee-gan;** Shwayder Bros. (furniture, inst.); Spiegel, **Zozula;** Spieshofer & Braun, **Cummings;** Tintex, **Reed;** Topps Chewing Gum, **Reisenbach;** Triumph of Europe, **Cummings;** Bernard Ulmann, **Cummings;** Union Underwear Co., **Keegan;** Wallace Silversmiths, Inc.; Ward Baking Co. (cakes, bread), **Benjamin, Levy;** Westing-house Electric Corp. (tv sets, radios, phonographs, stereo), **Firestone, Haupt-man;** Youngstown Kitchens, **Reisenbach**



**GOTHAM-VLADIMIR ADVERTISING, INC.**

342 *Madison Ave., New York* 17, *N. Y. Oxford* 7-4300

**Sally Allen, supervisor radio-tv; Richard Ricglane, timebuyer**

**GROODY ADVERTISING CO.**

14 *E. 34th St., New York* 16, *N. Y. Murray Hill* 6-7388

**Louise de la Parra, media dir.**

H. Hentz & Co. (investment), McHutchison & Co. (garden suppls.), Westinghouse (recruitment)

**GUILD, BASCOM & BONFIGLI, INC.**

515 *Madison Ave., New York, N. Y. Plaza* 1-3979

**Reggie Schuebel, Frank Gianatassio**

Democratic National Committee, **Schuebel;** Corn Products Co. (Best Foods Div.) (Skippy Peanut Butter), **Gianatassio**

**GUMBINNER, LAWRENCE C., ADVERTISING AGY.**

655 *Madison Ave., New York* 21, *N. Y. Templeton* 8-1717

**Paul G. Gumbinner, radio-tv dir.; Janet Murphy, Albert Sessions, Gail Sessions, Anita Wasserman, Dorothy Barnett**

***Assistant timebuyers:*** **Tessa Allen, Harry Bargamian, George Blinn, S. Gassman, Josephine Tatum, Beverly Swamiak**

Am. Tobacco Co. (Tareyton Cigarettes, Roi-Tan Cigars), **Murphy;** Bercut-Richards Packing Co. (Sacramento Tomato Juice), **G. Sessions;** Block Drug Co. (Minipoo, Omega Oil, Rem, Poslam, Ammi-Dent, Stera-Kleen), **A. Sessions;** Bourjois, Inc. (Evening in Paris cosmetics, Monico Fragrance), **Wasserman;** Browne Vintners (Cherry Kijafa wine), **G. Sessions;** Chap Stick Co. (Chap Stick Lip Balm, Chap-Ans Hand Cream), **Wasserman;** Monarch Wine Co. (Manischewitz), **G. Sessions;** Q-Tips, Inc. (cotton swabs), **Wasserman;** Sutton Cosmetics (Sutton deodorant), **Wasserman**

**HARRISON, LESTER, INC.**

210 *E. 50th St., New York* 22, *N. Y. Plaza* 1-2820

**Jefferson D. Herrman**

Corgi, Ltd. (toys), Mauvel, Ltd. (Knize Ten Toiletries), Seamprufe, Inc. (lingerie), Selchow & Righter (Scrabble, Parcheesi, Peanuts, Meet the Presidents—games), Yonkers Raceway (harness racing)

**HAZARD ADVERTISING, INC.**

444 *Madison Ave., New York* 22, *N. Y. Plaza* 9-3100

**George S. Niles**

Bethlehem Steel Co. (corporate & all prods.), CIBA Pharmaceutical Prods. (farm supplements)

**HICKERSON, J. M., ADV., INC.**

551 *Fifth Ave., New York* 17, *N. Y. Oxford* 7-6330

**William A. Miller**

**HICKS & GREIST, INC.**
555 *Fifth Ave., New York* 17, *N. Y. Murray Hill* 7-5600
**Theodore J. Grunewald, senior v.p., dir. of radio-tv; Vincent J. Daraio, chief timebuyer; Constance Barber, Mort Reiner, Dave Ryan, Len Soglio**
Dixie Cup Co. (paper cups, plates), **Soglio;** Fedders Corp., **Soglio;** Johnson, Walter H., Candy Co., **Reiner;** Lewyt Corp. (vacuum cleaner), **Soglio;** Lollipop Kids, Inc., **Reiner;** Pez-Haas, Inc., **Reiner;** Sandura Co. (Sandran floor, wall and counter covering), **Soglio;** Stahl-Meyer Co. (Ferris & Stahl-Meyer fresh and canned meats, Cheez-Dogs), **Reiner;** Sessions Clock Co., **Soglio;** LaRosa Products, **Soglio;** Taylor-Reed Corp. (Q-T Frosting, E-Z Pop Popcorn, Cocoa Marsh), **Reiner**

**HOYT, CHARLES W., CO., INC.**
380 *Madison Ave., New York* 17, *N. Y. Murray Hill* 2-2000
**Douglas H. Humm**
American Thermos Prods. Co., Beech-Nut Life Savers (Coffee), Blueberry Coop. Assoc., Brazil Nut Adv. Fund, Brock-Hall Dairy Co., Church & Dwight (Arm & Hammer and Cow Brand Baking Soda), Drinks, Inc. (Nufizz), Exec. Mfg. Co. (Exec Paste Pen), A. S. Harrison (Preen Wax), Knox Gelatine Co., Chas. B., Lufthansa German Airlines, Mail Pouch Tobacco Co. (Kentucky Club and Mail Pouch), Merck & Co., Merck, Sharp & Dohme, Mich. Blueberry Growers Assn., Monticello Drug (666 Cold Prep.), N. Y. & New England Apple Inst., Sarl Service Corp. (South African Rock Lobsters), Seamless Rubber Co., Stanley Home Prods., Inc., Switzerland Cheese Assn., W. A. Taylor & Co., Thayer Labs., Western New York Apple Growers Assn., Wheatena Corp., Woolite, Inc., J. A. Wright & Co. (Silver Polish)

**HUMBERT & JONES, INC.**
114 *E. 32nd St., New York* 16, *N. Y. Murray Hill* 5-6812
**Helen Deutsch**
Cristy Chemical Corp., Wix Corp.

**IVERSEN-FORD ASSOCIATES**
175 *Fifth Ave., New York* 10, *N. Y. Gramercy* 7-3006
**I. A. Iversen, C. B. Ford**
Challengers for Christ Fellowship, Bible Truth Hour, Faith in Action, Maranatha Temple, Message to Israel

**JOHNSTONE, INC.**
9 *Rockefeller Plaza, New York* 20, *N. Y. Plaza* 7-8060
**Judy Fields, media dir.**

**JOSEPH, THE HERBERT, CO., INC.**
1123 *Broadway, New York* 10, *N. Y. Watkins* 9-5522
**H. Joseph**
Vespa Distrib. Corp. (cars, scooters)

**KASTOR, HILTON, CHESLEY, CLIFFORD & ATHERTON, INC.**
575 *Lexington Ave., New York* 22, *N. Plaza* 1-1400
**Beryl Seidenberg, chief timebuyer; R Gordon, Dorothy Glasser**
Am. Molasses Co. (Grandma's Molasses M. J. Breitenbach Co. (Pepto-Mangan Brownell & Field (Autocrat Tea & Coffee Bymart-Tintair, Inc., Carter Prods. (Colo aid), Denver Chem. Mfg. (Antiphlogistir Poultice, Dencorub, Dr. Hand's prods. Drug Research Corp. (Sustamin, Regime Insta-Pep, Man-Tan), Duff's Baking M Corp., Ex-Lax Co. (Jests), Hickok Mf (belts, buckles, jewelry), Household Prod Inc. (Sulfur-8, Gloss-8), Humphreys Mo cine Co. (Humphreys Homeopathic Mec cines), Kilmer & Co. (Staze, Swamp Root Klutch Co. (Dental Adhesive), Lander C (Lander Deodorants, skin creams, Dix Peach hair dressing), Minute Maid, Sn Crop Div. (Citrus), Potter Drug & Che Co. (Cuticura), F. Ad. Richter & Co. Pa Expeller, 3-XB), Seabrook Farms, Sno Crop Div.; (fruits & veg.), Smith Br (all prods.), Stop & Save Trading Sta Corp. (Triple-S Blue Stamps), Sweet-Orr


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., Thayer Labs., Div. of Revlon, Inc. pectran-B cold tablets), White Frost emicals, Inc. (White Frost, Fur Frost, g Frost), Ar. Winarick (Jeris, Q.E.D., ra-Gloss)

**.TZ, THE JOSEPH, COMPANY**
55 *Fifth Ave., New York* 17, *N. Y. Murray Hill* 7-0250
**arles A. Brocker, dir. of media**
erican Oil Co., **Rowell;** The White ield Corp.,

**.UFMAN ADVERTISING, JACK, INC.**
69 *Lexington Ave., New York* 17, *N. Y. Murray Hill* 6-1028
**rbert N. Sapirman**
smos Industries (hi fi equipment), Gray g., High Fidelity Div., Hudson Radio & Corp. (hi fi equip.), International gan Corp. (elec. chord organs for home ), Lectronics of City Line Center (hi fi)

**NYON & ECKHARDT, INC.**
47 *Park Ave., New York* 17, *N. Y. Yukon* 6-9000
**seph P. Braun, media dir.**
***sociate media dirs.*: Philip C. Kenney, ndan J. Baldwin, James R. English**
***dia supervisors:* Desmond O'Neill, n F. Shima, Harold H. Sieber, Louis nnedy**
***nebuyers:* Mary Dwyer, Lucy Kerwin, ward Kobza, George Simko, Jack Cap- , Frank Hajek**
***t timebuyers:* Ralph Bodle, Robert rton, Joan Timko**
erican Safety Razor, **Caplan;** Anaconda pper Mining, **Kerwin;** Canadian Pacific ilway, **Kerwin;** Capital Airlines, **Kerwin;** rd Motor Co., **Kobza & Morton;** Glass ntainer Mfrs., **Kerwin;** Lever Brothers mpany (Handy Andy, Dinner-Redy, y, Praise), **Dwyer, Simko, Hajek, dle & Timko;** Lincoln-Mercury, **Kenedy & Morton;** Thomas J. Mahon, Inc. henyl-Drane), **Dwyer;** Mead-Johnson, **rwin;** McKesson & Robbins, **Kerwin;** tional Biscuit Co., **Kerwin;** Quaker State Refining Co., **Kerwin;** Harold F. chie, **Caplan;** Shell Oil Co. (Institunal), **Caplan;** U. S. Plywood, **Caplan**

**TCHUM, MACLEOD & GROVE, INC.**
55 *E. 44th St., New York* 17, *N. Y. Murray Hill* 7-5640
**l J. Davis, Richard Courtney**
FA, Inc., County Fair Bakery (Wash., C.), Old Dutch Coffee, Westinghouse asting Co.

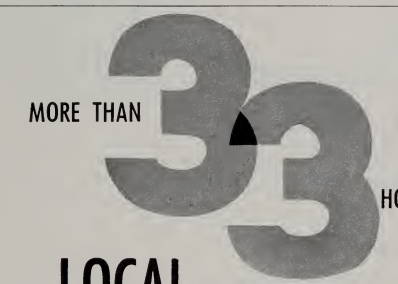
**DNER AGENCY, INC.**
75 *Madison Ave., New York* 22, *N. Y. Murray Hill* 8-6700
**n Marsich, assoc. media dir. (tv) Mal rray**
old Bakers (bread, rolls, cookies), **Murr**; Color Forms (toys), **Murray;** General lephone (all prods.), **Murray** (spot), **rsich** (net); Goodyear (all prods. ex. tires), **Marsich & Murray;** G. M. her Body Div. (cars), **Murray;** Renault s, **Murray** (spot), **Marsich** (Net.); Sylvania (all prods.), **Murray** (spot). **Marsich** (net)

**LANE, PHILIP J., ADVERTISING**
16 *E. 50th St., New York* 22, *N. Y. Plaza* 3-9327
**Philip J. Lane**

**LA ROCHE, C. J., & CO., INC.**
575 *Lexington Ave., New York, N. Y. Plaza* 5-7711
**Humboldt J. Greig, v.p., dir. of timebuying; C. Eaton, Jr., asst. media dir. Lionel Schaen, Jaynee Present, timebuyers**
Bekins Van & Storage Co., Walt Disney Productions (Disneyland), Fawcett Publications, Merck Chemical (animal health prods.), North American Philips (Norelco shavers), Paper Plate Asoc., U. S. Tobacco (Bruton Snuff, King Sano, Copenhagen Snuff), Van Raalte Co. (hosiery), Warner Bros. Co.

**LEBER & KATZ, INC.**
625 *Madison Ave., New York* 22, *N. Y. Plaza* 1-4477
**Murray A. Valenstein**
Swanee Paper Corp. (facial tissues, bathroom tissues, etc.)

**LEFTON, AL PAUL, COMPANY, INC.**
71 *Vanderbilt Ave., New York* 17, *N. Y. Murray Hill* 9-7470
**Helen Hartwig, media dir.; Ken Allen, Stan Hamer**
Beneficial Management Corp. (loans), **Allen;** B.V.D. (clothing); Danish Blue Cheese; Devonsheer (Melba toast); Greater New York Assn. (racing); Hotel Commodore; Loft's Candy; B. Manischewitz (Borscht); Martinson's Coffee; Nylonge


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liance Mfg. Co. (clothes); Thompson Me
cal Co. (Slim Mint, chewing gum, vit
mins), **Hamer**

**LENNEN & NEWELL, INC.**
380 *Madison Ave., New York* 17, *N.*
*Murray Hill* 2-5400
**Herbert Zeltner, v.p., dir. of media; Jo
Van Emmerik, assoc. media dir.; Fran
Howlett, ass't. media dir. in charge
b'cast. buying**
***Media Contact Men:* Emil Bertolino, A
bott Davis, Arthur Hemstead, Jose
Kelley, Martin Narva**
***Timebuyers:* Thomas McCabe, all a
counts, Peter Holland, all accounts (ne
work), Marion Jones, Robert Kelly, Ma
ny Klein, Robert Kutsche, Sally Reynol
Sewall Sawyer**
Armstrong Rubber Co., **Jones;** Best Foo
**Kutsche;** Brooklyn Paramount, **Kutsch**
Cadie Chemical, **Kutsche;** Chicopee Mil
**Kutsche;** Circle Line, **Kutsche;** Colgate-P
molive Co., **Sawyer;** Consolidated Ci
Corp., **Kutsche;** Corn Products, **Kutsch**
P. Lorrillard Company, Inc., **Kelly, Klein
Reynolds;** McCormick Tea, **Jones;** Pa
mount Pictures, **Jones;** Reynold Meta
**Jones;** Stokely-Van Camp, **Jones**

**LEON, S. R., COMPANY, INC.**
119 *W. 57th St., New York* 19, *N.*
*Circle* 6-9600
**Mary A. Burak**
Burlington Ribbon Mills (instant bow
Channel Master Corp. (tv antenna), Mas
Tile Div. of the Ruberoid Co. (Mat
floor tile)

**LIPMAN, HERBERT, ADVERTISING
CORP.**
155 *W. 46th St., New York* 36, *N.*
*Circle* 5-0200

**MAC MANUS, JOHN & ADAMS, IN**
444 *Madison Ave., New York* 22, *N.*
*Plaza* 9-5600
**Henry G. Fownes, Jr., v.p. (networ
Roger C. Bumstead, media dir; Woll
Lepkin, research dir.; Paule Shop
Jack Cummings, media buyers; Christ
Perkins, media assistant**
Garrett & Co. (Virginia Dare & Gar
wines), Good Humor Corp. (ice crea
ices), Riggio Tobacco Corp. (Regent
arettes), S. A. Schonbrunn (Medaglia
oro coffee), S. B. Thomas (baked p
ucts), U. S. News & World Report (m
zine), Van Munching & Co. (Heinek
beer), U. S. Air Force (recruiting), W
Rock Corp. (sparkling beverages)

**MANOFF, RICHARD K., INC.**
575 *Lexington Ave., New York* 22, *N*
*Plaza* 1-1730
**Stanley Newman, media dir.; Shi
Weiner, media buyer**
Columbia River Packers Assoc. (Bum
Bee tuna, salmon, crab meat), Old Lon
Foods (Melba toast, Cheesewich, Ch
Doodles, Dipsy Doodles), Oakite Pr
(all purpose cleaner), W. F. Schraff

(candies), Welch Grape Juice Co. ...e juice, grape spreads, Welchade, ... juice)

**M ANN-MARSCHALK CO.**
... *Park Ave., New York* 22, *N. Y.*
...*ford* 7-4250
**... ne J. Cogan, media dir., v.p.; John ...eskil, assoc. media dir.; Tom Fitz-...d, Catherine Noble, Vincent J. ..., Otis Hutchins**
... alt Inst., Otto-Bernz, Coca-Cola Bot-... Co. of N. J., Exercycle, Flintkote Co., ... Corp., Genesee Brewing Co., Inc. ...r), Hartford Fire Ins. Co., Interna-... l Nickel Co., Inc., Magnavox Co., ...cians Local 802, National Lead Co., ...ion Listener Corp., Sabena Belgian ...nes, Sargent & Co., Superior Electric ... Upjohn, Western Maryland, Worcester ...l

**M SHALL, HAROLD, ADVERTISING ... PANY, INC.**
... *Madison Ave., New York* 16, *N. Y.* ...*rray Hill* 6-5652
**... ld Marshall**

**M STELLER, RICKARD, GEBHARDT & ...), INC.**
... *Second Ave., New York* 17, *N. Y.* ...*kon* 6-6161
**... in Gram, media dir.; Helen Seele, ...**

**M THES, J. M., INC.**
... *Madison Ave., New York* 16, *N. Y.* ...*xington* 2-7450
**... S. Cathcart, timebuyer; Patria A. H...nett, Olga W. Hoffman, Mary A. M...onough, ass'ts**
...da Dry Ginger Ale, Ludens, Inc. (Lu-... cough drops, Fifth Ave. candy bars), ... Pure Food Co. (Herb-Ox and West-...er chicken prods.), Union Carbide ..., Wilkenson Sword Sales Corp.

**M KON, INC., ADVERTISING**
... *East 53d Street, New York* 22, *N. Y.* ...*laza* 9-7676
**T...mas P. Maguire, bus. mgr.; Al Duz, G...rge Huelser, Ray Stone, Charles D...onnell**
... rice Foods (LaChoy sauce), **Duz;** Gen-... Electric (radio receiver & tv tube ...s.), **Maguire;** Gillette Safety Razor ... (razors, blades, shaving creams), **S...e, Huelser;** H. J. Heinz Co. (57 Va-...ties), **Maguire;** D. W. G. Cigar Corp., ... Charles E. Hires Co. (soft drinks), **O...nnell;** Pfeiffer Brewing Co., **Duz;** ...burgh Plate Glass (paints), **Maguire**

**M CANN-ERICKSON, INC.**
...5 *Lexington Ave., New York, N. Y.* ...*kford* 7-6000
***A...ia account supervisors:* Tom Corey, T... Kelly, John Morena, Murray Roffis**
***B...dcast supervisors:* Bill Frame, Sey-...r Goldis, Bill Pellenz, Jay Schoen-...n, Herbert Shutts**
... Curran, Enid Cohn, Judy Bender, ...inia Conway, Joseph Granda, Demi-... Imbornone, Ethel Melcher, Jane

**Podester, Philip Stumbo, Larry Bershon, Herbert Schader**
Bulova Watch Co., **Frame & Stumbo;** Canadian National Railway, **Bershon;** Colgate-Palmolive Co. (Ajax), **Roffis & Imbornone;** Corn Prods. Sales Co. (Nu Soft), **Schoenfeld & Bender;** Cowles Magazines (Look), **Stumbo;** The Coca-Cola Co., **Corey & Schader;** Enjay Co., **Granda & Shutts;** Esso Standard Oil Co., **Goldis & Granda & Shutts;** Esso Standard Oil Co. (Flit), **Schoenfeld & Bender;** Gilbert & Barker Co., **Granda & Shutts;** Dorothy Gray (cosmetics), **Schoenfeld & Bender;** John Hancock Mutual Life Ins. Co., **Stumbo;** Lehn & Fink Prods. (Lysol, Etiquet, Hinds), **Schoenfeld & Bender;** Liggett & Myers (Chesterfield, Oasis, Duke), **Morena, Conway & Curran;** National Biscuit Co. (crackers, sweet goods and bread), **Kelly & Melcher & Bershon;** National Biscuit Co. (bread), **Frame & Stumbo;** Nestle Co. (Ever-Ready cocoa, Quik, Nestle inst. coffee, Nestea, Zip), **Cohn & Podester;** Penola, Inc., **Granda & Shutts;** Savings & Loan Foundation, Inc., **Schoenfeld & Bender;** Standard Oil Co. of N. J., **Goldis & Granda;** Trans-Canada Airlines, **Bershon;** Tyrex, Inc., **Schoenfeld & Bender;** Westinghouse Elec. (major appls., refrigeration specialties & portables), **Frame & Stumbo;** Westinghouse Elec. (lamp div.), **Curran**

**MENDELSOHN, DAVID J., ADV. AGY., INC.**
*Empire State Bldg., New York* 1, *N. Y. Longacre* 3-2465

**MILLER, THE HAROLD, COMPANY**
341 *Madison Ave., New York* 17, *N. Y. Lexington* 2-7171
**Raphael Malagold**
Gimbels Home Food Plan, Jacwin & Costa (finance), Puritan Beef Co., Sire Plan (real estate), United Carpet (floor coverings)

**MOGUL, WILLIAMS & SAYLOR, INC.**
625 *Madison Ave., New York, N. Y. Templeton* 8-7100
**Leslie L. Dunier, v.p. radio/tv; Lynn Diamond, Joyce Peters**
Barney's Clothes, **Peters;** Barricini Candy Corp., **Peters;** Berolio Oil, **Peters;** Canadian Fur, **Peters;** Costa Ice Cream, **Peters;** Gem Oil Co., **Peters;** Gold Medal Candy Corp. (Bonomo Turkish Taffy, peanut brittle, etc.; Cocilana Cough Nips), **Peters,** Howard Clothes, **Diamond;** Knomark Mfg. (Esquire boot polishes), Lite Diet Bread, **Diamond;** M. Lowenstein & Sons, Inc., National Dairies (Breakstone cottage cheese & Temp-tee), **Peters;** National Shoes, **Peters;** Park & Tilford (Tintex div.), **Peters;** Pierce's Proprietaries, Inc. (Golden Medical Discovery), **Peters;** Rayco Mfg. Co. (auto seat covers & mufflers), **Diamond;** Regal Shoes, **Peters;** Regina Corp. (Electrik-Broom, floor polishers), Ronzoni Macaroni Co., **Peters;** Speedwriting Schools, **Diamond**





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WPAL
1000 W - 730 KC
CHARLESTON, S. C.

WYNN
250 W - 540 KC
FLORENCE, S. C.

**MOHR & EICOFF, INC.**
400 *Madison Ave., New York* 17, *N. Y. Plaza* 9-7070
(*Branch Office*: 112 *E. Walton St., Chicago* 11, *Ill. Superior* 7-9700)
***New York timebuyers:*** **Hal Kirk, Mel Mohr, Dan Rubin, S. Sanders**
***Chicago timebuyers:*** **Alvin Eicoff, Patricia Grey, Roy MacLean**
Ambassador Record Co. (21 Top Hits), **Rubin, Eicoff, Mohr;** Breath O Pine (deodorant room cleanser), **Kirk;** Chemical Insecticide Corp., **Rubin;** The Grant Co. (Chop-O-Matic, Salad Maker, Robot Gardener, Trimobile, Dexter sewing machine, Glass Knife, Z-Matic), **Grey, MacLean & Sanders;** Lehigh Acres (Fla. retirement r/e), **Grey, MacLean, Eicoff & Mohr;** Eugene Stevens, Inc. (Rigby models), **Eicoff, Grey & Sanders;** Transogram Toys, **Rubin;** Winston Sales Co. (transistor radio, fishing kit, tube tester), **Grey, Eicoff, MacLean & Sanders**

**MORSE INTERNATIONAL, INC.**
122 *E. 42nd St., New York* 17, *N. Y. Oxford* 7-2100
**Orrin E. Christy, Jr., media dir.; Raymond A. McArdle, ass't; Mary E. Clark, timebuyer; Barbara Fisher, ass't**
The Lavoris Co. (Lavoris), Vick Chem. Co. (Vick prods.)

**MURRAY, JOHN F., ADV. AGY.**
22 *E. 40th St., New York* 16, *N. Y. Lexington* 2-8000
**Miss A. Carle**
Boyle-Midway (plastic wood, 3-in-One oil), Whitehall Labs. (Heet, Hills, Dristan, Outgro, Freezone, Prep. H., Primatene, Anacin)

**NORMAN, CRAIG & KUMMEL, INC.**
488 *Madison Ave., New York* 22, *N. Y. Plaza* 1-0900
**Sheldon Boden, chief timebuyer; Betty Harper, Claire May, Alan Silverman**
Chanel, Inc., Chesebrough-Pond's, Inc. (Vaseline hair tonic, lipsticks, liquid makeup, lip ice), Colgate-Palmolive Co. (Veto deod., Vel powder, Cashmere Bouquet soap), Dow Chemical Co. (Zefran, new prods.), Hertz System (Hertz Rent A Car), Maiden Form Brassiere Co., Norman, Craig & Kummel, S. A., Ronson Corp. (Ronson lighters & acces.), Jacob Ruppert, Schenley Industries (CVA Corp., Schenley Import Corp., Schenley Name Brands Co.), Speidel Corp., Willys Motors, Inc.

**O'CONNELL COMPANY, R. T.**
420 *Madison Ave., New York* 17, *N. Y. Plaza* 3-1710
**R. T. O'Connell, Anne Kelleher**
Pomatex Co. (Pomatex hair cream, Pomatex Lanolin magic)

**OGILVY, BENSON & MATHER, INC.**
589 *Fifth Ave., New York* 17, *N. Y. Murray Hill* 8-6100
***Media supervisors:*** **Ann Janowicz, Clifford Botway, Peter Triolo, Walter Kashen, adm. mgr. & supervisor**
monic, **Dart;** Rolls Royce, **Dart;** Stand
***Timebuyers:*** **Henry Cleeff, Maxine Coh Peter Berla, Bert Hopt, Art Topol, Fi ence Dart, John McLaughlin**
***Ass't timebuyers:*** **Madeline Kenne Marcia Raschen, Paul Zuckerman, R ert Storch, Sue Smallen**
**Group #1: Media supervisor, Ann Ja wicz**
Berkshire (stockings), **Cleeff;** Pepperi Farm (bread & pastry), **Cleeff;** Hel Rubinstein (cosmetics), **Cohen;** Pu Rico, **Cohen;** Schweppes (tonic m **Cohen**
**Group #2: Media supervisor, Cliff Botway**
Armstrong Cork Co. (bldg. prods.), Hc Lever Bros. (Dove Beauty Bar), To Lever Bros. (Good Luck margarine), Hc Lucky Whip, **Hopt;** Tetley Tea, To Zippo (lighters), **Topol**
**Group #3: Media supervisor, Peter olo**
Bristol-Myers (Ban), **Berla;** General Fo (Maxwell House coffee), **Berla**
**Group #4: Media supervisor, Flore Dart**
British Travel Association, **Dart;** Chris Brothers, **Dart;** Hathaway, **Dart;** Lin Center, **Dart;** Orient & Pacific, **Dart;** nternational Paper, **McLaughlin;** Phil Oil (N. J.), **Dart;** Steuben Glass, D Viyella, **Dart**

**PARKSON ADVERTISING AGENCY**
400 *Park Ave., New York* 22, *N. Y. P* 1-6400
**Herbert Gruber, dir. of media; Ruth E er, all media buyer; Gerald J. Le ass't dir. media**
Journal of Lifetime Living, Liggett T Co., North Am. Accident Ins. Co. of Pharmaceuticals, Inc. (Geritol, Scru Sominex, Zarumin, R.D.X., Devarex, S gel, Banarin), Sun Drug Co., J. B. liams Co. (Aqua Velva, Lectric Shave, liams shaving creams, Conti sham Kreml, Skol)

**PEARSON ADVERTISING AGENCY, I**
250 *Park Ave., New York* 17, *N Yukon* 6-7795
**C. H. Pearson**

**PLATT & O'DONNELL, INC.**
7 *E. 44th St., New York* 17, *N. Y. ray Hill* 7-3240
**Thomas O'Donnell**
Garcia y Vega, Inc. (cigars), H. S. Fro & Co. (coffee), Mills-Denmark (furnit OXO, U. S. A., Ltd. (bouillon cubes stant OXO), Previews, Inc. (real est Robinson Aviation, Schaefer Rug Cle Co., Southern Clays, Inc. (calcined cl Squirrel Brand Peanuts, Carl Zeiss ( eras)

**POWERS, JOHN O., COMPANY**
116 *John St., New York* 38, *N. Y.* 4-7361
**Robert W. Powers**

**DUCT SERVICES, INC.**
*E. 45th St., New York 17, N. Y. Mur- Hill 7-0204*
**lace Lancton, v.p.; Doris Gould, a dir.; Ben Pettick**
inental Wax Corp., Mecronaire Elec- ledical Prods., Roto-Broil Corp. of Slenderella International, Strauss s, Technical Tape Corp.

**ER, KENNETH, COMPANY, INC.**
*W. 56th St., New York 19, N. Y. Jud- 2-6820*
**neth Rader, Carol Grobman**
rosia Cosmetics (Ambrosia Facial sers), Ameril Drug Co. (Alkaid, well), Balenciaga Parfum, Chem. alties Co. (Spra-O-Med), Commerce Co. (Ora-Jel), Dro, Inc. (Dro insecti- Kay Preps. (Formula 301), Lamour Prods. (Color Comb), Lawrence Labs. oam Shampoo), Thompson Medical Cura)

**AI ADV. ASSOC. CORP.**
*Lexington Ave., New York 22, N. Y. rray Hill 8-8320*
**g I. Adelsberg**
isite Form Brassiere, Perfection s, I. Rockeach & Sons (foods), Silf- (girdles)

**HCK & KATZ, INC.**
*E. 39th St., New York 16, N. Y. rray Hill 5-4794*
**Katz**

**FL CHER RICHARDS, CALKINS & HC DEN, INC.**
*Rockefeller Plaza, New York 20, N. Y. lson 6-5400*

*Fifth Ave., New York 19, N. Y. za 7-6400*
**Frolick, v.p., dir. tv-radio; John , v.p., dir. of media; Robert Boul- v.p., assoc. media dir.; Richard ns, v.p., assoc. media dir.; James elly, Elizabeth Griffiths, Jack Mc- ol, timebuyers**
nder Smith (carpets), **Kelly;** Arvida **Kelly;** Dunbar Labs. (Pretty Feet, Prosital, Keelate), **McDougal;** n Air Lines, **Kelly;** Heublein (Maypo- x, Anderson Soup), **Griffiths;** Nation- istillers Prods. Co. (CinZano Ver- ), **Griffiths;** Newsweek (magazine), **ths;** Sofskin, Inc. (Sofskin), **Mc- al;** J. P. Stevens & Co. (fabrics), **ths;** United States Rubber Co. (Tire footwear, Koylon mattress), **Kelly**

**L & FREEDE, INC.**
*Lakeview Ave., Clifton, N. J. Gregory 00*
York Telephone: *Murray Hill* 3-1725
**os F. Flanagan, media dir.; Lor- Schulze, asst.**
an Company (Chimney Sweep, Mr. ; Gering Plastics Div., Studebaker rd Corp. (Ger-Pak), Glamur Products Glamur), Marcel Paper Mills (paper )

**ROBINSON-RAPP ADV. AGENCY**
130 *W. 42nd St., New York 36, N. Y. Chickering 4-6418*
**James J. Robinson, Rosa W. Rapp**
Hush-A-Phone Corp., **Robinson;** Joseph M. Klein (men's clothing), **Robinson;** School of Memory & Concentration, **Rapp**

**ROCKMORE COMPANY, THE**
575 *Lexington Ave., New York 22, N. Y. Plaza 8-2400*
**Elaine Akst**
Carbona Prods. (all), Hebrew National Kosher Delicatessens, Warner Lambert Pharm. Co., Standard Labs., Inc. (Sloan's Liniment, Bathasweet), Wilrick, Inc. (Appleberry Sauce, Wilrick's 4-to-1 Grape Drink, Red Cheek Apple Juice)

**SACKHEIM, INC., BEN**
2 *W. 59th St., New York 19, N. Y. Plaza 1-2200*
**William Pitts, radio-tv dir., William Galker, media dir., Richard Goldsmith, timebuyer**
Am. Cyanamid Co. (Organic Chem. Div.), Burlington Industries (Hess, Goldsmith), Nationwide Insurance, Peter Pan Foundations

**SACKHEIM, MAXWELL, & CO., INC.**
545 *Madison Ave., New York 22, N. Y. Plaza 1-3151*
**Barbara Kumble**
Am. Artists Group (greeting cards), Assoc. Products (Athlex Quickies), Puritron Corp.


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**Robert L. Neff, Robert L. Starski**
John H. Graham & Co. (gen. hdw., hand & garden tools), Ohio Machine Prods. (spike disc lawn cultivators, Dunham lawn rollers), Seymour Smith & Son (pruners, grass & hedge shears), Whitehead Metal Prods. Co. (metal prods. for industry)

**SCHLAIFER, CHARLES, & CO., INC.**
4 *W. 58th St., New York, N. Y. Murray Hill* 8-1510
**Herb Joseph**
Astor Theatre (motion pictures), Lopert Films (motion pictures), Magna Theatre Corp. (motion pictures), Metrop. B'casting (tv & radio), Paramount Theatre (motion pictures), Plaza Theatre (motion pictures), Rivoli Theatre (motion pictures), Skouras Theatres (motion pictures), 20th Century Fox (motion pictures), Univ. International (motion pictures), Victoria Theatre (motion pictures)

**SCHNEIDER-STOGEL CO., INC.**
286 *Fifth Ave., New York* 1, *N. Y. Bryant* 9-0668
**David Schneider, Martin Haver, Duke Whiteman**

**SCHWAB & BEATTY & PORTER, INC.**
660 *Madison Ave., New York* 21, *N. Y. Templeton* 8-8410
**G. F. Perkins, Rae Elbroch**

**SIESEL, HAROLD J., CO., INC.**
216 *E. 49th St., New York* 17, *N. Y. Plaza* 9-6440
**Daniel Siesel, timebuyer; Leonard M. Scherer, acc't. exec.**
Aurora Plastics Corp. (hobby kits), Renwal Mfg. Co. (toys)

**SMALL, SAM, ASSOCIATES**
42 *W. 33rd St., New York* 1, *N. Y. Longacre* 8-0423
**Sam Small**
Pilot Industries (books)

**SMITH, HAGEL & KNUDSEN, INC.**
30 *E. 60th St., New York* 22, *N. Y. Plaza* 9-7613
**William Segal**
Fonda Div., Standard Packaging Corp. (paper plates, trays, etc.), Fred Gretsch Mfg. (complete line of musical instruments), Royal Lace Div., Standard Packaging (shelf paper, doilies, etc.), Samuel Lakow & Sons (office planners & equipment)

**SONNENREICH, JOSEPH I.**
205 *W. 89th St., New York* 24, *N. Y. Susquehanna* 7-1797
**Joseph I. Sonnenreich**

**SPECTOR, RAYMOND, CO., INC.**
445 *Park Ave., New York* 22, *N. Murray Hill* 8-4407
**Eleanor Rainer**

**STERLING ADVERTISING AGENCY**
9 *E. 40th St., New York* 16, *N. Y. Ore* 9-6767
**Miss Lesley Normandin**
Julius Grossman (shoes)

**SULLIVAN, STAUFFER, COLWELL & BAYLES**
575 *Lexington Ave., New York* 22, *N. Murray Hill* 8-1600
**Ed Fonte, assoc. md; Vera Brennan, ch timebuyer**
***Timebuyers:* Bob Anderson, Bill Fergus Ed Fonte, Don Ross, Fred Spruytenbu Jeanne Sullivan, Steve Suren**
***Assistant timebuyers:* Bill Abrams, Bridge, Michael Cambridge**
Am. Tobacco Co. (Pall Mall, Half & H La Corona Coronas), **Spruytenburg Bridge;** Arrid, **Bridge;** The Best Foods (Presto, H-O Quick Oats, H-O Instant O H-O Cream Farina, H-O Reg. Oats, Old Fashioned Oats, Rit Dyes, Shino **Bridge;** Block Drug Co. (Nytol, Gr Mint, Py-Co-Pay Toothbrushes, CD-6 **Ross;** Bulova Watch Co. (radio and ste phonic phonographs), **Ross;** Carter Pro Inc. (Arrid, Snow White, Crew, Bl Prize), **Fonte & Cambridge;** Carter Pr Inc. (Rise, U.S.), **Sullivan;** Duffy-Mott


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(all prods.), **Suren;** Lever Brothers Co. (Lifebuoy), **Suren;** Lever Brothers Co. (Silver Dust), **Ferguson;** Lever Brothers Co. (Breeze), **Sullivan;** Lipton Tea (Reg.), **Anderson;** Lipton Tea (Inst.), **Suren;** Noxzema Chem. (skin cream, skin lotion, High Noon, Nozain), **Anderson;** Oil Information Committee, **Ross;** Riviera Cigar Co., **Ferguson;** The Sperry & Hutchison Co., **Ferguson;** Vicks Cold Tablets, **Cambridge;** Whitehall Pharm. (BiSoDol Mints & Powders, Infra-Rub, Duplexin, Psorex, Resdan, Instant BiSoDol Seltzer), **Ross**

**SUSSMAN & SUGAR, INC.**
24 *W. 40th St., New York* 18, *N. Y. Longacre* 3-4470

**Hilda Spirito, Aaron Sussman**
*(Note: Unless otherwise indicated all accounts are publishing firms)*

Appleton-Century-Crofts, Inc., Atheneum Publishers, Beginner Books, Bollinger Foundation, R. R. Bowker Co., Chilton Co., Crown Publishers, Dial Press, East and West Book Club, Evergreen Review (Magazine), Farrar, Straus & Cudahy, Bernard Geis Assoc., Golden Books, Guild Press, Grove Press, P. J. Kenedy & Sons, Landmark Books, Looking Glass Library, Lothrop, Lee & Shepard, McGraw-Hill Book Co., Julian Messner, Inc., Modern Library, Thomas Nelson & Sons, L. C. Page & Co., Pantheon Books, Peter Pauper Press, Publishers Weekly, Random House, Sandpiper Press, Selney & Co. (pharmaceuticals), Simon & Schuster, Ralph Stark, Inc. (r.r. equip.), Univ. of Calif. Press, Univ. of Okla. Press, Vibration Eliminator Co. (mfrs.), Westminster Press

**THALL, KARL, ADVERTISING AGENCY, INC.**
118 *E. 28th St., New York* 16, *N. Y. Murray Hill* 6-5566

**Karl Thall, Ethel Thall**
Advance Crayon & Color Corp., **Thall;** Avalon Mfg. Co. (Hobby-Kraft Do It Yourself), **Thall;** Cedarview Construction Corp. (homes), **Thall;** National Farm Equip. Co. (lawn mowers), **Thall;** Standard Toycraft (toys & games), **Thall**

**THOMPSON-KOCH CO., INC.**
1450 *Broadway, New York* 18, *N. Y. Lackawanna* 4-6100

**Robert W. Hall**
d-Con Co. (Ant-Prufe, Roach-Prufe, Rid-X, Mouse Prufe, d-Con Ready-Mix), Glenbrook Labs., Div. Sterling Drug Co. (Double Danderine, Mulsified Oil Shampoo, Campho-Phenique, Molle, Ironized Yeast, Dr. Haynes P-W, Midol), House of Huston (Sunday Shower, Fine Dinner for Parakeets, Jingle Bell, Spray Millet, What-A-Treat, Fine Dinner for Canaries, Tweet Bird Gravel, 5 Minute Flea Powder, Flea Killer Collar, Handy Dandey), Sterling Drug Mfg., Ltd., Canada (Ironized Yeast, Instantine, Fletchers Castoria)


CHANNEL 5

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WNEM-TV is 1st in Eastern Michigan in Homes Reached

| | *ARB Avg. Homes Reached |
|---|---|
| ***WNEM-TV*** | ***59,400*** |
| **Flint Station A** | **43,000** |
| **Lansing Station A** | **29,500** |
| **Lansing Station B** | **15,800** |
| **Saginaw Station A** | **9,800** |

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WNEM-TV 52.1
Flint Station A 30.6
Saginaw Station A 11.9

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CHANNEL 5

**THOMPSON, J. WALTER, COMPANY**
420 *Lexington Ave., New York* 17, *N. Y. Murray Hill* 6-7000
***Media directar:*** **Arthur Parter**
***Media manager:*** **Richard P. Jones**
***Associate media directars:*** **Daniel Charnas, Thomas Glynn, Jack Green, Ruth Jones, Robert Lilien, Robert Welty, Harald Wilt, Anne Wright**
***Broadcast & station relations supervisor:*** **Ruth Janes**
***Media services administrator:*** **Alvin Dreyer**
***Operating supervisors:*** **Irene Dunne, research; Audrey Carrigan, production and records; Lucille Giarelli, estimating; George Farster, competitive analysis; James Moore, b'cast orders & legal**
***Timebuyers:*** **Pally Allen, Joan Ashley, Marie Barbata, Charles Bartholomew, Paul Bures, Kathleen Calella, Martin Daniels, Paul Fitzgerald, Jahn Flynn, Ray Glah, Robert Gorby, John Gray, Thomas Halleran, Arthur Karlan, Mario Kircher, Thomas Leidner, Peter Levins, Richard Macaluso, Gloria Mahaney, Frank Marshall, Richard Nybarg, Rabert Pecka, Thurmond Pierce, Allan Sacks, Martin Scatt, Carrie Senatare, Jaan Shelt, Jahn Sisk, Nancy Smith, Ann Saulen, Margot Teleki, Dorothy Tharntan, Harold Veltman, Rabert Whitfield**


# WALB-TV DOMINATES

## Albany—Thomasville—Tallahassee Market

**NIELSEN—MARCH, 1960**

| STATION | MONDAY THRU FRIDAY 6 AM 9 AM | 9 AM NOON | NOON 3 PM | 3 PM 6 PM | SUNDAY THRU SATURDAY 6 PM 9 PM | 9 PM MID. |
|---|---|---|---|---|---|---|
| | % | % | % | % | % | % |
| **WALB-TV** | **67** | **63** | **50** | **62** | **52** | **54** |
| STATION X | 32 | 36 | 49 | 37 | 47 | 45 |

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Channel 10

**WALB-TV**

NBC

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Represented nationally by
Venard, Rintoul & McConnell, Inc.
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ONE RATE CARD


(*Note: In the following listing the names first after each client are Associate Media Directors for the account. The following names are timebuyers for the account.*)
Aluminum Limited Sales, Inc., **Glynn, Kircher & Pierce;** American Electric Power Co., **Welty, Bures & Pecka & Glah;** American Home Foods, **Lilien, Fitzgerald & Barthalamew;** Assn. of Amer. Playing Card Mfrs., **Welty, Bures & Pecka & Glah;** Blue Cross and Blue Shield Plans, **Wright, Smith & Daniels;** Boyle-Midway, **Charnas, Scott & Barbata & Shelt & Mahaney;** Brillo Manufacturing Co., **Wright, Smith & Halleran;** Champion Spark Plug Co., **Ruth Janes, Veltman & Garby;** Chesebrough-Pond's, Inc., **Charnas, Scatt & Allen;** du Pont & Company, Francis I., **Welty, Bures & Pecka & Glah;** Eastman Kodak Co., **Charnas, Karlan & Allen;** Ford Dealer Advtg. Assns., **Ruth Janes, Veltman & Whitfield & Calella & Garby & Levins & Macalusa & Thorntan & Flynn;** Ford Motor Co., Ford Division, **Ruth Janes, Veltman & Whitfield;** Foundation for Comm'l. Banks, **Charnes, Karlan;** French Co., The R. T., **Glynn, Kircher & Senatore & Bathan;** Institute of Life Insurance, **Lilien, Fitzgerald & Barthalamew;** Irving Trust Company, **Lilien, Fitzgerald & Barthalamew;** Kingsberry Homes Corp., **Welty, Bures & Pecka & Glah;** Lever Brothers Company, **Green, Gray & Leidner & Marshall & Nybarg & Sisk & Saulen;** Mass. Mutual Life Insurance, **Glynn, Kircher & Senatare;** McGraw-Edison Co., **Wright, Pierce & Halleran;** Mentholatum Co., **Wright, Smith & Daniels;** New Holland Machine Co., **Welty, Bures & Pecka & Glah;** Northeast Airlines, Inc., **Lilien, Fitzgerald & Barthalamew;** Oneida, Ltd., **Welty, Bures & Pecka & Glah;** Owens-Illinois, **Lilien, Fitzgerald & Bartholomew;** Pan American Grace Airways, **Wright, Smith & Daniels;** Pan American World Airways, **Wright, Smith & Daniels;** Purolator Prod., Inc., **Lilien, Fitzgerald & Barthalomew;** Radio Corp. of America, **Lilien, Fitzgerald & Barthalamew;** Reader's Digest, **Glynn, Kircher & Senatore & Bathan;** Ritchie Co., Harold F., **Glynn, Kircher & Senatore & Bathan;** Rowntree Company, Ltd., **Glynn, Kircher & Senatare & Bathan;** Schlitz (N.Y. area), **Welty, Bures & Pecka & Glah;** Scott Paper Co., **Charnas, Barbato & Karlan & Mahaney & Shelt;** Seven-Up (N.Y. area), **Wright, Smith & Halleran;** Shell Chemical Corp., **Welty, Bures & Pecka & Glah;** Shell Oil Company, **Welty, Bures & Pecka & Glah;** Standard Brands, Inc., **Lilien, Shannon & McAuley & Davis & Teleki & Ashley & Chandler;** Stouffer Corp., **Glynn, Kircher & Senatare;** U. S. Brewers Foundation, Inc., **Wright, Smith & Halleran;** U. S. Lines Co., **Welty, Bures & Pecka & Glah;** U. S. Playing Card Co., **Welty, Bures & Pecka & Glah;** Young, W. F., **Wright, Smith & Halleran**

**VICTOR & RICHARDS, INC.**
565 *Fifth Ave., New York, N. Y. Oxford* 7-6960
**Victor D. Lindeman, Jr., radio/tv dir.; Mrs. Lucille Widener, timebuyer**
Grand Award (records), Harrison Home Prods. (adding machine), White House Co. (records)

**VICTOR van der LINDE COMPANY**
295 *Madison Ave., New York* 17, *N. Y. Oregon* 9-6161
**Charlotte Rains, Agnes Kingsley, all accts.**
Bite-X Corp. (Bite-X), Dolcin Corp. (Dolcin), Kedrin Pharms. (Kedrin), LO-PRO Corp. (pharms. & cosmetics), Whitehall Pharm. Co. (Guards cold tablets)

**VINTI, CARLO, ADVERTISING, INC.**
551 *Fifth Ave., New York* 17, *N. Y. Murray Hill* 2-8061
**Carlo Vinti, Joseph Vinti**
Alleva Dairy, E & J Gallo Winery, Perillo Travel Bureau, Stella D'Oro Biscuit Co., Stock Products, Inc. (Stock vermouth, Stock cordials), Uddo & Taormina Corp. (Progresso brand quality foods)

**WILLIAM WARREN, JACKSON & DELANEY**
45 *W. 45th St., New York* 36, *N. Y. Judson* 6-1350
**Harry Solow, Jr., Harry Alleva, S. P. Jackson**
Alexander's Dept. Store, **Solow;** Book Find Club, **Jackson;** Burnham & Co. (securities), **Alleva;** Warren Connolly (appl. distrib.), **Solow;** Dale Dance Studios, **Jackson;** Federal Life & Casulty Co. (ins.), **Jackson;** Key Training Schools, **Jackson;** Korvette Stores (dept. stores), **Solow;** National Home Study School, **Jackson;** Polo Grounds Speedway, Inc., **Alleva;** Radio-TV Training Assn., **Jackson;** Fitz Furs, Inc., **Jackson;** B. Ray Robbins Co. (banks), **Alleva;** Robert Technical & Trade Schools, **Alleva;** Sachs Quality Stores, **Solow;** Sonotone of New York (hearing aids), **Alleva;** Thompson Paper Co., **Solow;** Tri-State Buick Dealers, **Jackson**

**WARWICK & LEGLER, INC.**
375 *Park Ave., New York* 22, *N. Y. Plaza* 1-4700
**Joseph J. Hudack, b'cast. superv.; Dorothy Barnett, James J. Kearns, Herbert Gandel, timebuyers**
Carter Prods., Inc., **Barnett;** Ex-Lax, Inc., **Kearns;** The Bennen Co. (Citation, men's toiletries), **Gandel;** Revlon, Inc., **Hudack;** Warner-Lambert Pharm. Co., **Barnett**

**WEISS & GELLER, INC.**
400 *Madison Ave., New York* 17, *N. Y. Plaza* 3-4070
**Max Tendrich, George DeVito, Jack Heller**
Beacon Plastics Corp. (housewares), Davena Stores Corp., Doeskin Prods., Inc. (paper prods.), Granco Sales Corp., National Phoenix Corp. (C & C Super-Coola, Nedicks soda), Nedicks Stores (restaurants), Procter Electric Co. (housewares)

**ROBERT E. WEISSMAN ASSOCS.**
307 *Fifth Ave., New York* 16, *N. Y. Murray Hill* 4-1027
**R. E. Weisman**
Capitol Airways, Inc. (airline)

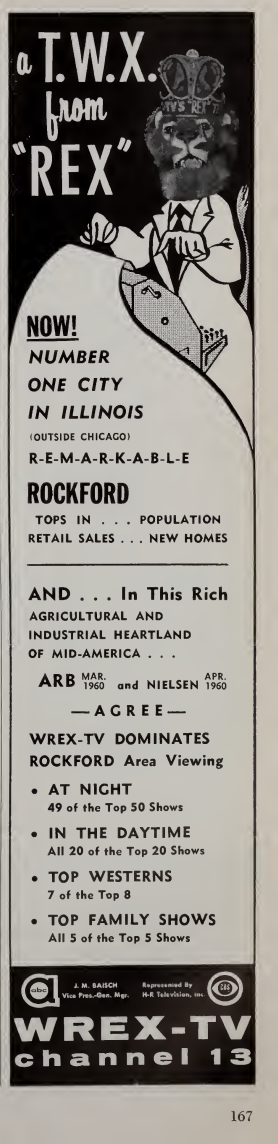
**WEXTON COMPANY, INC., THE**
444 *Madison Ave., New York* 22, *N. Y. Murray Hill* 8-4050
**Larry Schwartz, Edward Greenberg, Howard Wechsler, George Gilbert, Adrian Price, John Eckstein**
Airequipt (photographic equipment), Bordens Pharmaceutical Div., **Eckstein;** Carlsberg Breweries (Carlsberg beer), **Eckstein;** Cormac Photocopy Corp., Dictograph Prods., Inc. (Acousticon hearing aids), **Eckstein;** Marcelle Cosmetics, Inc. (nonallergic cosmetics), **Eckstein;** Pocket Books, Inc. (Golden Books encyc.), **Eckstein;** Reeves Soundraft (recording tape), Rek-O-Kut (record players), **Price;** Sterling Forest Corp. (Sterling Forest gardens), **Eckstein;** Transogram Toys, Inc., **Price;** WSTV-TV Friendly Group.

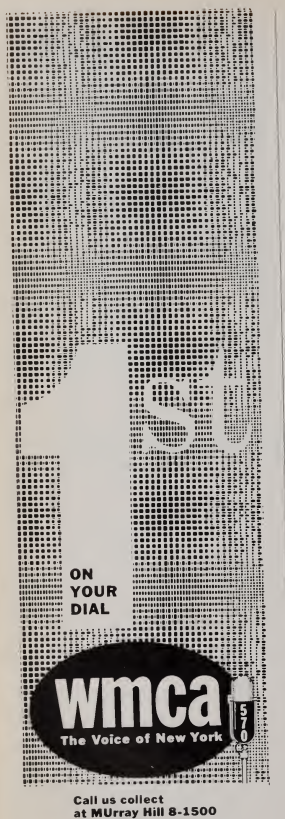
**WHITEHILL, ROBERT, INC.**
37 *W. 57th St., New York* 19, *N. Y. Plaza* 9-6850
**Mr. Alan Charles**

**WILEY, WALTER, ADVERTISING, INC.**
29 *Pearl St., New York* 4, *N. Y. Bowling Green* 9-3582
**Dorothy F. Wiley**
Countess Maritza Cosmetic Co., J. A. Winston & Co. (financial)

**WILSON, EDWIN BIRD, INC.**
52 *Wall St., New York* 5, *N. Y. Digby* 4-6780
**Daniel E. Peterson**
Berks County Trust Co. (Reading), Bowery Savings Bank N. Y. C., Gage & Tollner, Manufacturers National Bank (Detroit), National Bank of Westchester (White Plains, N. Y.), Second National Bank (New Haven), Standard & Poor's Corp. (New York, N. Y.)

**YOUNG & RUBICAM, INC.**
285 *Madison Ave., New York* 17, *N. Y. Murray Hill* 9-5000
***Media relations & planning department:* William E. Matthews, v.p. & dir.**
***Associate media dirs.:* Warren Bahr, v.p., Frank Coulter, Kirk Greiner, George F. Leithner, Charles T. Skelton, Henry L. Sparks, v.p., Joseph St. Georges**
***Media account supervisors:* Richard Anderson, Kay Brown, Charles Buccieri, William P. Dollard, Seymour Drantch, Robert Gleckler, Frank Grady, Rodney Holbrook, Robert Kowalski, James Scala, Russell Young**
**Richard D. Campman, business mgr.; Raymond E. Jones, Jr., coordinator of spot radio & tv; Terry Pellegrino, media analyses; Alice McCabe, media data & information; Joan Kerrigan, account**




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**service unit; Florence Aloisio, typing**
***Contract Unit:*** **Johanna Reinhardt, publication; Theresa Chico, radio-tv**
***Senior media buyers:*** **John M. Flournoy, Justin Gerstle, Eugene Grealish, Vance Hicks, Arthur Jones, Arthur Meagher, Joseph O'Brien, Joseph Ostrow, Joseph Raffeto, Marcia Roberts, Lorraine Ruggiero, Steve Semons, James Stack, Thomas Viscardi, Fred Weiss**

American Airlines, **Hinton, DeFranco;** American Home Foods (Chef Boy-Ar-Dee foods), **Viscardi, Stack, Paulsen, Sonnen;** American Home Foods (Burnett, Chiquita M, Bananas, Dennison Div.), **Stack, Sonnen;** Beech-Nut Life Savers (Beech-Nut baby foods, gum), **Egan;** Beech-Nut (life savers, Pine Bros. cough drops), **King;** Borden (Farm Products of N. Y. & N. J.), **Camerik;** Borden (food products: cheese, coffee ring, Inst. Dutch Chocolate, Inst. Malted Milk, None Such Mince Meat), **Camerik;** Borden (food products: Eagle Brand evap. milk, instant whipped potatoes), **Critelli;** Borden (industrial products, institutional products), **Camerik;** Borden (milk and ice cream div.), **Gerstle, Critelli;** Bristol Aircraft, **Critelli;** Bristol-Myers (Bufferin), **Ostrow, Haber, Moran;** Bristol-Myers (Excedrin, Fortsun), **Grealish, Jacknowitz;** Bristol-Myers (Sal Hepatica), **Fahland;** Bristol-Myers (Vacuettes, professional med. adv.), **Haber;** Bristol-Myers (Vitalis hair cream), **Moran;** Cluett-Peabody (sanforized div.), **Egan;** Dictaphone Corp., **Ward;** Drackett (Drano, Twinkle, Vanish, Windex), **Procter;** Drake Bakeries, **Mooney;** Esterbrook Pen, **Gerstle, Critelli;** Ethyl Corp., **Fahland;** Filbert, J. H., Inc. (margarine, mayonnaise), **Weiss, Mooney;** General Cigar (Robt. Burns cigars and cigarillos, Van Dyck cigars), **Meagher, Paulsen;** General Cigar (White Owl cigars, Wm. Penn cigars), **Viscardi, Sonnen;** General Electric (housewares div. prom.), **Weiss, King;** General Electric (blanket & fan dept.: air coolers, baby food warmers, blankets, fans, heaters, heating pads, hair dryers, vaporizers), **Weiss, King;** General Electric (Portable Appliance Dept.: Can openers, coffee makers, grills, irons, mixers, rotisseries, sauce pans, skillets, toasters, waffle maker-sandwich grills), **Weiss, Mooney;** General Electric (Vacuum Cleaner Division), **Stack;** General Electric (M. S. V. D.), **Stack;** General Electric (Major Appliances Division), **Meagher, Dwyer;** General Electric (dishwashers & disposals), **Dwyer;** General Electric (television receivers, audio products), **Jones, Dwyer;** General Foods (F. Baker coconut, Jell-O Inst. Puddings, Minute Tapioca, Sanka), **Pranzo;** General Foods (Birds Eye Frozen Foods), **Semons;** General Foods (Corporate), **McEwen;** General Foods (Dream Whip, Pectins, Swans Down Products), **Fox;** General Foods (Gaines Burgers), **Grealish, Jones;** General Foods (General Foods Kitchens, Postum), **Jacknowitz;** General Foods (Horizon Foods), **Grealish, Jacknowitz;** General Foods (Jell-O Chiffon Pie Filling, Jell-O Pudding & Pie Fillings, Jell-O Tapioca Pudding), **Purtill;** General Foods (Jell-O Gelatin), **Purtill, McEwen;** General Foods (La France), **McEwen;** General Foods (Log Cabin syrup, Minute Rich products), **Langbort;** General Foods (Tang), **Jones;** Goodyear Tire & Rubber Company, **Flournoy, White;** Gulf Oil Corp., **Warner, Ward, Mooney;** Henredon Furniture, **Jones, Hurley;** International Silver Co. (Sterling), **White;** International Silver Co. (1847 Rogers Bros.), **Ruggiero, Critelli;** Johnson & Johnson (baby products, Cotton Buds, medicated powder, Micrin), **O'Brien, Greenberg;** Johnson & Johnson (Band-Aid bandages, first aid cream, gift boxes, Perfron, shampoo, surgical dress), **O'Brien, Fahland;** Johnson & Johnson (Tek Hughes brushes); LePage's glues; Lipton Soups, **Ruggiero;** Manufacturers Trust Company, **Meagher, Hurley;** Metropolitan Life Insurance Co., **Flournoy, White;** Moore-McCormack Lines, **Jones, Sonnen;** National Sugar Refining Co., **Stack, Sonnen;** Norcross, Inc., **White;** Permacel, Inc.; Personal Products Corp., **Langbort;** Piel Bros. (beer), **Procter;** Procter & Gamble (Corporate, Dawn), **Brostrom;** Procter & Gamble (Cheer), **Roberts, Hoppe;** Procter & Gamble (Spic & Span), **Ostrow;** Remington Rand (electric shavers), **Ward, Warner;** Royal Typewriters, **Ruggiero;** Seagram & Sons (Chivas Regal), **Gerstle, Camerik;** Seagram & Sons (Four Roses), **Jones, Hurley;** Simmons Company, **Hurley;** Singer Sewing Machine Company, **Flournoy, King;** Spalding, A. G. & Bros., **Ward;** Time, Inc. (Corporate), **Haber;** Time, Inc. (House & Home), **Hoppe;** Time, Inc. (Life), **Hicks;** Time, Inc. (Sports Illustrated), **Hinton;** Time, Inc. (Time), **Semons;** Travelers Insurance Company, **Paulsen;** Tussy Cosmetiques, **Hicks;** Young & Rubicam, Inc., **Greiner, Brostrom**

**ZETLIN, L. D., & CO., INC.**
630 *Third Ave., New York* 17, *N. Y.*
*Oxford* 7-7047
**J. Ernest, L. Zetlin, G. Gelles**

## CHICAGO

**ADDISON, JOHN A., COMPANY**
549 *W. Washington Blvd., Chicago* 6, *Ill.*
*Franklin* 2-6446
**John A. Addison, owner; L. L. Zambo timebuyer**

**AGENCY SERVICE CORP.**
66 *East South Water St., Chicago* 1, *Ill.*
*Central* 6-5525
**George P. Hixon**
Chicago Motor Club, North Central Finance Corp.

**AUBREY, FINLAY, MARLEY & HODGSON, INC.**

230 *N. Michigan Ave., Chicago* 1, *Ill. Financial* 6-1600

**ix Harper, Joan Elfring, Dr. J. Robert iller**

utler Manufacturing, Ekco-Alcoa Contain-s, International Harvester Co. (McCor-ick farm equipment, Farmall tractors, inder & baler twine), Morton Chemical o. (Panogen), Murphy Products Co., RECA National Rural Electric Coopera-ve Assoc., Pfister Assoc. Growers (hybrid ed corn), Rock Island Railroad, William-on Candy Co. (Oh Henry candy)

**EST, GORDON, COMPANY, INC.**

228 *North LaSalle St., Chicago* 1, *Ill. State* 2-5060

**Helen Wood, head timebuyer; Ann Keller, asst.**

mity Leather Products Co., Campana Corp. (Campana Italian Balm), Comstock Woods, Inc., Dumas Milner Corp. (Pine-Sol, Perma-Starch, etc.), Florsheim Shoe Company, General Finance Loan Company, Maybelline Company (cosmetics), Nissan Motor Co., W. F. Straub Co. (Lake Shore Honey, prune juice), Old Milwaukee Beer

**HESPIEL, LEE S., ADVERTISING**

605 *N. Michigan Ave., Chicago* 11, *Ill. Superior* 7-7473

For accounts see St. Joseph, Mich.)

**LAYLOCK ADVERTISING**

39 *S. LaSalle St., Chicago* 3, *Ill. Andover* 3-2287

**Dorothy E. Blaylock**

**BOTT, LEO P., JR., ADVERTISING**

64 *E. Jackson Blvd., Chicago* 4, *Ill. Harrison* 7-9187

**Leo P. Bott, Jr.**

**BOZELL & JACOBS, INC.**

205 *N. LaSalle St., Chicago* 1, *Ill. Central* 6-0870

**Philip Rouda, v.p. radio/tv; Maryellen Convery, timebuyer**

Arrivals, Ltd., Blue Cross, Blue Shield Plan of Illinois, Chittenden-Eastman (bedding), Evis Mfg., Kroll Bros. (children's furniture mfg.), Leaf Brands, Inc. (gum, candy), National Steel Cabinet Co., Omar, Inc., Restonic Corp. (mattresses), National LP-Gas Council, Tilemaster Corp., Willard Tablet Co., Wonder Rest (mattresses)

**BUCHEN, THE, COMPANY**

400 *W. Madison Ave., Chicago* 6, *Ill. Randolph* 6-9305

**Lee Carlson**

Armour Industrial Chemical Co., Harris Milling, Hobart Mfg. Co., Masonite Corp., Oliver Corp. (agric.), Victor Chemical Works, Wood Conversion Co.

**BURNETT, LEO, COMPANY, INC.**

*Prudential Plaza, Chicago* 1, *Ill. Central* 6-5959

**Thomas A. Wright, v.p. & mgr. media; John W. Setear, ass't mgr.**

***Media supervisors:*** **Dave Arnold, Dick Coons, Gus Pfleger, George Stanton, Hal Tillson**

***Associate media supervisors:*** **Rex French, Bill Harmon, George Miller, Biill Overholtzer, Dave Seidel, George Wilcox**

***Timebuyers:*** **Eloise Beatty, Wally Bregman, Tom Brennan, Lincoln Bumba, Don Carlson, Bill Chrisman Jim Cone, Berginia Cherkezian, Bruce Curtis, Bill Eckert, Ken Eddy, Marge Flotron, Fred Maeding, Tom Marshall, Dick Niece, Arne Nordmark, Mary Loui Ruxton, Mahlon Saxon, John Stetson, Cal Wilcox**

Allstate, Bauer & Black, Bissell, Blue Jay, Brown Shoe, Campbell Soup, Chrysler Corp. (Corporate Adv.), Commonwealth Edison, Cracker Jack Co., Crane Co., Green Giant, Harris Trust, Hoover, Kellogg, Maytag, Motorola, National Hosiery, Philip Morris (Marlboro, Philip Morris, Mayfield), Pfizer, Pillsbury Mills, Procter & Gamble (Lava, Joy, Camay, Secret deodorant, Pace home permanent), Pure Oil, Santa Fe, Star Kist Tuna, Sugar Information, Tea Council, Swift & Co. (Allsweet, End-O-Prods., weed killers, Vigoro)

**CAMPBELL-MITHUN, INC.**

1024 *Palmolive Bldg., Chicago* 11, *Ill. Delaware* 7-7553

**Clay Rossland, media dir.; William J. Stenson, chief timebuyer; Marian Clark Manzer, timebuyer**

Allied Van Lines, Inc., **Stenson;** American Dairy Association, **Stenson;** Fenn Brothers, Inc. (candy), **Stenson;** Helene Curtis Industries (cosmetics), **Stenson;** The Kroger Company (division and manufactured prod-




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Circulation up! Consistent gains. The current Hooper shows another 40% rise from 7 AM to 6 PM. For the first time KSO Radio is the highest rated station in Des Moines with a peak share of audience of 29.7 in the key 5:30 PM Driving Time. It's fun to be first!

With no rate increase in two years KSO billing is up 300%. Fact is you get more for your dough on KSO. Greater frequency! More sales impact! You be first to phone your H-R man.

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PHONE TONY MOE AT KSO

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LARRY BENTSON President | TONY MOE Vice-Pres.-Gen. Mgr. | JOE FLOYD Vice-Pres.

Associated with WLOL, Minneapolis-St. Paul; KELO-Land TV (KELO-tv, KDLO-tv, KPLO-tv); KELO Radio, Sioux Falls, S.D.


ucts), **Manzer;** Mishawaka Rubber Company (footwear), **Stenson;** Wilson & Co., **Stenson**

**COMPTON ADVERTISING, INC.**
200 *S. Michigan Ave., Chicago* 4, *Ill. Harrison* 7-9822
**Andrew E. Zeis, media dir.; Cecilia Odziomek**
Central National Bank & Trust Co., Chicago & Northwestern Railway System, Eversharp Pen Co., Garst & Thomas Hybrid Corn Co., Hotpoint Co., Otoe Food Prods. Co., Pioneer Hi-Bred Corn Co., Pioneer Seed Corn Co., Perfect Circle Corp. (auto pdts.), Schulze & Burch Biscuit Co.

**COPELAND, ALLAN AND GARNITZ, INC.**
75 *E. Wacker Drive, Chicago* 1, *Ill. Central* 6-8586
**Allan J. Copeland, Howard Garnitz**

**CRUTTENDEN ADVERTISING**
75 *E. Wacker Drive, Chicago* 1, *Ill. Financial* 6-3630
**George M. Stern**
A. Stein (Perma-Lift)

**CUNNINGHAM & WALSH, INC.**
6 *North Michigan Ave., Chicago* 2, *Ill. Andover* 3-3138
**Carl E. Gylfe, media dir.; Fred McCormack, Bette McKeough, ass'ts; Rita Green, timebuyer**
Beatrice Foods (dairy prods), College Inn Food Prods., Kitchens of Sara Lee (all prods.), New Orleans Kitchens, Inc., Roper Co., George (ranges)

**DANCER-FITZGERALD-SAMPLE, INC.**
221 *N. LaSalle St., Chicago* 1, *Ill. Financial* 6-4700
**Thomas P. O'Connell, media dir.; Barbara Loomis, ass't media dir.; Barbara Brown, ass't timebuyer**
Alliance Mfg. Co. (Genie Tena-Rotor), Carey Salt Co., Frito Co. (Frito Corn Chips), Pfaff International Corp. (sewing mach.), The Siegler Corp. (gas & oil space heaters), Swift & Co. (Swift'ning, Jewel Oil, Pard dog food)

**D'ARCY ADVERTISING COMPANY**
*Prudential Plaza, Chicago, Ill. Michigan* 2-5332
**Jo (Siano) Davidson, Michael B. Disney, Thomas J. Henry, Melba Bayard**
Climalene Co. (Climalene, Bowlene), **Bayard;** Consolidated Foods Corp. (Monarch foods), **Disney;** Nehi (RC, Nehi, Par-T-Pak, Upper 10), **Disney;** Oil Heat Council, **Bayard;** Parti-Day, Inc. (Parti-Day dessert toppings), **Disney;** Royal Crown Cola, **Bayard;** Standard Oil (Ind.), **Davidson**

**EARLE, LESTER, INC.**
154 *E. Erie St., Chicago* 11, *Ill. Delaware* 7-4043
**Lester E. Rosenberg**

**EBERSOLD, FRED H., INC.**
20 *N. Wacker Drive, Chicago* 6, *Ill. Franklin* 2-0106
**Fred H. Ebersold**
Statistical Tabulating Corp., **Ebersold**

**EDELSTEIN-NELSON ADV. AGY., IN**
203 *N. Wabash Ave., Chicago* 1, *Andover* 3-3867
**Edward Edelstein**
Conway Camera Co. (photo supplis.), Th
Effron Mfg. Co. (bathroom acces.), John
Walker, Inc.

**FOOTE, CONE & BELDING**
155 *E. Superior St., Chicago* 55, *Superior* 7-4800
**L. Patricia Chambers, Gwendolyn Dargel, Dorothy C. Fromberz, Rita Hart, Genevieve Lemper, Vera L. Tatloff**
Armour & Co. (Dial soap, Dial shamp
Liquid Chiffon, Glad), **Dargel;** Associa
Investment Co., **Lemper;** Chicago Trib
Co. (newspapers, WGN & WGN-TV), **Ha**
First National Bank of Chicago, **Ha**
Hallmark Card, Inc., **Lemper;** S. C. Jo
son & Son, Inc. (Carnu, J-Wax, Klear, R
& Off), **Dargel & Hart;** Kimberly-Cl
Corp. (Delsey, Kleenex tissues, Kleen
table napkins & Kleenex towels), **Tabolo**
Kraft Foods Co. (caramels, marshmallo
sauces, Fudgies & choc. powder), **Tat**
**loff;** Minneapolis-Honeywell Regulator C
**Lemper;** Osborne-Kemper-Thomas, **Lempe**
Paper Mate Pens, **Chambers;** Perkins Di
General Foods (Kool-Aid, Kool-Shake
Good Seasons), **Fromberz;** Zenith Ra
Corp., **Chambers**

**FRANK, CLINTON E., INC.**
2400 *Merchandise Mart, Chicago* 54, *Whitehall* 4-5900
**A. S. Trude, Jr., media dir.; Helen Davi timebuying supervisor; Ruth Babick, C mille Muscarella**
Bissell, Inc., Bosch Brewing Co., Curti
Candy Co., Dean Milk Co., Flako Div.
Quaker Oats, Fort Howard Paper Co., Gr
cery Store Prods., Hamilton Beach Div.
Scoville Mfrg. Co., Northwoods Coffee C
Quaker Oats Co. (flour, inst.), Reynol
Metals Co., Toni Co. (Pamper, Tam
Bobbi), Wurlitzer Co.

**FULLER & SMITH & ROSS, INC.**
105 *W. Adams St., Chicago* 3, *Ill. Andover* 3-5039
**S. A. Allen, media dir.**

**GARFIELD-LINN COMPANY**
333 *N. Michigan Ave., Chicago* 1, *Financial* 6-8686
**Elizabeth Abt**

**GORDON, THE PHIL, AGENCY, INC.**
23 *East Jackson Blvd., Chicago* 4, *Harrison* 7-2103
**David J. Stetz**
Wm. Cooper & Nephews, Inc. ("Pulve
pet care products), Freeze Bank, Inc. (foo
freezer plan), Nicholas of America Ltd
("Permaco" cobalt, bullets for cattle an
sheep)

**GOURFAIN-LOEFF, INC.**
205 *W. Wacker Drive, Chicago* 6, *Ill Andover* 3-0889
**E. Johnson**
Spring Air Corp. (mattresses)

**GRANT ADVERTISING, INC.**
919 *N. Michigan Ave., Chicago* 1, *Ill. Superior* 7-6500
**Reginald L. Dellow, v.p., media dir.; Mary Alice Crisafulli, timebuyer**
Chicago & Suburban Dodge Dlrs., Comet Rice, Doctors Contacts, Inc. (contact lenses), Dri-Gas Div., Warren Petroleum, Excell Labs (New Plant Life), KVP Co. (paper prods.), Landmaster, Inc. (farm equip.), Minneapolis-St. Paul Dodge Dlrs., O'Cedar—Div. of American Marietta Corp. (mops, brooms, furniture polish), Dr. Pepper, M. Pier Co. (TIZ Mist Creme & Color Rinse), Jos. Schlitz Brewing Co., Swanson's Cookie Co. (Archway Cookies), Warren Petroleum Corp.

**GRIMM & CRAIGLE, INC.**
201 *N. Wells St., Chicago* 6, *Ill. Financial* 6-6767
**Mary Jo Zielinski**
Energy Kontrols, Inc., National Sporting Goods Assn.

**GUENTHER-BRADFORD & COMPANY**
230 *N. Michigan Ave., Chicago* 1, *Ill. Andover* 3-6651
**Charles J. Zeller, pres., gen. mgr.**
All American Football Digest, Apollo Savings & Loan, Baseball & Bowling Publications, Becker Roofing Co., Chicago 7-Up Bottling Co., Faetz-Niesen Recreation, Heatmasters, Fred Hebel Corp. (vending machines), Hunding Dairy, Investors Savings & Loan Assn., Joliet 7-Up Bottling Co., Michigan Ave. National Bank, Montana Charlie's Steak House, Nelson Chevrolet Co., Plumbing Contractors Assn. of Chicago, Refiners Distributing Co. (Refiners Pride Ethyl), Sabaini Motor Sales, Sears Roebuck & Co. (Chicagoland stores), Tauber Leasing Co., Inc., Turner Brothers Clothing, Wells Petroleum (fuel oil)

**HANSON & STEVENS**
11 *N. Wacker Drive., Chicago* 6, *Ill. Franklin* 2-2910
**Lois Scheuber**
Dickinson (popcorn), Mercantile National Bank

**HARTMAN, GEORGE H., COMPANY**
307 *N. Michigan Ave., Chicago* 1, *Ill. Andover* 3-0130
**Jean Seaman, Gloria McNamee**

**HENRI, HURST & MC DONALD, INC.**
121 *W. Wacker Drive, Chicago, Ill. Franklin* 2-9180
**Laura Hall**
Admiral Corp. (radios, televisions & appliances), Coopers, Inc. (Jockey underwear), Holloway House (frozen foods), Kroehler Mfg. Co. (furniture), Myzon Labs (animal health products)

**KAPPS COMPANY, THE**
64 *East Lake St., Chicago* 1, *Ill. State* 2-0460
**J. Kapps, C. Kapps**
Archer Motors, Inc., Authorized Food Service Co., Chambers Gas Range Co., Chicago-Laramie Motors, Davidson Baking Co., Economy Home Food Service, Langendorf Clothing Mfg. Co., Madwell Bedding Co., Miracle Ham Co. (packer), Northpark Sales & Service (auto), Public Service Stores, Lynn Stewart Distr. Co., Southeast Radio Stores, Studebaker-Packard Dlrs. of Chicago Assoc., Traveler Radio Corp., Wellmade Bedding Co., Western Supply & Furnace Co.

**KASTOR, H. W., & SONS**
75 *E. Wacker Drive, Chicago* 1, *Ill. Central* 6-5331
**Harvey Mann**
Berry Oil Co., Campana Sales Co. (Bantron), Easy-Do, Inc., Fannie May Candy, International Milling (Robin Hood flour), Neuhoff Brothers Packers, Orange-Crush Co.

**KENNEDY, EDWARD C., ADVERTISING**
159 *E. Chicago Ave., Chicago* 11, *Ill. Delaware* 7-6330
**Edward C. Kennedy, P. A. Scibetta, J. V. Dahlstrom**

**KENYON & ECKHARDT, INC.**
221 *N. LaSalle St., Chicago* 1, *Ill. Financial* 6-4020
**Frank C. Clayton, media dir.; Joan Blackman, Robert Penninger, Mark Oken**
Lincoln-Mercury Dlrs. Assn, **Blackman;** Pabst Brewing Co. (Pabst & Blatz), **Penninger & Oken;** Pepsi-Cola Co. (soft drink), **Blackman;** RCA Victor Distr. Corp. (appls.), **Blackman;** Whirlpool Corp. (large appls.), **Blackman**

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Brown & Williamson Tobacco Corp (Raleigh), Congoleum-Nairn (floors & walls), Fendrich, Inc. (La Fendrich & Chas. Denby cigars), Florists' Telegraph Delivery Assoc. Inc. & Interflora, Inc., Greater Miami Federal Saving & Loan, H. H. Hixson & Co. (Fireside Egg Coffee), Loomweave Corps., Div. of Congoleum-Nairn (fiber rugs & carpets), Metropolitan Bank of Miami, National Presto Industries, Inc., Norge Sales Corp., The Pinex Co. (cough syrups, Dexyl and Pabasone), Policy-Matic Corp. of America, Revere Camera Co. (Cine-Zoom Electric Eye-Matic 8mm movie camera, EE-127 Electric Eye-Matic still camera), C. H. Wallerich Co. (Chrysler & Plymouth), Washington Security Co., Weco Products Co., York Corporation

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Chicago Federal Savings & Loan Assn., Hess & Clark

**LILIENFELD & CO.**

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**James K. Jurgensen**

Booth Fisheries (frozen foods), John Canepa Co. (macaroni, spaghetti), Debs Hospital Supplies, Doyle, Inc. (Strongheart dog and cat food), F & F Laboratories (cough remedies), Hawthorn-Mellody Farms Dairy, National Tea Co. (home offices, Chicago): Davenport, Denver, Detroit, Indianapolis, New Orleans, Kalamazoo, Memphis, Milwaukee, Minneapolis, Sioux City; Mrs. Klein's (potato chips), ReaLemon-Puritan Co. (frozen, canned, bottled juices).

**LONG, THE W. E., ADVERTISING AGENCY**

188 *West Randolph St., Chicago* 1, *Ill. Randolph* 6-4606

**Russell A. Gilbertz, media dir; Russell D. Rynerson, Leonard F. Thornton, media supervisors**

Armhein's Bakery (Springfield, Ill.) (Holsum bread), Ben's Ltd., Halifax & Nova Scotia (Holsum bread), Mrs. Boehme's Bakery (San Angelo, Tex.) (Holsum bread), Butter Krust Baking Co. (Sunbury, Pa.) (Holsum bread), Carpenter Baking Co. (Milwaukee, Wis.) (Old Settler bread), Cotton Bros. Baking Co. (Alexandria, La.), (Holsum bread), Cotton's, Inc. (Baton Rouge, La.) (Holsum bread), Cotton Baking Co. (Shreveport, La.) (Holsum bread), Cross Baking Co. (Montpelier, Vt.) (Holsum bread), Franco Superior Bakery (San Diego, Cal.) (Town Talk bread), Fuchs Baking Co. (South Miami, Fla.) (Holsum bread & sweet goods), Gunsenhauser Bakery (Lancaster, Pa.) (Holsum bread), Hauswald Bakery (Balt., Md.) (Hauswald's bread), Holsum Bakers of Puerto Rico, Fort Wayne, Tampa, Gastonia, No. Carolina, Phoenix and Tucson; John J. Nissen Baking Corp. (Brewer, Me.) (Holsum Old Home bread), John J. Nissen Baking Corp. (Portland, Me.)

**LUDGIN, EARLE, & COMPANY**

121 *W. Wacker Drive, Chicago, Ill. Andover* 3-1888

**Daniel O'Connor, Marilyn Duff, Patrick Smyth**

The Reuben H. Donnelley Corp., **Duff;** Easy Laundry Appliances, **Smyth;** Eureka Williams Corp., **Smyth;** Jewel Tea Co., W. F. McLaughlin & Co., **Duff;** Rath Packing, **O'Connor**

**MAC FARLAND, AVEYARD & CO.**

333 *N. Michigan Ave., Chicago* 1, *Ill. Randolph* 6-9360

**Esther N. Anderson, sr. timebuyer; Dorothy Budzynski, ass't timebuyer**

Amana Refrigeration, Inc., Carl Buddig & Co. (smoked sliced meats), The Celotex Corp. (bldg. materials), Drewrys Ltd. U. S. A. (beer), E. W. Kneip, Inc. (frozen fresh meats), Lewis-Howe Co. (Nature's Remedy), Martin-Senour Paints, Perfecto Garcia Cigars, Sleex Products Company (girdles), Stewart-Warner Corp. (Alemite CD2), Zenith Radio Corp. (hearing aids)

**MC CANN-ERICKSON, INC.**

318 *S. Michigan Ave., Chicago* 4, *Ill. Webster* 9-3700

**Group #1: Elliott Johnson, supervisor; Don Amos, Dan McGrath, timebuyers**

Bell & Howell Co., Brunswick-Balke-Collender Co., Canadian National Railways, Encyclopaedia-Britannica, Spanish Green Olives Commission, Derby Foods, Inc., General Outdoor Advertising, International Harvester, Lewis-Howe, Milk Foundation, National Dairy Council

**Group #2: Bill Kennedy, supervisor; Ruth Leach, ass't supervisor; Len Kay, timebuyer**

Carter Oil Co., Coca-Cola Bottling Co. of Chicago, G. Heileman Brewing Co., Helene Curtis Industries, Marion Harper & Sons, Swift & Company

**MERCHANDISING ADVERTISERS, INC.**

308 *W. Washington St., Chicago* 6, *Ill. Central* 6-4588

**F. Ohlrich, pres.; Guy E. Tipton, prod. mgr.; Ray Fick, acct. exec.**

**MEYERHOFF, ARTHUR, ASSOCIATES, INC.**

410 *N. Michigan Ave., Chicago* 11, *Ill. Delaware* 7-7860

**Francine Goldfine, Edmond Kasser, Bruce Houston, Donna Hanson**

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**, MacLean, Mel Smith, Sherman ith, Joel Weiner**
nt Company (Salad Mixer, Rocket, Trioile, Z-Matic, Klean Mop, Rotary Chef, l-O-Matic, auto kit, Hyrex battery charg-
Winston Sales Company (fishing kit, etherm cushion, Formula #12 polish)

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39 *N. Clark St., Chicago* 2, *Ill. Randolph* 6-8336
**. Barton, H. E. Lewis**

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*rudential Plaza, Chicago* 1, *Ill. Whitehall* 4-1300
**old E Johnson, v.p. & facilities dir.; n Cole, mgr. of broadcast facilities; r Vedder, media dir.; Don DeCarlo, ip Morrow, Marianne Monahan**
eans, beans & franks), **Monahan;** mins Engine Co., **DeCarlo;** Household nce Corp., **Morrow;** Household Finance ). (Canada), **DeCarlo;** International erals & Chemical Co., **Monahan;** S. C. son & Son (Glo-Coat, Pride, Stride, st. products), **Monahan;** Krafts Food (Parkay, Miracle Margarine, oils, lets), **Morrow;** Lever Brothers Com- (Swan & All), **DeCarlo;** Mars, Inc., **arlo;** Massey-Ferguson, Inc., **Morrow;** anto Chemical Co., **Monahan;** Mor- Salt Co. & Panogen, Inc., **Morrow;** homa Oil Co., **Morrow;** Peoples Gas, t & Coke Co., **Monahan;** Rival Packo. (Rival dog food), **DeCarlo & Mor-** Scovill Mfg. Co., **Monahan;** State s Ins. Cos., **DeCarlo;** Wieboldt Stores. **Monahan;** Worthington Corp., **Mon-**

**TH ADVERTISING INC.**
00 *Merchandise Mart, Chicago* 54, *Ill. Whitehall* 4-5030
**r A. Delano, v.p., marketing; Nor- T. Garrabrant media dir.; John W. Harper, media supervisor; Elaine D. Pappas, senior buyer; Betty Lavaty, buyer**
American Brewing Co. (Regal beer), James B. Beam Distilling Co. (Gilbey's Spey Royal Scotch), **Pappas;** Columbia Foods, **Pappas;** Englander Co. (mattresses), **Pappas;** First National Bank of Chicago, **Harper & Lavaty;** Gillette Labs., Div. of Gillette Co. (Thorexin), **Pappas;** Jewel Food Stores, **Pappas;** Lanvin Parfums, Pfaelzer Bros. (meat wholesalers), **Harper & Lavaty;** Pilsener Brewing Co. (P.O.C. beer), **Harper & Lavaty;** Reddi-Wip Corp., **Pappas;** Toni Co.—A Div. of Gillette Co. (Toni Home Permanent, Deep Magic, Tip Toni, curlers), **Pappas;** Toni Co.—A Div. of Gillette Co. (Adorn, Tonette, Silver Curl, Hush), **Harper & Lavaty;** Webcor, Inc. (tapes, records, stereophonic phonographs, radios and accessory equipment) Westley Industries, **Pappas**

**O'GRADY-ANDERSEN-GRAY, INC.**
230 *N. Michigan Ave., Chicago, Ill. Financial* 6-9133
**Jack J. Page**
Chicago Plastering Inst. (public serv.); Clayton Mark (water pumps)[b] Iredale Van Lines (moving & storage); Marquette Coal Company (fuel); Rust-Oleum Corp. (rust preventives)

**OLIAN & BRONNER, INC.**
35 *E. Wacker Drive, Chicago* 1, *Ill. State* 2-2381
**Kay Kennelly, media dir.**
Alva-Tranquil Corp. (tranquilizer); Atlas Brewing Co. (Atlas Prager beer); Autopoint Co. (pens); Ball Clinic, Inc. (arthritis clinic); Beltone Hearing Aid Co.; Burgess Vibrocrafters, Inc. (paint sprayers); C.E.T., Inc. (tv sets); Comfort Mfg. Co. (Anti-Terge hand cream); Fohrman Chrysler-Plymouth; Gingiss Bros. (formal rental); Goldblatt Bros. (dept. store); Jay's Foods (Jay's Potato Chips); Mullins Foods (Prairie Chef Barbeque Sauce); National Lecithin. Inc (tablets); Pastorelli Bros. (pizza mix); Rhodes Pharmacal Co. (Perform); Rockdale Monument Co.; Rose Packing Co. (meat prods.); Schoenhofen-Edelweiss (Edelweiss beer); Walter Schwimmer Co.; Station WCFL; Terry Foods, Inc. (frozen meats)

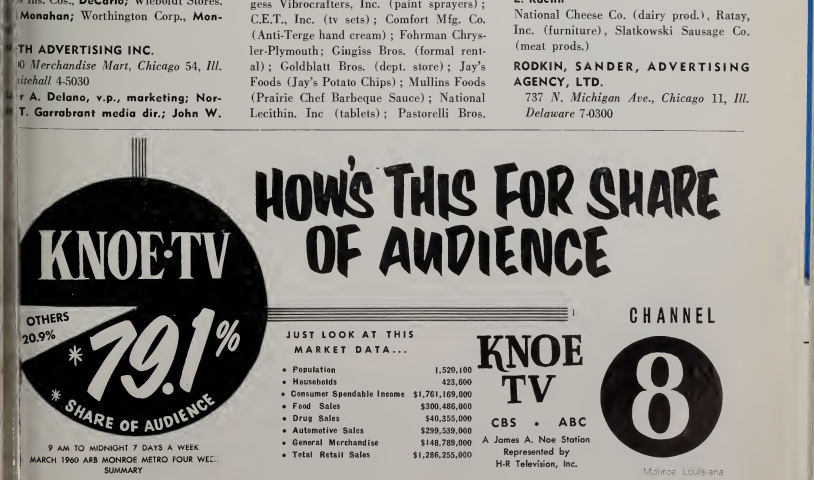
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**W. B. Presba, pres.; Marquis M. Smith, v.p.; Frank R. Steel, acct. exec.; V. N. Rinman, sec'y.-treas.**
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Eastern Airlines, **Jahnke & Monfredini;** Marshall Field & Co., **Humphrey & Monfredini;** MusiCraft, **McNally & Monfredini;** Rand McNally & Co., **McNally & Monfredini;** U. S. Rubber Co. (tires), **Jahnke**

**ROBERTSON, BUCKLEY & GOTSCH, INC.**
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**Clarence M. Gotsch**
Cartan Travel Service

**SHERWIN ROBERT RODGERS and ASSOCIATES**
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**Fred S. Brody, Larry Cohen, Raymo... Henning, Shirlyn Mandel, Ira P. ... stein**
Airtite (home improvement items), ... Leaf Prods. Co. (Black Leaf "40", ... Rose Leaf Floral Dust, Sheen, G... Dust), Fox Head Brewing Co. (F... Luxe beer, Fox Head 400 beer), Soutl... Bank & Trust Co., Weber Brewin... (Weber beer)

**R. JACK SCOTT, INC.**
814 *N. Michigan Ave., Chicago* 1... *Whitehall* 4-6886
**Ralph Trieger, media dir.; Ellio... Johnson, media & research; Dawn ... goning, asst. timebuyer**
Boyer International Labs (hair arra... Chamberlain Distributors (hair lo... Commerce Clearing House, Chicago ... um Corp., Chicago District Ice Assn., ... monwealth Prods., Inc. (Alumi-Glo ... Copper-Glo), Fountain Prods. Corp. ... fixtures), Fox DeLuxe Foods (... foods), Gibbs & Co. ("Gabrieleen" "Al... cold wave, "Wonderful World" ... wave, "Martha Hyer Glotone" ... "Smart Styling" hair spray), Hedlin ... House of Lowell ("Mary Lowell" ... tics), Libby Furniture & Appliance ... Lytton, Henry C. (dept. store), Mer... dise Service, Inc. (20/20 Eye Lotion) ... erals of the Sea, Ltd. (Algamin 60) ... fect Plus Hosiery Mills, Perfecto ... Cigar Co., Plachman & Harrison (mus... Salerno-Megowen Biscuit Co., Serta ... tress Co. of Chicago, John M. Smyt... (furniture), Spiegel, Inc. (retail and ... logue order division), Walgreen Dru... Weiman Company (furniture mfr.). ... & Co.

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**Henry J. Senne, radio/TV**

**STEFFEN, PAUL J., COMPANY**
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307 *N. Michigan Ave., Chicago* 1... *State* 2-8927
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Back to God Hour (religious program

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**Thomas Laver, media sup.; Philip ...**

ald Douglas, Raymond McWeeny, ette Malpede, William Lierle, John en, Joshua Wills, John Singleton ott Laboratories (Sucaryl), **Lierle & pede;** Boyle-Midway Div.—Am. Home ls. (Griffin shoe polishes, Easy-Off oven ner, Easy-Off window cleaner), **Wills;** h Candy Co.; Butter-Nut Foods Co. mas J. Webb coffee), **McWeeny;** pbell Soup Co. (Swanson frozen pbell Soup Co. (soups, V-8 juice, pork s); Clarke Oil & Refining Co. (gaso- **Douglas;** Formfit (undergarments); ral Mills, Inc. (Surechamp dog food, n mix); Libby, McNeil & Libby (canned s); National Homes Corp. (prefab. s), **Douglas;** Parker Pen Co., **Gore;** Procter & Gamble Co. (American ly soaps, Mr. Clean), **Lierle, Mal- & Gillen;** Serta Associates (mat- ss); The Toni Co. (White Rain, ), **Douglas;** Wander Co. (Ovaltine), ; Whitehall Laboratories (Dristan), s

**MPSON, J. WALTER, COMPANY**

) *N. Michigan Ave., Chicago* 11, *Ill. hawk* 4-6700

**de Bevec, v.p. & media dir., asso. a dirs.: A. G. Ensrud, E. K. Grady, rt Thurmond, Richard Hyland, Lo- Helman; Ed Fitzgerald, senior buyer; buyers: Robert Atwood, John Rohr- , Harry Furlong, Harold Farris, Syl- Rut, Ellen Carlson, Bernice Mc- Taggart, Ronald Stack, Peggy Willebrand, Mina Kleyne, Margaret Wellington**

Bowman Dairy Co., **Willebrand;** Continental Airlines, **Carlson;** Elgin National Watch Co., **Atwood & Carlson;** Employers Mutuals of Wausau, **Willebrand;** Indiana Bell Telephone Co., **Carlson;** Johnson Motor Div., **Atwood;** Kraft Foods, **Stack & McTaggart;** Libby, McNeill & Libby, **Stack & McTaggart;** Oscar Mayer & Co., **Farris;** Mobile Homes Mfrs. Assn., **Stack;** Murine Co., The, **Stack;** Portland Cement Association, **Stack;** Quaker Oats Co., **Atwood (Network); Furlong & Willebrand (Spot); L. Pavis (Frequency Control);** The Rice Industry, **Atwood;** Schlitz Brewing Co., Jos., **Rohrbach, Kleyne, Rut & Wellington;** Sealy, Inc., **Atwood;** Seven-Up Co., The, **Furlong & Willebrand;** Southeastern Trailways, **Willebrand;** Weco Products Company, **Atwood**

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**Media dir., D. S. Williams; media sups.: J. G. Schroeder, R. A. Coolidge, E. A. Stockmar, Dwight Renolds; timebuyers: Arvid M. Anderson, B. Robert Jolly, Charles W. Davidson, Rosemarie Bramel**

Alberto-Culver Company (VO5, Rinse Away, Command), Miles Laboratories, Inc. (Alka-Seltzer, Bactine, Nervine, One-A-Day (brand) Multiple vitamins)

**WAGEMAN, MURIEL, ADVERTISING AGENCY**

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**Muriel Wageman**

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**WALDIE & BRIGGS, INC.**

211 *N. LaSalle St., Chicago* 1, *Ill. Franklin* 2-8422

**A. Reitz**

Marpro, Inc. (Maremont Muffler Div.), Northern Trust Co. (Inst.).

**WEISS, EDWARD H., AND COMPANY**

360 *N. Michigan Ave., Chicago* 1, *Ill. Central* 6-7252

**Jack J. Bard, v.p.; Nathan Pinsof, media dir.; Armella Selsov, media sup.; Joan Mandel, Nora Weintraub, Harry Pick, Don Colman, Arlene Bitter, Armella Selsov**

Amity Leather Prods., **Weintraub;** Corina Cigars, **Bitter;** Helene Curtis Industries (hair prods., men's toiletries, deodorants), **Selsov;** Gossard (foundations), **Weintraub;** Key Wines, **Weintraub;** Little Crow Milling Co. (Coco Wheats, Golden Mix), **Mandel;** Midas, Inc. (mufflers), **Coleman;** Mogen David Wine Corp., **Weintraub;** Perk Dog Foods, **Pick;** Purex Corporation, Ltd. (cleansers, soaps, bleach), **Mandel;** Rolf's Division, **Weintraub;** Sealy Mattress Co. of Chicago, **Pinsof;** Stag Beer, **Mandel**

**YOUNG & RUBICAM INC.**

333 *N. Michigan Ave., Chicago* 1, *Ill. Financial* 6-0750

**Robert B. Byron, media dir.; senior buyers: Richard G. Stevens, Keith B. Shaffer, Edwin W. Berg; timebuyers: Arnold S. Bierman, Paul D. Schrage, James V. Tufty, Margaret M. McGrath, Bette Myers**

American Bakeries Co. (Grennan Cakes, Taystee Bread, Thaw N' Bake), **Stevens & Schrage;** The Borden Co. (ice cream, milk), **Stevens & Schrage;** CandyGram, Inc. (CandyGrams), **Berg & Bierman;** Hammond Organ Co., **Shaffer & McGrath;** International Harvester Co. (truck div.), **Berg, Bierman & Myers;** Northern Paper Mills (tissue, towels, napkins, facial tissue, Waxtex), **Stevens & Schrage;** Simoniz Co. (Bodysheen, chemical products, floor wax, HiLite, Instant Simoniz, Ivalon, S&K, Tone, Vista), **Shaffer, Berg, McGrath & Bierman**


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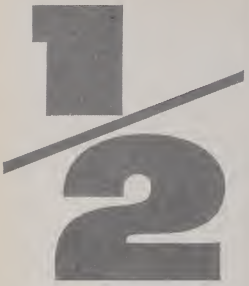
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BMI ..... 160
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Keystone ..... 17
KFAC ..... 51
KFMB-TV ..... 95
KISN ..... 61
KLZ-TV ..... 39
KMJ-TV ..... 125
KNOE ..... 173
KNUZ ..... 153
KOCO-TV ..... 161
KRLD-TV ..... 171
KSO ..... 170
KTBS ..... 119
McCann-Erickson ..... 100 & 101
McClatchy ..... 55
MGM-TV ..... 130
Nielsen ..... 25
Petry ..... 57
Pulse ..... 8
RCA ..... 23, 140, 141
Sarra ..... 128
Speidel ..... 162
Transcontinent ..... [illegible]
WAFB-TV ..... [illegible]
WALB ..... [illegible]
Walker Raywalt ..... [illegible]
WBT Radio ..... [illegible]
WCCO-TV ..... [illegible]
WCTV ..... [illegible]
WFAA-TV ..... [illegible]
WFBM-TV ..... [illegible]
WFLA-TV ..... [illegible]
WGH ..... [illegible]
WGY ..... [illegible]
WHK ..... [illegible]
WIIC ..... [illegible]
WINS ..... [illegible]
WIP ..... [illegible]
WISC-TV ..... Cover
WJAC ..... [illegible]
WJBK-TV ..... [illegible]
WKLO ..... [illegible]
WLBT ..... 17 &
WMCA ..... [illegible]
WMCT ..... [illegible]
WNEM ..... [illegible]
WNEW-TV ..... [illegible]
WOC-TV ..... [illegible]
WOR ..... 37 &
WPBC ..... [illegible]
WRGB ..... [illegible]
WREX ..... [illegible]
WSPD ..... [illegible]
WSUN ..... [illegible]
WTOK-TV ..... [illegible]
WTVT ..... [illegible]
WWJ ..... [illegible]
WWRL ..... [illegible]
WWVA ..... [illegible]
ZIV ..... Cover II

**NOW! NEW!** Stories that begin where OFFICIAL POLICE ACTION LEAVES OFF!



# "The Case of the DANGEROUS ROBIN"



STARRING **RICK JASON** AS ROBIN SCOTT . . . "NEGOTIATOR" EXTRAORDINARY
with JEAN BLAKE as Phyllis

EXPOSING FRAUDULENT INSURANCE CLAIMS!

**HIS MISSION:** Saving fortunes for insurance firms!

**HIS CREDO:** Recover the loss . . . leave the culprit to the law!

He knows more about the underworld than any man alive!

•

A hazardous game with MILLIONS OF DOLLARS at stake!

A MODERN SERIES FOR EFFECTIVE MODERN PROGRAMMING!

The new power in TV programs...

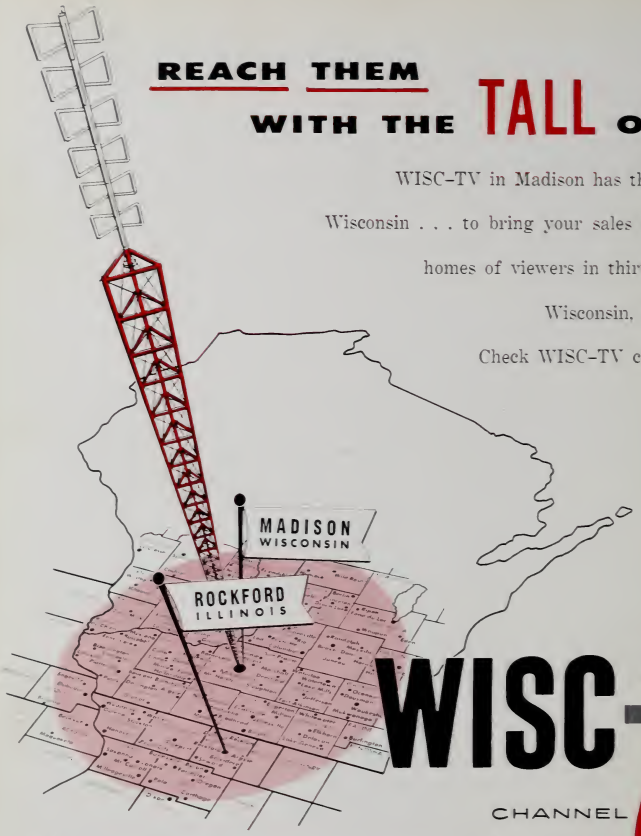
United Artists

ZIV

ZIV-UNITED ARTISTS, INC.
488 Madison Ave.
New York 22, N.Y.

# REACH THEM WITH THE TALL ONE!

WISC-TV in Madison has the **tallest tower** Wisconsin . . . to bring your sales messages into t homes of viewers in thirty-two counties Wisconsin, Illinois and Io Check WISC-TV coverage facts .




# WISC-TV

CHANNEL 3

MADISON, WIS

Represented Nationally by Peters, Griffin, Woodward, Inc.

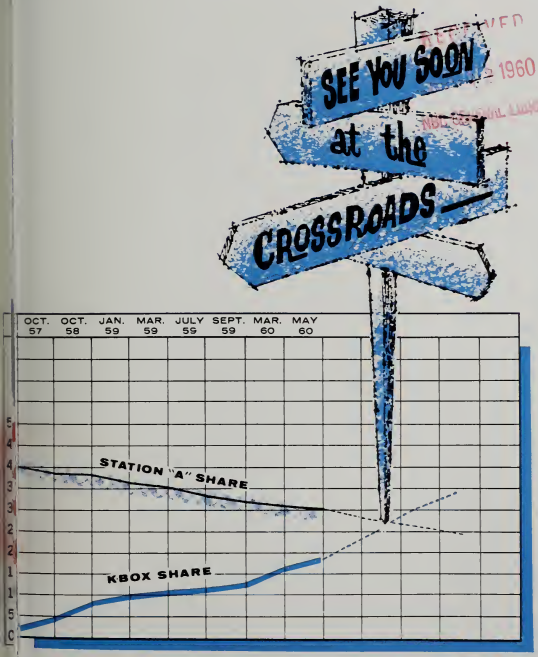
## ...offers more for your money

| | |
|---|---|
| TV Homes in Area | 408,540 |
| Total Household | 460,000 |
| Total Population | 1,565,100 |
| Total Retail Sales | 1,864,047,000 |
| County Coverage | 32 (Wisc., Ill., Iowa) |
| Maximum POWER | at "Tower Height" |
| Maximum TOWER | 1200 Ft. A.A.T. |
| Antenna Height | 2,226 Ft. A.S.L. |

8 AUGUST 1960
40¢ a copy • $8 a year

# SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE




Buy KBOX...the Dallas tiger *now!*

JOHN F. BOX Jr., *Managing Director*
*The Balaban Station serving Dallas*
Nationally by The Katz Agency, Inc.

Parker Daggett, General Manager

A Texas Quadrangle Station.

K-BOX Dallas
KONO San Antonio
K-NUZ Houston
KXOL Ft. Worth

## SUCCESS STORY OF A TOBACCO GIANT IN TV

Brown & Williamson's cigarette volume has tripled in 10 years with big air spending

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## Frank Pellegrin's dream for RTES: global influence

Page 40

## What video tape means to local stations

Page 42

## Timebuyers of the U.S.— Part II: Calif.

Page 45

DIGEST ON PAGE 4









**FIRST IN "ON THE JOB" LISTENING!**

# IN PHILADELPHIA WIBG HAS 27.9% SHARE OF AUDIENCE IN BUSINESS ESTABLISHMENTS

For the third consecutive year, WIBG is the number one choice for listening among Philadelphia business establishments . . . 111% greater adult audience appeal than the second station, according to C. E. Hooper, Philadelphia Business Establishment Survey, March, 1960. Another reason WIBG is first in quality and quantity audience.

**A STORER QUALITY RADIO STATION**

represented by
The KATZ AGENCY, INC.

WIBG
A STORER STATION
RADIO 99
ON YOUR DIAL









# FM Quality Music Stations

## The New Dimension In Radio In Major Markets

***These are your Quality Music FM Stations***

**. . Delivering the largest single Quality market in America**

**. . The Fine Music audience, most influential, most efficient and most responsive.**

This market now represents over one quarter of ALL U. S. families. The fastest growing advertising audience today is reached most effectively through Quality Music programs. An audience which cannot be duplicated with any other broadcast medium. Loyal and receptive Quality Music audience listening averages 3 hours per day, 4 days per week.

***Responsive:*** Quality Music audiences are pace setters at the age of acquisition and are able to buy. Quality Music advertisers have found this audience to be most responsive to well-directed appeals.

***Low Cost:*** Because the medium is young and growing fast Quality Music Stations offer the chance to establish time and audience franchises at extremely favorable low cost. Any Walker-Rawalt office listed below can give details on these stations. We hope you will contact them soon.

**KDFC** **SAN FRANCISCO**

San Francisco's pioneer Quality Music Station serving the Bay Area continuously with Quality Music programs since 1947. KDFC transmits from a higher elevation than any other FM station, 1260 feet, resulting in the highest hi-fidelity signal in Northern California. Advertiser acceptance is proved by more than 50% of all advertisers have been using KDFC two or more years.

**WLDM** **DETROIT**

Detroit's pioneer Quality Music Station since 1949 WLDM originated Quality Music programs for Detroit's radio audience. Now more than 807,048 homes within a sixty mile radius listen to WLDM almost exclusively on an average of 3.1 hours per day.

**WKJF** **PITTSBURGH**

For 12 years Pittsburgh's pioneer Quality Music Station. WKJF-FM is the leading FM station in the Pittsburgh district. It covers 12% more families than any other FM station. 42% of the 192,047 FM homes in the Pittsburgh metropolitan area listen regularly to WKJF.

**National Representative — WALKER-RAWALT COMPANY, INC.**

| New York | Chicago | Boston | Los Angeles | San Francisco |
|---|---|---|---|---|
| 345 Madison Ave. | 360 N. Michigan Ave. | 100 Boylston St. | 672 S. Lafayette Park Pl. | 260 Kearney St. |
| New York 17 | Chicago, Ill. | Boston, Mass. | Los Angeles, Calif. | San Francisco, Calif. |
| MUrray Hill 3-5830 | Andover 3-5771 | Hubbard 2-4370 | Dunkirk 2-3200 | EXbrook 7-4827 |

BALANCED PROGRAM-MING . . .



MEANS LISTENER LOYALTY

KTRH is Houston's powerful radio voice for 60,000 square miles . . . blanketing over 80 counties . . . serving 1,087,100 radio households including more than 4,000,000 people as:

- *The news and information station*
- *The variety station*
- *The network station*
- *The family station*

**KTRH**

50,000 WATTS — 740 KC

—CBS—

HOUSTON, TEXAS

Represented by Peters, Griffin and Woodward, Inc.

© *Vol. 14, No. 32* • **8 AUGUST 1960**

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS US

## DIGEST OF ARTICLES

**B&W's tv success story**

**33** How Brown & Williamson, with 85% of its $32 million ad budget in doubled its share of the cigarette market in 10 years. First of two p

**Report on Canadian pay tv**

**37** Part Two of the special on-the-spot report of Toronto Telemeter reprinted from CANADIAN SPONSOR, tells story of it's growth and probl

**Brewer cashes in on radio's visual power**

**38** Brewer calls on spot radio to do lion's share of new package introducti clicks with 26-market campaign using 30-40 spots per week per sta

**Frank Pellegrin's dream for RTES**

**40** Profile of the retiring president of the Radio-Tv Executives Society helped spark the global growth of the 20-year-old trade associa

**What video tape means to local stations**

**42** Eleven stations report their experiences with tape equipment in progr ing and commercial operations in recent Peters, Griffin, Woodward

**Fm scores in Politz survey**

**44** Fm families lead nation's average in income, higher education, bu power and professional occupations, according to recent Politz su

**Timebuyers of the U.S. (Part II)**

**45** Here is the second installment of radio/tv buyers, media exec their accounts. Part I appears in SPONSOR's 14th annual *Air Media Bo*

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**54** Tv Results
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©1960 Sponsor Publications Inc.

*The commercial is the payoff*



# HOLD THAT VIEWER!

C-clamps, the cabinetmakers call them. And "see"-clamps are what every television commercial needs—but doesn't always get. Something to pin the viewer to his seat. Something so interesting, so convincing and persuasive, that the impulse to buy is generated then and there. . . . Here at N. W. Ayer & Son we are always shooting for such commercials. The record indicates that our aim has been pretty good. **N. W. AYER & SON, INC.**

in Madison, Wis.
you buy MORE
with
WKOW

*MORE
listeners per home

*MORE
adults per home

*MORE
homes per week
(cumulative 9 AM-6:30 PM)

11 County
*AREA PULSE
Mar., 1960

In Madison, Wis. where the city income per family is $8,345 and in the 11 county Pulse area of 117,800 radio homes, WKOW, 10,000 watts at 1070 Kc., delivers a powerful selling sound to mature people who can buy.

For detailed analysis
call Headley-Reed.

WKOW RADIO
WISCONSIN'S MOST POWERFUL RADIO STATION

# NEWSMAKER of the week

***A revised advertising and marketing set-up will be one of the consequences of last week's merger of Lestoil's house agency, Jackson Associates, with The Sol Sackel Co. President of the new Sackel-Jackson Co., Inc. will be Sol Sackel.***

**The newsmaker:** Last week's merger of Lestoil Products house agency, Jackson Associates of Holyoke, Mass., and The Sackel Co. of Boston, puts a new face into Lestoil and Lestare's battle with the giant soap firms. Sol Sackel, who will be president of the Boston based Sackel-Jackson Co., Inc., has assured SPONSOR that the Lestoil account "will continue to spend at least at its present rate in television." He said that Lestoil, 95% of whose ad budget has been in spot tv, "recognizes that tv built the company to its present position and it will be the mainstay of our advertising plans now and in the future—without any question."



*Sol Sackel*

The agency merger comes just a few weeks after Adell Chemical Co. was absorbed by Standard International Corp. and renamed Lestoil Products, Inc. The Sackel Co. had been billing under $2 million. But with the $9 million addition of Lestoil, Sackel-Jackson starts off with an estimated $11 million base from which it will make an effort to attract other varied clients. For the present, however, the agency's main interest is in facilitating Lestoil's proposed national distribution for its liquid detergent and bleach.

"Lestare is being introduced on the West Coast in the near future on a Los Angeles-Sacramento-San Francisco tv special," Sackel said. "This is our first foray west of the Mississippi." He indicated that "a complete re-evaluation of the whole media structure, including buying policies and programing, is now in progress. And there is a definite possibility that radio will be used—both spot and network—in certain areas of the country to aid in the distribution drive."

Sol Sackel served in the infantry in Germany and on Army newspapers during the late World War II years, then came home to associate with Music Corporation of America in New York in the advertising and publicity department. In 1947 he joined the Bolta Co. as director of advertising and merchandising. During his tenure there, the Lawrence, Mass., plastics firm's business went from less than $2 million to $25 million. When it was absorbed by General Tire and Rubber in 1954, he stayed for a year, then formed his agency.

Daniel H. Hogan, Jr., president of Standard International Co., is an old friend of Sackel's since their days together at Bolta. The Sackel Co. had handled Standard's Everedy Co. Sackel is expanding his staff to handle Lestoil, which grossed $25 million in 1959.

# IN AUGUSTA, GEORGIA



YOUR PRODUCT'S BEST FRIEND IS

## The FRIENDLY Group's WRDW-TV

CHANNEL 12

**IN AUGUSTA:**
Robert E. Metcalfe—TA 4-5432
**IN NEW YORK:**
Lee Gaynor—OXford 7-0306
Represented Nationally: Avery-Knodel, Inc.

Everybody breaks par with WRDW-TV in Augusta, "Golfing Capital of the World", where you can tell and sell more than a Million people with 721 million to spend. For Augusta, Georgia's second city, is now one of the nation's top 100 INDUSTRIAL MARKETS where new industry has invested $110 million dollars in the past 20 months. New facilities of Continental Can, S. H. Kress, General Electric, Glassine Corp. and Owens-Corning Fiber-Glass have joined the billion dollar Du Pont plant in this rich area where WRDW-TV is your product's best friend.

Member The FRIENDLY Group — John J. Laux, Exec. Vice-President

## WSTV-TV

CHANNEL 9

The lowest cost television bridge to the Upper Ohio Valley's Five Billion Dollar retail market. The best of CBS and ABC. Plus Shopper Topper Merchandising.

John J. Laux, Managing Dir.—AT. 2-6265
Represented by Avery-Knodel, Inc.
STEUBENVILLE-WHEELING

## KODE-TV

CHANNEL 12

28% taller and 29% more powerful. Tells and sells 152,000 TV homes who spend 750 million annually. The best of CBS and ABC. Plus Shopper Topper Merchandising.

D. T. Knight, General Manager — MA 3-7260
Represented by Avery-Knodel, Inc.
JOPLIN, MISSOURI

## WRGP-TV

CHANNEL 3

More to see on Channel 3 with NBC. Dominates the key corners of Tennessee, Georgia and Alabama where over a million people spend 800 million dollars.

Harry Burke, General Manager — OX 8-1505
Represented by H-R
CHATTANOOGA, TENNESSEE

## WRDW-TV

CHANNEL 12

Newest member of the FRIENDLY Group serving over a million people with 721 million dollars to spend. The best of CBS and ABC Networks.

Robert E. Metcalfe, Managing Dir.—TA 4-5432
Represented by Avery-Knodel, Inc.
AUGUSTA, GEORGIA

## WBOY-TV

CHANNEL 12

A captive audience of 150,000 TV homes with a spendable consumer income of almost One Billion Dollars. The best of NBC and CBS. Plus Shopper Topper Merchandising.

Roger Garrett, General Manager—MAin 4-7573
Represented by Avery-Knodel, Inc.
CLARKSBURG, WEST VIRGINIA


RENEWED!
BY BALLANTINE BEER IN 27 MARKETS: TV'S HIT MYSTERY AND ADVENTURE SHOW FOR SECOND YEAR!
SHOTGUN SLADE
STARRING SCOTT BRADY
39 ALL-NEW HALF HOURS ON FILM... TOTAL OF 78 NOW AVAILABLE FOR REGIONAL AND LOCAL SPONSORSHIP



Shotgun Slade is the "detective on horseback" series that combines *both* of TV's great audience appeals. Roaring adventure...thrill-a-minute mystery. And it gets double-barreled results – big and fast! Its big-name star, Scott Brady, became a top, two-fisted TV personality in a matter of weeks. Its excitement sold on sight. Shotgun Slade has proved its selling power. No wonder regional sponsors like P. Ballantine & Sons, Brewers, are ordering up a second smash year!

## IT SHOT RIGHT INTO THE "TOP 10" LOCALLY AND NATIONALLY— AND STAYED THERE!

A double-barreled winner with that big audience look. Just check ARB for March, 1960...

| RANK* IN MARKET | RATING | SHARE |
|---|---|---|
| #1 in Boston, WBZ-TV | 21.9 | 41.0% |
| #2 in Oklahoma City, KWTV | 31.8 | 50.6 |
| #2 in Jacksonville, WJXT | 33.1 | 56.8 |
| #1 in Phoenix, KOOL-TV | 19.9 | 32.6 |
| #2 in Charleston, S. C., WUSN-TV | 48.3 | 71.9 |
| #3 in Omaha, WOW-TV | 24.9 | 41.4 |
| #9 in Philadelphia, WRCV-TV | 17.2 | 44.4 |
| #2 in Portland, Me., WCSH-TV | 32.2 | 61.1 |
| #5 in Baltimore, WMAR-TV | 16.9 | 40.1 |
| #3 in Fresno, KJEO | 22.6 | 49.8 |
| #1 in Binghamton, WNBF-TV | 41.5 | 89.8 |
| #5 in Baton Rouge, WBRZ | 35.8 | 59.6 |
| #7 in New Orleans, WDSU-TV | 20.9 | 61.1 |
| #8 in Miami, WTVJ | 26.0 | 51.3 |
| #7 in Albany-Troy, WRGB | 20.7 | 44.7 |
| #2 in Amarillo, KVII-TV | 22.9 | 37.5 |
| #8 in Burlington, WCAX-TV | 29.0 | 53.3 |
| #5 in Harrisburg, WGAL-TV | 25.2 | 38.4 |
| #1 in Chico-Redding, KVIP-TV | 35.8 | 61.1 |
| #5 in Birmingham, WBRC-TV | 34.5 | 58.8 |
| #1 in Bristol-Johnson City, WJHL | 32.5 | 57.7 |
| #5 in Savannah, WTOC-TV | 28.5 | 50.5 |
| #5 in Tampa-St. Petersburg, WTVT | 27.8 | 50.5 |
| #10 in Knoxville, WATE-TV | 23.6 | 49.1 |

Sorry – no room for all the others! Better write, wire or phone your MCA TV film representative today.

**among all syndicated shows*

produced by revue studios

mca
TV FILM SYNDICATION

598 Madison Avenue, New York 22, N.Y., PLaza 9-7500
and principal cities everywhere



Ever wish you could get in there and do the whole job yourself? Then you'd get what you want; then it would come out right. But you can't do it all yourself. And at WLAC-TV *you don't have to.* We learned a long time ago we needed the right people—on the mike, at the camera, behind the desk—to do the job the way it should be done. Having the right people is one way WLAC-TV wins so many awards—and audiences. , of course

**WLAC-TV** nashville

the "way" station *to the central so*

*Ask any Katz man—he'll show you the way!*

Robert M. Reasible, General Sales Manager

T. B. Baker, Jr., Executive Vice-President and General Manag

SPONSOR
WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

itor and Publisher
rman R. Glenn

ecutive Vice President
nard Platt

cretary-Treasurer
ne Couper Glenn

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ter F. Scanlon
hael G. Silver
Schlanger

ntributing Editor
Csida

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oduction Editor
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thern Manager
Martin

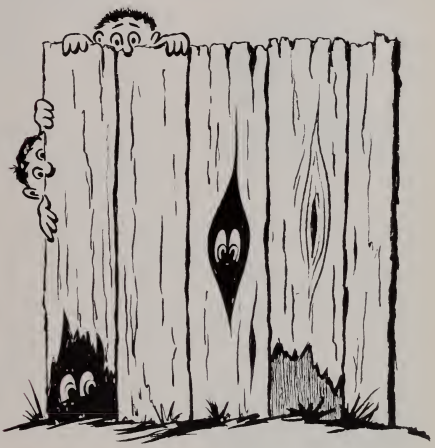
lwest Manager
Blair

stern Manager
ge Dietrich

CULATION DEPARTMENT
Windsor, Manager
nie Markey

MINISTRATIVE DEPT.
Massimino, Assistant to Publisher
O. Paperman, Accounting Manager
ge Becker; Anne Marie Cooper;
ael Crocco; Syd Guttman; Wilke
Irene Sulzbach; Dorothy Tinker;
Tomadelli

**Ever Have The Feeling That Someone Is WATCHING You?**



**WE Have It ALL THE TIME!**

And both "Dr. *Nielsen" and "Dr. *ARB" say it's not a psychosis, but a FACT!

**We're being watched seven days a week by the MAJORITY of TV viewers in the rich Rochester, New York, area! — By folks who can afford to BUY your product!**

*Nielsen Survey, April 10, 1960 Rochester Metropolitan Area.

*ARB Report, March, 1960 Rochester Metropolitan Area.

**CHANNEL 10**
**ROCHESTER, N. Y.**
(WVET-TV · WHEC-TV)
EVERETT-Mc KINNEY, INC. · THE BOLLING CO. INC.

YOU MISS

1/2

THE SIX
BILLION DOLLAR
**WHEELING-
PITTSBURGH**
MARKET WITHOUT

WWVA

CBS

50,000 WATTS RADIO

ONLY 50,000 WATT NETWORK STATION IN AREA

*the* **STORER** *station
backed by 33 years
of responsible broadcasting*
**CALL BLAIR**



by Joe Csi

# Sponsor backstage

## Broadcast seminars: a change of heart



It was only a couple of months ago that I, myself, took the first week of a four-week American Management Association course. Having spent the last 25 years learning to be an executive the hard way, that is by trial and error, I was extremely favorably impressed with the tremendous progress which has been made and continues to be made in developing management as a science.

Over the years I have seen a number of junior and even seni executives in the broadcasting business as well as in other business who had taken various management courses. My considered opini of the benefits of such courses was that they tended to make po executives out of as many people as they had helped. After particip for the full first week of the AMA course, however, I have bec a devout believer in seminars of this kind. I am convinced that wh they fail to do their job, it is due to the lack of intellectual capac of the student rather than to the basic idea of a scientific appro to executive development.

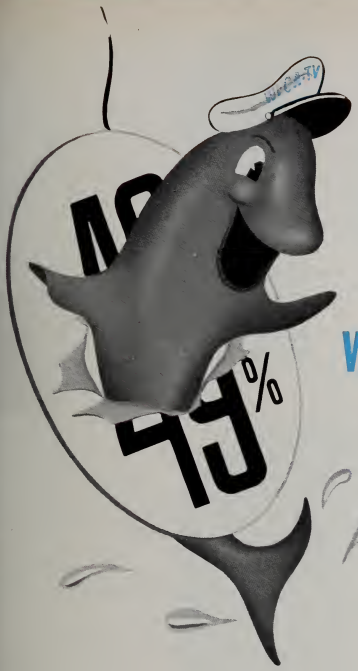
### NAB's continuing contributions

All of the foregoing is an introduction to the present theme, wh is that I am extremely happy to see that the broadcasting indust has decided to set up a continuing and permanent series of traini seminars for top radio and television executives. This developm follows two consecutive years in which the National Association Broadcasters has sponsored seminars at the Harvard Graduate Sch of Business Administration in Boston.

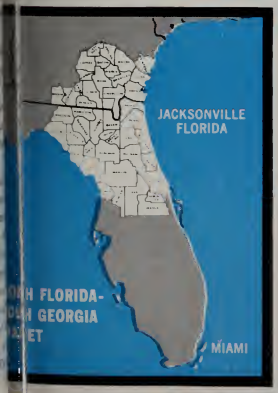
My old friend, Clair McCollough, head of the Steinman Stati and the guiding light of the NAB's policy committee, who spark the just concluded seminar—as he has sparked so many other wor while broadcast industry projects—has just announced that the N would sponsor a third seminar at Harvard next year, and that fr that point on a more or less fixed curriculum for executive traini would be worked out.

Sixty-three students attended the just concluded course, which tak the form of two full weeks of lectures, debates, and general stu running from 6 a.m. through midnight every day. The administ tor for this seminar was William Gormbley, Jr., assistant dean charge of Advanced Management at Harvard. The NAB's vice pr ident, Charles Tower, handled the organization of the project. T student body included executives from just about every conceiva size and kind of market, ranging from towns like Hannibal and Ki ville, Missouri—from which communities James Jae, Jr., of KHM and Sam Burke of KRIK, respectively, hailed—all the way to met politan centers like Detroit, Boston, San Francisco, etc. The rep

(*Please turn to page* 15)




# WHAT A JUMP FOR A 3 YEAR OLD!




*WFGA-TV reaches new heights with a 49% share of Jacksonville audience*

The latest Nielsen for Jacksonville (March) shows WFGA-TV delivers a 49% metro share-of-audience 9:00 a.m. to midnight, Sunday through Saturday. And it's the same with every new rating—WFGA-TV keeps climbing, keeps capturing more viewers in this rich market!

If you want your message to pull sales in Jacksonville, see your PGW Colonel for full details on WFGA-TV!

# WFGA-TV

JACKSONVILLE abc NBC

REPRESENTED NATIONALLY BY PETERS, GRIFFIN, WOODWARD, INC.

WOMETCO ENTERPRISES INC

WTVJ
WLOS-TV
WFGA-TV
*(Affiliate)*



WON'T SHRINK



WON'T STRETCH



ALWAYS STAYS THE SAME

n TV too...
Film does
tie
npossible!"

to show something that
n't happen—really can't hap-
? Want to show the "No!"—
emphasize the "Yes!"?
nstrand Nylon did it brilliantly
visually squeezed a whole
ng sequence into a few film
es.

daptable! . . . That's the way
with film!

m, and film alone, does three
gs for you: (1) gives anima-
—crisp, exciting; (2) provides
optical effects you've always
ired for high-polish com-
ials; (3) assures you the
rage and penetration which
et saturation requires.

or more information, write
ion Picture Film Department
MAN KODAK COMPANY
Rochester 4, N.Y.

*East Coast Division*
342 Madison Avenue
New York 17, N.Y.

*Midwest Division*
130 East Randolph Drive
Chicago 1, Ill.

*West Coast Division*
6706 Santa Monica Blvd.
Hollywood 38, Calif.

or **W. J. German, Inc.**
s for the sale and distribution of
an Professional Motion Picture
Fort Lee, N.J., Chicago, Ill.,
Hollywood, Calif.

ERTISER:
**The Chemstrand Corp.**
ERTISING AGENCY:
**Doyle Dane Bernbach, Inc.**
DUCER:
**Transfilm-Caravel, Inc.**





sentatives from those three cities in the order named were Jim Schiavone, WWJ-TV; Jim Allen, WBZ-TV; Charles Kinsely and Lou Simon of San Francisco (Kinsely from KHSL and Simon from KPIX).

At the seminar Clair followed through on the same theme he hammered home to the industry in general last April at the NAB Convention in Chicago. He reminded the student broadcasters that they have a responsibility to serve the community as well as their own business operations and that they must participate in the continuing battle to keep government control out of programing and other areas which would seriously damage the free system of broadcasting. He again reminded them that responsible industry members individually and in groups, are acting to preserve their essential freedom, while at the same time cleaning house wherever it proves necessary.

It is interesting to note that at the conclusion of the fortnight the broadcaster-students adopted a resolution asking the NAB to study all conceivable methods for broadcasters to assist the nation in its difficult psychological warfare with the U.S.S.R. Clair and Charlie Tower told the group that the trade association would start work on such a project promptly.

**Despite competition, public service is understanding**

I am sure Clair and a number of participants in the seminar were aware that a good deal of programing has been carried on and continues to be carried on by broadcasters all around the country which can easily be considered an important part of broadcaster efforts to aid America in its psychological battle with the Russians. The U. S. Information Agency just recently commended 18 radio stations, which have developed programs transmitted over the Voice of America intended to give the world a wholesome and honest idea of what America is like. Here, again, the stations ranged from those in small markets like Peoria (where WMBD is working on a documentary showing how a town which is primarily a railway center functions), to WFIL in Philadelphia, which did a patriotic documentary called *Fourth of July*, 1960, transmitted by the Voice on that date.

I have said this on previous occasions, but I don't think it can be said too often: I am continually amazed that broadcasters, in the main, manage to do such an exceptional public service job on local, state, and national levels, while operating with financial success in a ruggedly competitive industry—and that they are so consistently clobbered by critics and government agencies for their pains.

**Congrats!**

Inasmuch as I have the space I will take the opportunity to extend best wishes to a cluster of my friends who have made or are making important career changes:

To Leonard Reinsch on his extremely important appointment, on leave from heading up the Cox stations, as communications consultant to Senator John Kennedy.

To Ted Bergman on his appointment as vice president in charge of advertising for Revlon.

To Howard Barnes on his appointment as director of programs and administration for CBS TV, Hollywood.

And, if anybody is looking for one of the best sales executives in the tv-film business, just check me on Phil Williams.

# NETWORK PROGRAMM

AIR POWER • CODE THREE • SAN FRANCISCO BEAT •
SHOTGUN SLADE • TRACKDOWN • THIS MAN DAWSON
THE CALIFORNIANS • THE HONEYMOONERS • MR. ADAMS
MEET McGRAW • DEADLINE • BOLD VENTURE • COLON
SILENT SERVICE • FLIGHT • PANIC • POLICEWOMA
IT'S A GREAT LIFE • INTERPOL CALLING • YOU AR
HIRAM HOLLIDAY • MIKE HAMMER • BOLD J

# WPIX

# the prestige independent



WPIX-11 IS THE "Network Station" for Spot Advertisers in New York! *Audiences* h
learned to expect network quality entertainment *every* night on WPIX-11. *Advertis*
know that of *all seven* New York stations only WPIX offers so many opportunities
place *minute* commercials in *prime evening time* in such network quality programmi
And Nielsen has *proved* that WPIX audience incomes, home ownerships, jobs, etc.
*the same* as on the leading network station! You'll never find "mail order"
over-long commercials on WPIX-11. You *will* find important looking progra
only the best advertisers and a proved quality audience . . . *on* a station that ha
healthy respect for the rate card. ***Where are your 60-second commercials toni***

# WORK AUDIENCES

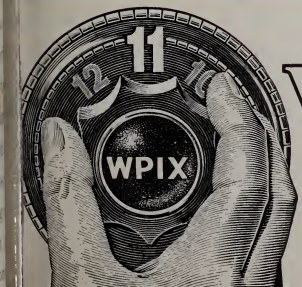
en recently studied his entire New York sample, both Audi- Recordimeter-Audilog homes, and found "no significant between the kind of people who watch WPIX 11—New York's dependent station—and New York's leading Network station. "WPIX AUDIENCE PROFILE" study provides a direct com- audiences for the prime qualitative categories of: FAMILY HOME OWNERSHIP • AUTOMOBILE OWNERSHIP • SIZE OF GE OF HOUSEWIFE • OCCUPATION, HEAD OF HOUSEHOLD 1:00 PM, seven nights a week. Qualitatively they are equal. states: "NONE OF THE COMPARISONS YIELDED A SIG- DIFFERENCE!"



# NETWORK ADVERTISERS

The Procter & Gamble Co. • General Motors Corp. • Bristol-Myers Co General Foods Corp. • Chrysler Corp. • American Airlines, Inc. • Co gate-Palmolive Co. • R. J. Reynolds Tobacco Co. • Warner-Lambe Pharmaceutical Co., Inc. • United Air Lines, Inc. • General Mills, Inc National Biscuit Co. • U. S. Rubber Co. • Brown & Williamson Tobacc Corp. • Ford Motor Co. • The Coca-Cola Co. • General Cigar Co Borden's • Trans-World Airlines, Inc. • Vick Chemical Co. • P. Lorillar Co. • Best Foods • U. S. Tobacco Co. • Texaco Canada Limite Kellogg Company • Miles Laboratories, Inc. • The American Tobacc Co. • Cannon Mills, Inc. • International Shoe Co. • Firestone • Gul Oil Corp. • Sterling Drug, Inc. • Lever Brothers Co. • and many more




WPIX *new york*

The ONLY New York independent qualified to display the SEAL OF GOOD PRACTICE.

# Here's a Tiger for Sales in Baton Rouge..




## WAFB TV Roars Anew from Channel 9

Channel 28, the U.H.F., that won awards in 25 of 26 merchandising competitions—

**NOW IS UNLEASHED ON V.H.F.**
**TO SELL YOUR PRODUCTS TO MORE PEOPLE!**

The basic BEST of CBS... plus the PICK of ABC, top film shows and top local shows. Add merchandising that has won WAFB-TV national recognition many times... merchandising that follows through 'til **you've** won the market. THESE ARE THE REASONS YOU'LL WANT TO MAKE WAFB-TV the **hinge** on which you'll swing your marketing in this billion dollar-PLUS market.

*Now sending a brilliant new picture into 268,400 TV homes in Louisiana and Mississippi. Now reaching far out from its rich Baton Rouge hub to carry your sales story throughout this vital Central-Gulf-Coast area.*

**WAFB TV CHANNEL 9 BATON ROUGE LOUISIANA**

*goes farther — sells more — in one of the nation's fastest growing markets*

Get Full Information from... **BLAIR** *Television* **ASSOCIATES** INC.

*Most significant tv and radio news of the week with interpretation in depth for busy readers*

# SPONSOR-SCOPE

8 AUGUST 1960
Copyright 1960 SPONSOR PUBLICATIONS INC.

**Other national advertisers may find something to conjure with in the reasons that American Chicle (Bates) has found for going back to spot tv on an appreciable scale.**

In recent years Chicle has been siphoning a greater share of its money into network and away from spot.

As Chicle ad manager R. L. Harris phrased it in SPONSOR-SCOPE last week **the imbalance of network vs. spot has been "cramping" the company's ease of maneuver** in dealing with markets where the per capita potential was greater than others and putting the pressure on behalf of particular brands.

**What it all adds up to:** whereas spot has been getting a relative trickle of Chicle's tv money, it'll be back to where it used to be: 40% spot and 60% network.

**National spot radio buys were beginning to shape up for the fall out of New York in particular last week.**

They included: Sylvania (Geyer); B. T. Babbitt (Geyer); Continental Baking (Bates); Blue Bonnet Margarine (Bates); Woolite (Charles & Daniels); Hamilton Watch (Ayer); Continental Oil (B&B); Sunshine Biscuits (C&W); Apple Growers Assn. (Hoyt).

**Coming to life in radio after a sustained layoff:** Sinclair Refining (Geyer).

**Tv reps in New York, Chicago and Minneapolis were the recipients of a lively flow of new business action last week.**

The flurry, **most of them consisting of short-term campaigns,** included:

**New York:** Post Toasties (B&B); a new P&G paper product (DFS), four day and two night minutes; Fleischmann's Margarine and Royal Desserts (Bates), day and night minutes, plus 20s; Lavoris (Morse), minutes; Corn Products (L&N), day 20's and night ID's; Bumble Bee Tuna (Manoff), 10 weeks of minutes; Handy Andy (K&E); Peter Paul (DFS); Brylcreem (K&E).

**Chicago:** Campbell's Pork & Beans (NL&B); Quaker Puffed Wheat and Puffed Rice (Compton); One-a-Day Vitamins (Wade); American Bakeries (Y&R); Miller Brewing (Mathisson).

**Minneapolis:** General Mills' Betty Crocker products (Knox Reeves); Chun King (BBDO).

**JWT's bringing an ancient family staple back to spot radio: Scott's Emulsion.** It will run for a total of 23 weeks, split into two flights.

Another radio placement of the past week is **Travelers Insurance, out of Y&R.**

**A possible rich source of spot tv revenue for the fall is Bristol-Myers' Bufferin,** which when the spending was at its peak was Y&R's No. 1 brand.

What supports the expectation: Anacin, Bufferin's No. 1 price competitor, has been **steadily increasing the pace of its own tv advertising.**

**Schlitz (JWT Chicago) could be allocating a huge chunk of its tv money to spot, because it may find it too late to get what it'd like in network.**

The brewer has been looking one thing after another over without being able to make a decision.

A few weeks ago, for example, it had an option on a piece of the American Football League from ABC TV and **got into a hassle over placement of the commercials.** While this was going on, Pabst (K&E) took a quick look and wrapped up the same segment.

Tv stations shouldn't take this as a cue for worry, **but if they look at the order they've been getting this summer they'll note that the trend away from 20's on th national front has been increasing rather than abating.**

Some reps figure that the buys made so far this summer have been 70-80% day an night fringe minutes. Also, that the fall won't see this much different, **particularly in vie of the fact that NBC is making so many minutes available** to its affiliates, both in da time chainbreaks and within nighttime programs.

**The trend, as reported out of Chicago, has given rise to another pattern: spli budgets.** Because of the availability of good minutes on all stations in a market, the adve tiser doesn't have to buy only one station to achieve low discounts and CPMs.

**In some rep quarters it's believed that the foregoing pattern may have a lo to do with the fact that new radio orders for the fall have been slow in taking of**

They recall that last year when the situation in nighttime minutes became tight **not few national advertisers turned to radio.**

And for some of them the switch turned out so fortuitously that **they're sticking wit the medium.** Like Florists Telegraph Delivery and Congoleum-Nairn, both out of KM&J

**The Katz Agency is recruiting the help of its tv stations in a drive to drum u more interest in spot among the big three in Detroit.**

The Katz message: pressure your **local dealers more about the virtues of spot i selling their cars** so that the feedback from the field will spur some action.

**Westerns can still claim they're responsible for the biggest chunk of regula nighttime programing expenditure on the three tv networks.**

SPONSOR-SCOPE has estimated what the advertisers' bill for programs would be for th 1960-61 season, **provided the three networks were to achieve a sellout,** and found th the breakout by type in terms of percentages of the total were these:

**Westerns, 20%; suspense-crime, 16.4%; situation comedy, 15.6%; adventur 13%.**

Again providing there was a sellout, the collective bill for talent to network advertise would run to over **$6 million weekly,** as per the following estimates:

| PROGRAM TYPE | NUMBER OF SHOWS | WEEKLY TALENT COSTS |
|---|---|---|
| Situation comedy | 25 | $950,000 |
| Westerns (1 hr.) | 8 | 690,000 |
| Western (½ hr.) | 14 | 570,000 |
| Suspense (1 hr.) | 10 | 790,000 |
| Suspense (½ hr.) | 5 | 210,000 |
| Anthology-drama (1 hr.) | 4 | 310,000 |
| Anthology-drama (½ hr.) | 7 | 290,000 |
| Quiz-game-panel | 8 | 260,000 |
| Adventure (1 hr.) | 7 | 640,000 |
| Adventure (½ hr.) | 4 | 160,000 |
| Comedy-variety | 6 | 520,000 |
| Musical-variety | 4 | 450,000 |
| Public affairs | 7 | 180,000 |
| Sports | 3 | 90,000 |
| **Total** | **112** | **$6,100,000** |

**Credit CBS Radio with being the first to try to sell a commercial announcement linked to a program promotion.**

The offer is being made strictly to Arthur Godfrey sponsors: for $7,500 they can have 60 30-second commercials per week, which will be linked to 30-second promos spotted throughout the CBS schedule.

These promos will plug Godfrey's show. He'll also do the commercials.

**ABC TV is working on a further simplification of its ratecard** and the results should be available during this week.

Meantime, the network has set a price for its special pre-Christmas package of daytime minute participations: $66,000. There'll be an announcement a day for 30 weekdays. **They'll snake their way through the schedule so that one will appear in practically every show.** Estimated reach: 16 million different homes. Home impressions: 61 million.

**All three tv networks last week made a pitch for that $3-million Simoniz budget on invitation from the new agency, DFS.**

Each, acting on cue, talked about both day and nighttime participations.

**According to CBS,** the agency made it the No. 1 choice to the client.

**Apparently daytime tv has got what it takes to overcome the cutback** of such stalwarts as P&G, Lever and Colgate (the last has just done a me-too), if Eastman (JWT) makes a good example as an antidote.

**Eastman has bought nine additional daytime minutes,** making 12 altogether, per week on CBS TV. The order runs until the end of the year. Eastman divisions affected are Kodak and fiber.

The buy was one that the agency played close to the vest; **in other words, it didn't shop around,** figuring that Eastman's vested discounts on CBS precluded the need.

**Even the Disney show on ABC TV has gone the way of the spot carrier.**

One of its initial participants: Scripto (Donahue & Coe), which will be spending about **$350,000 in tv for six weeks in a pre-school campaign.**

Other participants: Luden's (Mathes); General Mills; Dow; Brillo.

ABC last week also brought in Derby Foods (McCann-Erickson) **for 80-odd nighttime minute participations,** including Disney, running from late September to June.

**Burlington's hosiery division is doing something in tv to counter the runaway business that Mojud has been enjoying in the support hose field.**

Burlington's buy: a flock of minute participations on network shows, the bill adding up to around $400,000.

**Mojud's Supp Hose is spending at the rate of $2 million,** using spot in flights in 40 markets and Jack Paar.

**Daytime network tv is beginning to find there's plenty of gold in other than those package goods hill—if you go digging for it methodically.**

Besides Eastman Chemical and Kodak, the past week saw Proctor Electric (Weiss & Geller) join the daytime ranks.

The Proctor commitment on NBC TV: **30 quarter-hours in seven shows between mid-September and mid-December; plus co-sponsorship of a Jerry Lewis special.**

It's all primarily directed at the Christmas buying trade.

**Billings altogether figure around $450,000.**

**All that JWT would say about the uproar its Ford Dealer Association pe caused** by asking radio stations to change from a national to a local rate card was this:

"We'll wait and see how many stations are agreeable to our proposal."

What ignited the reps as well as stations was the fact that the business had been run for years at the national rate and the **agency was fully aware of the wide-flung po among stations that limited the retail rate to service and used car dealers.**

**Watch for the petroleum giants to make huge changes in merchandising advertising concepts during the second half of this year.**

The reason: **Almost all of them are going transcontinental.** That means reorgani and reorientation of their marketing on a grand scale.

**Significance of the trend for air media:** the merchandising programs will ha **national contour** but the **dealer support will still be dealt out on a selective basis.**

**You can find a number of the tire, battery and auto accessories accounts wh reflect the uneasiness that's hit their field by shopping around for new agencies**

The cause of this disturbance: the epochal changes that have been taking place in automotive market as a whole and triggered **by the compact trend.**

The basic problem that tires, batteries and accessories are groping to solve: **a marl ing philosophy** that will bring them into consonance with the **Detroit revolution.**

**One such account also said to be shopping: Electric Autolite,** which spends $3 million. It had been a traditional Chrysler supplier.

**Michigan Avenueites can take cheer from this turn of events:**

Compton, New York, is sending an account team headed by Bert Upson to handle **newly acquired Alberto-Culver business out of Chicago.**

Chicago agencymen had been concerned by agencies snatching off midwest accounts moving them to their New York lairs.

There could be a straw in the wind here: **six Tulsa radio stations have got toget for a cooperative campaign** to sell the market and their medium.

Some years ago they did a similar job. They now **feel the time is ripe** to document latest facts, techniques and successes.

**Gross time billings for the three tv networks collectively were up 10% June and 8.9% for the first six months as compared to the year before.**

New 1960 figures: ABC TV, $11.948,700, plus 33.8%; CBS TV, $22.004.107. plus 3. NBC TV, $18,959,323, plus 5.4%. For the first six months: ABC TV. $76.950.570, 25.3%; CBS TV, $138.292,384, plus 5%; NBC TV. $120,992.398, plus 4.8%.

**The demand for participations in local tv kid shows has become so great** beverage mixes have had to content themselves with the company of three or four fellow p ucts within the same hour.

As a result, **if they get as much as a 10-minute separation** they consider themse as doing well.

What aggravates the problem, of course: **the most popular syndicated films h been corraled by a single station in a market** and all the beverages and beverage m want to get on that station.

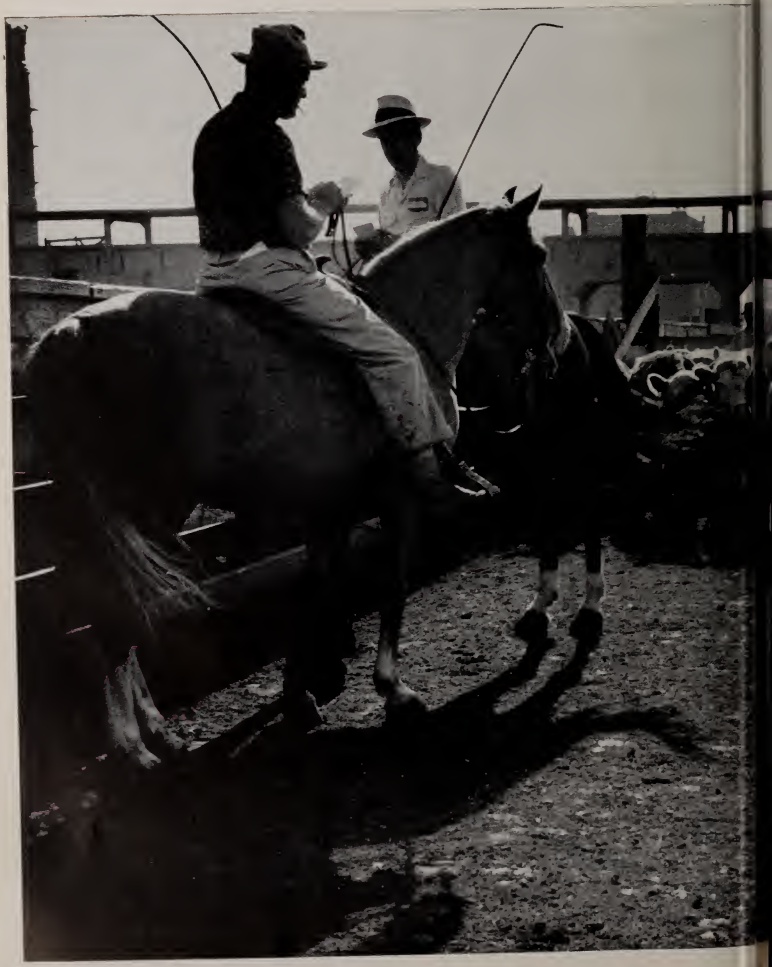
**For other news coverage in this issue,** see Newsmaker of the Week, page Spot Buys, page 30; News and Idea Wrap-Up, page 66; Washington Week, page 59; SPON Hears, page 62; Tv and Radio Newsmakers, page 74; and Film-Scope, page 60.

# Only Kprc-TV?

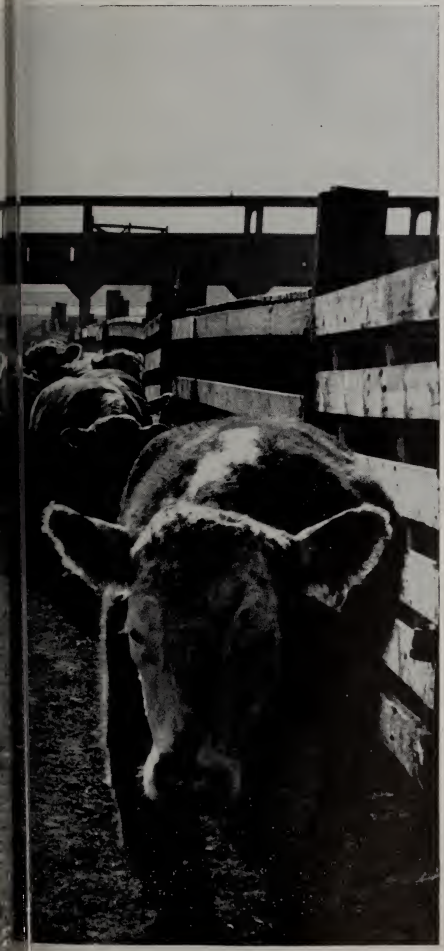
Yes, only KPRC-TV. Because only KPRC-TV has CH-2, most effective selling agent put in television. Thousands rely on KPRC-TV and only KPRC-TV to stimulate sales. Only KPRC-TV—the station for people who like results.



# In Chicago



. **the Union Stock Yards,** which opened for business on Christmas ay, 1865, is the largest cattle market in the U. S., serving 400 packers om 38 states—currently trading at the rate of $860,000,000 a year! ere, Monday through Friday, direct and exclusive livestock reports e broadcast over WGN radio.



In Chicago

# WGN

## RADIO

*reaches more homes*
*than any other*
*Chicago advertising medium . . .*
*first in farm service*
*in the Midwest*

WGN IS CHICAGO

*Quality • Integrity • Responsibility*

1ST
IN TOLEDO
FOR 33 YEARS!
WSPD
RADIO
*the* **STORER** *station*
*backed by 33 years*
*of responsible broadcasting*
**CALL KATZ**

# Timebuyers at work

**Jean Coury,** media director, Shaller-Rubin, Inc., New York, feels that for accounts which are national in scope but tend to buy regionally on a market-by-market basis, spot tv can prove to be most effective. "At least that's what our experience indicates. Spot tv acts as a kind of 'tangible yardstick,' for through the medium we can control and make the most efficient use of our budget. We have a proprietary drug account that wanted about 10% penetration into the national market. The account went into some 12 markets on a test basis, using spot almost exclusively. In every instance a sharp sales rise ensued, proving the efficacy of the medium selected, and the account has now expanded into other leading markets with a major spot tv push. I'm sure that this isn't an isolated example." Jean also points out that smaller budget advertisers needn't shy away from spot tv. "There's no reason for spot tv to be considered as only available to the advertisers with a big budget. The limited budget advertiser who pays scrupulous attention to media considerations, particularly to scheduling, audience delivered, and station programing, will usually get exceptional value.



**Carol Ross,** Mohr & Eicoff, Inc., New York, feels that it's generally a good idea for timebuyers to take a fairly thorough look at some of the material provided by stations and their representatives. "One of the reasons why I specify 'generally' and 'some' is because 'some' of the material I receive is badly prepared and, on occasion, inaccurate. For instance, I can remember receiving a promotion piece which rated a particular station as 'Number 1 in the most recent survey.' But, check as I might, I was unable to find out just when this 'recent' survey was made, or just who made it. Perhaps this is an extreme case, but it points up the issue. Certainly this kind of thing doesn't do the station in question any good at all." Carol points out that there's another side to the picture as well. "Naturally each station utilizes material that is slanted to make it look best. But often, simply by checking over the piece sent by various stations in the same market you can come up with a pretty accurate notion of the current market situation.






# WLOS-TV...
# King of the Carolina Triad!




WLOS-TV reigns supreme in this rich, six-state area . . . ranks *first* in every day part!

Every day of the week, from 9 a.m. to midnight . . . an average of 34,000 homes per quarter-hour! That's what WLOS-TV delivers, according to the March ARB for Greenville-Asheville-Spartanburg. And that's 108.6% more homes than station "C" and 21.4% more than station "B"! So if you're looking for coverage, for audience, for impact, make sure your message goes out to the Carolina Triad from the South's highest tower, WLOS-TV. Get the complete story from your PGW Colonel.

## WLOS-TV abc

*Serving*

**GREENVILLE — ASHEVILLE — SPARTANBURG**

*A Wometco Enterprise*

*Represented by Peters, Griffin, Woodward, Inc.*
*Southeastern Representative: James S. Ayers Co.*

WOMETCO ENTERPRISES INC

WTVJ
WLOS-TV
WFGA-TV
(Affiliate)

# wmca

PRO FILE!



Roger Turner







■ The American child is nurtured in the belief that success may be attained by emulating H. Alger. Sixteen year old R. Turner was no exception. He read the great man's words, "...T'was on Lake Erie's broad expanse, one bright mid-summer day, the gallant steamer Ocean Queen swept proudly on her way..." A sober lad, Roger packed his bag and joined the crew of a Lake Erie ore-boat. There is merit in teaching the young, for Roger Turner became Vice-Commodore of the Virgin Island Yacht Club and for six years sailed the Caribbean sea lanes. But success comes hard and Turner achieved his rewards through four years of carpentry at Yale, maintaining the rank of PFC in the Marine Corps and managing a bakery. As an executive of Radio Press International, his singular talents enabled him to be appointed Assistant to the President of the Straus Broadcasting Group where he now explains FCC memoranda with nose aquiver for a fresh breeze from the East.

THE STRAUS BROADCASTING GROUP

wmca NEW YORK AM Radio Sales

wbny BUFFALO ■ Jack Masla & Co., Inc.

rpi RADIO PRESS INTERNATIONAL


# 49th and Madison

**Profitable reading**

In the April 30 issue of SPONSOR, page 52, you reported the success WING, Dayton, Ohio, had with a promotion for the Necchi-Elna Sewing Machine dealer. They ran a spot schedule asking listeners to send in a 1946 penny.

We wrote to WING in Dayton and they were kind enough to send us the continuity, after which we presented the idea to the Pittsburgh Necchi-Elna dealer.

Because of the success in Dayton, he bought the idea and scheduled 50 one-minute announcements over a 10-day period. Because of a larger market area, we hoped to receive more than 2,644 pennies reported by WING. Three days after the last announcement was on the air, we counted a total of 7,843 pennies.

The dealer was simply amazed at radio's ability to do this job since he too, like the Dayton dealer, had run a comparable promotion in a local newspaper at a cost of about double that of the radio campaign, and the newspaper response was approximately 5% of the radio response. It has made the dealer a firm and steady user of radio and given us a success story that will result in many new schedules.

So a great big fat "thank you" to WING for reporting it to you and a double dose of "thanks" to you for reporting it in SPONSOR.

Philip B. Hirsch
*general manager*
*WEEP*
*Pittsburgh*

**Not cricket!**

"Sponsor-Scope," page 22 of the 25 July issue, says that some rep has evolved a way of taking his stations "off the spot" when the distributor of a national product offers them a schedule at local rates.

His plan, as outlined, will do more than take them off the spot. It wi in time, take them right out of t spot business.

This opportunistic scheme is wait until the local rate offer h been made to the station, after whi the rep calls the agency to expla that when its commission has be added the saving to the client will negligible.

If the agency says "In that case will place the business at nation rates through you," everything thinks is okay.

But if the agency reacts negative he quickly tells his station that can't get the business so it had bet tell the distributor it was only kidd about charging the legitimate nation rate.

Most reps don't operate that w and those who do, together with su stations as "cooperate" in this ki of catch-if-catch-can procedure violating the simplest manageme fundamentals. Also they are doing great deal of harm to the broadca ing industry at a time when it nee to demonstrate that it has sound pr ciples and at least the minimal testinal fortitude necessary to live to them.

Presumably this rep believes t to follow good practices and ethi standards will mean a loss of bu ness and commissions. As a majo of stations and goods reps know, th beliefs couldn't be more wrong.

I would recommend to the rep m tioned in your story, and to his s tions, that he establish and maint some operating principles which co mand the respect of the agencies accounts with whom he does bu ness. He will do more of it probably sleep better too.

Hanque Ringg
*consultant*
*N. Y. C.*




# BIG LIFT for BIG CITY TRAFFIC

*WSB Radio's helicopter reports keep Atlanta motorists moving*

Hovering high above busy traffic lanes, WSB's helicopter reporter alerts rush-hour motorists to driving hazards, bottlenecks, offers advice on less congested routes. The whirly-bird augments WSB's already well-established auto traffic patrol, and adds more strength to this station's over-all news service in the public interest.

It is the kind of service that saw WSB making a clean sweep of the Georgia Associated Press Broadcasters Association Radio News Awards for 1959 — "Superior" in all news categories, and a total of ninteeen awards for WSB and WSB newsmen. No other Georgia station has ever received such outstanding recognition.

**WSB Radio**

*The Voice of the South / Atlanta*

Represented by Edward Petry & Co., Inc.

ated with The Atlanta Journal and Constitution. NBC affiliate. Represented by Petry. Associated with WSOC/WSOC-TV, Charlotte; WHIO, WHIO-TV, Dayton.

WTHI-TV
the
Number One
single station
market
in
America!

WTHI-TV is a single station market of 217,400 TV homes.

An advertising dollar on WTHI-TV delivers more TV homes than many dollars in a multiple station market.

CBS TELEVISION

WTHI-TV
CHANNEL 10
TERRE HAUTE,
INDIANA

Represented by THE BOLLING CO.

*National and regional buy*
*in work now or recently complete*

# SPOT BUYS

## TV BUYS

**Avon Products, Inc.,** New York: Campaign for its cosmetic lin begins 29 August in over 150 markets. Schedules are for 14 wee using day minutes and fringe night 20's, 10-12 per week per mark Buyer: Lee Petry. Agency: Monroe F. Dreher, Inc., New York.

**Otoe Food Products Co.,** Nebraska City, Nebraska: Schedules f Morton House canned foods begin mid to late August for 10 week Day and fringe night minutes will be scheduled in 20-25 market Agency: Compton Adv., Chicago.

**Standard Brands, Inc.,** New York: Joint placement for Fleisc mann's Margarine and Royal Desserts begins 29 August in a numb of markets. Day and night minutes and chainbreaks run for weeks. Buyers: Bob Kerrigan and Bob Decker. Agency: Ted Bat & Co., New York.

**Warner-Lambert Products Division,** Morris Plains, N. J.: Ne activity on Bromo-Seltzer starts 29 August in about 25 market Schedules of fringe night minutes are for 15-18 weeks. Buyer: H Davis. Agency: BBDO, New York.

**Columbia River Packers Assn., Inc.,** Astoria, Ore.: Thirteen-we schedules for Bumble Bee Tuna start 22 August in 20-25 marke Day and fringe minutes and 20's are being placed, five to 10 per we per market. Buyer: Shirley Weiner. Agency: Richard K. Mann Inc., New York.

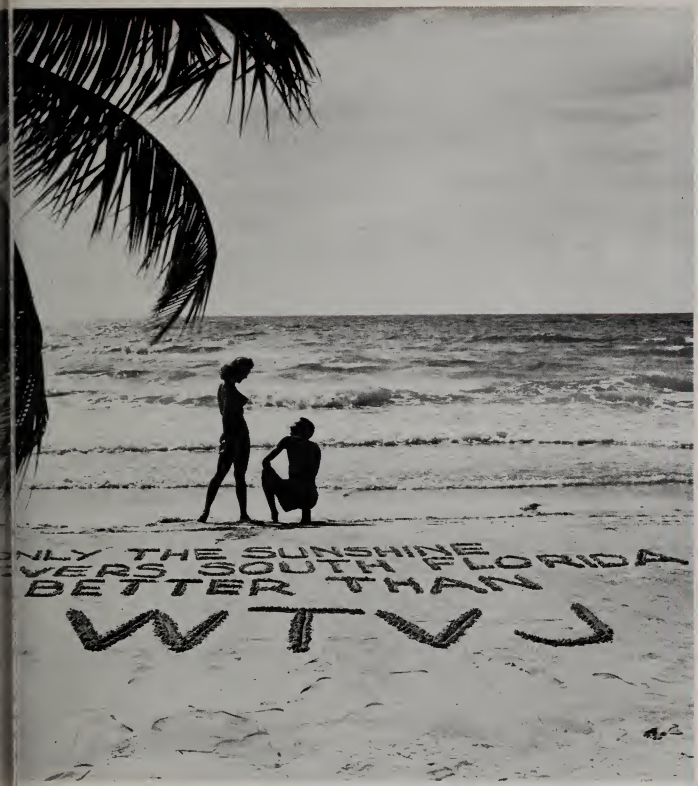
**Robert Hall Clothes, Inc.,** New York: About 160 markets schedules 28 August to promote its fall clothing line. Campaign ru through 17 December with the bulk of schedule fringe night minut 10-20 per week per market. Media director: Jim Hackett. Agenc Arkwright Adv. Co., Inc., New York.

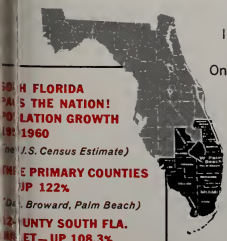
**Paper Mate Co.,** Chicago: A two-week back-to-school campaign the Capri Mark III pen starts 4 September in about 60 marke I.D.'s are being used, around 15 per week per market frequen Buyer: Pat Chambers. Agency: Foote, Cone & Belding, Inc., Chica

## RADIO BUYS

**Ray-O-Vac Co.,** Madison, Wis.: Campaign for its auto batter starts 8 September in the top markets. Fairly heavy frequencies traffic minutes will run for 30 weeks. Agency: H. H. Monk & Asso ates, Inc., Rockford, Ill.

**C. F. Mueller Co.,** Jersey City, N. J.: Planning a campaign for Italian food products to start in September for 33-34 weeks. minutes, 10-25 per week per market, will be bought using about t stations to a market. Buyer: Jeff Fine. Agency: DCSS, New Yo



H FLORIDA
S THE NATION!
LATION GROWTH
1960
*U.S. Census Estimate)*
E PRIMARY COUNTIES
UP 122%
*Broward, Palm Beach)*
UNTY SOUTH FLA.
ET—UP 108.3%
Population 1,699,149

In South Florida, the nation's fastest-growing area-market, WTVJ—among all media—delivers the largest daily circulation! Only WTVJ will give your schedule complete coverage of this dynamic growth area. Obtain the facts of WTVJ's exclusive, total coverage of South Florida from your PGW Colonel.

**WTVJ** CBS SOUTH FLORIDA

REPRESENTED NATIONALLY BY PETERS, GRIFFIN, WOODWARD, INC.

WOMETCO ENTERPRISES INC.

WTVJ
WLOS-TV
WFGA-TV
*(Affiliate)*

**This is just one of the faces of Florence**

Florence has more than beauty. Florence has the vitality of the new South, the scope of fertile fields, the energy of industry. And Florence has WBTW, a television station whose signal unifies an area of 215,000 tv homes, wraps up a significant market for advertisers.

**WBTW**

*Florence, South Carolina*

*Channel 8 • Maximum power • Maximum value*
*Represented nationally by CBS TV Spot Sales*



A Jefferson Standard Station affiliated WBT and WBTV, Charlotte.

**ART I OF TWO PARTS**




**ENT AND AGENCY:** William S. Cutchins, pres. of Brown & Williamson and William H. Kearns, chmn. of executive committee, Ted Bates

# B&W: TV SUCCESS STORY

**In 10 years Brown & Williamson has doubled its ure of the cigarette market, now sells 52 billion**

**85% of $32 million budget goes to tv in titanic ii lustry battle of brands, packages and ad themes**

LOUISVILLE, KENTUCKY

st week in an abrupt change in strategy, Brown & Williamson, largest of the country's six giant cco companies, broke out a brand series of tv commercials for Vice- "The Thinking Man's Cigarette." merican tv viewers who, for the two years have been playing the roy game—"Are you an archae- ist? No, I deliver bundles for a wash laundry."—were confronted with tv spots in which the Thinking Man's role had been cut to a minimum (mainly first frame introduction) and the bulk of the commercial plugged full of typical, hard sell Ted Bates copy—"Viceroy's got it at both ends."

To the average cigarette smoker, perhaps, the B&W copy switch was something less than earth-shaking.

But to eagle-eyed admen at R. J. Reynolds, American Tobacco, P. Lorillard, Philip Morris, Liggett & Myers, and their agencies it was another significant move in the turbulent battle of the brands which has shaken the tobacco industry in recent years and completely revolutionized the nature of the cigarette business.

With cigarette sales for 1960 expected to top 1959's all-time record of 453 billion, the six tobacco titans are locked in a no-holds-barred struggle in which all old precepts and practices have long since gone by the board and the rules are changing daily.

Their battle ground, of course, is television, by far the No. 1 cigarette ad medium. Last year the tobacco companies poured over $106 million into net and spot tv, and the 1960 total should be considerably higher.

Significantly, the violent upheavals in the tobacco business have coincided almost exactly with the advent of the "tv era" of modern advertising.

Back in 1949 when the cigarette companies were appropriating a cautious $3 million in the new video medium (compared to a $24 million investment in network radio) three brands—Camel, Luckies and Chesterfield—accounted for 73% of all U. S. cigarette volume.

By last year, with tv tobacco expenditures at 35 times the 1949 level, the business had become drastically "segmented." More than 30 brands —regulars, kings, filters, menthols— were scrambling for the market and none had more than a 14.4% share.

In the midst of this wild Donnybrook, each of the six major companies has known its headaches, heartaches, flops, and successes.

But nothing more clearly and dramatically explains the shifting character and new tv-orientation of the industry than does the 10-year record and present-day strategies of the youngest member of the group, Brown & Williamson of Louisville, Kentucky.

**The B&W challenge**

Almost exactly 10 years ago, in its issues of 6 November and 20 November 1950, SPONSOR presented a comprehensive two-part explanation of Brown & Williamson's expert and successful use of radio.

Last week SPONSOR returned to Louisville for another visit at the huge, sprawling, red brick factory that Raleigh, Kool, and Viceroy built.

A comparison of our 1950 articles and our 1960 notes shows these fascinating highspots:

• 10 years ago the Brown & Williamson ad budget totaled $3 million. This year it will top $32 million

• 10 years ago 90% of the company's ad expenditures were in radio Today tv is getting between 80% and 85%.

• 10 years ago B&W was looking back on record 1949 sales of 16 billion cigarettes. Today it can point to a 51.8 billion total for 1959.

• 10 years ago the company was marketing four cigarette brands— Raleigh, Kool, Viceroy, Wings. Today it is selling 10 different varieties —Raleigh regular, Raleigh filter, Kool regular, Kool filter, Viceroy, Wings Life, Belair, Kentucky Kings, and Maurier.

• 10 years ago B&W had carved out a 4.7% share of the U. S. cigarette market. Today it has more than doubled its share—to 10.6%.

Obviously this is a record of which B&W president William S. Cutchin













## WHY B&W HAS INTRODUCED THREE NEW BRANDS IN THE PAST YEAR

*In the picture above Brown & Williamson president William S. Cutchins explains the "segmentation" that has taken place in the cigarette business in recent years.*

*Ten years ago regular size non-filter brands controlled 90% of the market. Today more than half of all cigarette sales are in filter brands, and king size, non-filters account for another 19%. In addition, there has been a sharp increase in the demand for menthol types—both medium and light.*

*To capture this highly segmented market, B&W has, within the past 12 months introduced three new cigarette brands—Life (high filtration) Belair (light menthol), and Kentucky Kings (all tobacco filter).*

in be very proud. (Ten years ago, as e company's v.p. for advertising he iefed SPONSOR on B&W ad strat-gy.)

But to get the full significance of e Louisville success story, it is nec-sary to dig beyond the bare facts id figures and explore three rich reas:

1) The kind of company that B&W —its unique history and position in e industry.

2) The "marketing revolution" iat has shaken the tobacco business the last decade, and its effect on dvertising practices.

3) The hard-hitting tv policies and rategies worked out by B&W and s agencies, Ted Bates and Keyes, fadden & Jones.

In this first of two articles on B&W PONSOR presents a discussion of oints 1) and 2). Next week we'll ex-lain the B&W tv structure, and how operates.

## &W started with a depression

Though B&W roots in the tobacco usiness extend back nearly 90 years, ie company was not incorporated in s present form until 1927, and it idn't hit its stride until the great epression of the 1930's.

In those unhappy, apple-selling ays the price of regular cigarettes as 15¢ a pack. And for thousands f jobless and near jobless 15¢ was uch too much.

B&W defied the industry by bring-ig out a 10¢ cigarette, Wings, and uilding it into a volume brand.

It followed the 1930 introduction f Wings with other strong evidence f its down-to-earth, grass roots think-ig. In 1931 it introduced the first lended cigarette tobacco, Target, for nokers who rolled their own. In 932 it developed and marketed roll our own kits, another B&W first.

Also in 1932 it began packing pre-ium coupons with Raleigh, the first nd only major brand to develop a remium program (and still highly uccessful after 28 years).

B&W followed these breaks with raditional tobacco marketing by in-roducing two other innovations, des-ned to have great significance nearly score of years later.

In 1933 it brought out Kools and ecame the first to popularize a men-hol flavored brand. In 1934 it introduced Viceroy, first of the important filter cigarettes. At the time, the industry, and many of the big New York agencies which served it, were inclined to sneer at the B&W efforts as trivial and unimportant.

The power struggle between American's George Washington Hill, and his rivals at Reynolds and Liggett & Myers held the spotlight, and to many unimaginative admen the only unsolved question about the tobacco business was (and forever would be) "Will Camels or Luckies grab first place this year?"

B&W, however, ignored the gibes and pursued its own independent policy of seeking specialized cigarette markets.

In its advertising practices too, it struck out on its own. An early (1930) user of radio, it really hit its radio stride and developed its air media patterns in 1938 when Freeman Keyes, then president of Russell Seeds, now board chairman of Keyes, Madden & Jones, persuaded B&W to try a low-budget radio program over WLW to promote Bugler cigarette tobacco.

*Plantation Party*, with a $400 weekly talent tab, increased Bugler sales 500% in 13 weeks, and B&W was off and running on a policy of hard-hitting low cost radio.

Between 1938 and 1949, B&W had a succession of economy-budgeted shows — *Uncle Walter's Doghouse, Red Skelton* (when he was an unknown) *People Are Funny*, and many many more.

Such independent, realistic, and creative marketing and advertising strategies began to pay off as the infant B&W company gradually inched its way into a market dominated by giants.

They are still characteristic of the Louisville firm today—an important aspect of the B&W image.

W. S. Cutchins, who took over as B&W president in 1958, tells this to his staff, "Bring on the new ideas, new brands, new tastes, new advantages. This generation not only will accept new things, it demands them."

Since Cutchins assumed the presidency, B&W has re-designed every one of its packages and cartons, and within the last 12 months has introduced no less than three new national brands—Life, Belair, and Kentucky Kings.

## B&W cashed in on a revolution

But B&W's healthy sales rises in the past 10 years cannot be fully understood without a close, hard look at the marketing revolution which rocked the entire tobacco industry

## B&W PROGRESS—1950 vs. 1960

*In November* 1950 SPONSOR *published a two-part story of the success of Brown & Williamson, then a heavy user of net and spot radio. Here is a then-and-now-comparison of the tobacco company's status.*

| | 1950 | 1960 |
|---|---|---|
| Cigarette sales (billions) | 16.4* | 51.8* |
| Share of market | 4.7%* | 10.6* |
| Ad budget (millions) | $3 | $32 |
| % in air media | 90% | 85% |
| No. of brands marketed | 4 | 10 |
| Brands | Raleigh, Kool Viceroy, Wings | Raleigh (regular, filter), Kool (regular, filter), Viceroy, Wings, Life, duMaurier, Belair, Kentucky Kings. |

*Wooten estimates. Sales and share of market figures cover preceding years—1949 and 1959.

## COUPON SNOWSTORM: 35 MILLION A MONTH FROM RALEIGH BUYERS



*Oldest of B&W cigarette brands is coupon-laden Raleigh which carved out a small but solid segment of the market and is still going strong.*

- *Raleigh's big initial success with its couponing program came in Depression-ridden* 1930's. *When wartime shortages forced abandonment of premium offers, Raltigh sales dropped* 75%. *Resumption of couponing in* 1949 *doubled volume in less than a year.*
- *Today B&W is redeeming Raleigh coupons at the rate of* 35 *million a month, a* 13% *rise over* 1959.
- *Raleigh, which is handled by Keyes, Madden & Jones, gets tv promotion via B&W's stable of network and syndication programs.*
- *Coupon redemption is charged up as advertising expenses; this year will top* $3 *million.*
- *Because of the continued health of the coupon program, B&W is bringing out a new expanded premium catalogue with nearly* 300 *items—the first major changes in couponing procedure since World War II. Most popular B&W premium: electric perculators.*

during this same 10-year period.

One phase of it began in the early 1940's when American Tobacco introduced king size Pall Mall. As usual, industry conservatives sneered that the king size was an "unimportant novelty; it'll never catch on."

But Pall Mall, almost without competition in its early years, did catch on, and by the end of the 1940's had chiseled out such a sizeable hunk of the cigarette market that every other manufacturer began scurrying to get out both king size and regular brands.

A somewhat similar toppling of traditional thinking came a few years later when Marlboro scored with its flip-top box. From that point on there was no such thing as a single standard package in the cigarette field.

But the real hammer blow which shattered the industry's rigid marketing patterns fell just as the decade of the '50's was beginning.

This was the publication in *Reader's Digest* and other print media of lurid stories purporting to link cigarette smoking with lung cancer.

In the resultant country-wide scare, sales of regular cigarette brands sagged while filters, until then a compartively unimportant part of the market started to climb spectacularly. And B&W, securely set with a well-established filter brand in Viceroy, began to cash in on the medical scare.

Sales of mentholated cigarettes, particularly those with filters, also started to move. And B&W's Kool chalked up significant gains.

The cigarette industry, which le than 10 short years before hi seemed firmly rooted in an imperis able cement of single-size, singl package, and single-tobacco blen marketing had suddenly become fragmentized, segmentized business.

As the '50's progressed, the seg mentation became even more acut As B&W president Cutchins poin out, smokers today have their choi of non-niter cigarettes in regular king size, filter cigarettes with var ing degrees of filtration, menth cigarettes with medium or mild me thol in filter or non-filter types, and wide variety of packages.

This breaking open of the marke offered special opportunities to a aggressive, and imaginative manufa turer, like B&W, which had built it business on appealing to specialize tastes.

### B&W taps new outlets

In addition, the 1950-1960 perio completely revolutionized old pa terns of cigarette distribution, an again B&W benefited.

Following World War II the mush rooming supermarket industry bega to emerge as a major factor in th sale of cigarettes.

Whereas tobacco and drugstore had been the mainstays of cigarett marketers, supermarkets more tha doubled their volume in the '50's an today are easily the most importan single type of cigarette outlet.

John W. Burgard, v.p. in charg of advertising, told SPONSOR last we that B&W estimates that at least 50% of all their sales are through super markets alone (not including othe grocery outlets).

Tobacco stores, which once dotte likely corner locations in every majo U.S. city, are now fading almost en tirely out of the picture. And othe distribution outlets have not show any significant gains.

Vending machines, for instance, ac count for 15% of the total U.S. ciga rette sales, almost exactly the sam share they held in 1950.

For the tobacco industry the shif to supermarket selling has produced a number of rather startling changes

Take carton sales, for example. Ac cording to Burgard at least 66⅔% of B&W's sales through supermarket are done by the carton, and the pro

(*Please turn to page* 72)

ART II OF A TWO PART SERIES

# REPORT ON CANADIAN PAY TV

**Toronto Telemeter test still has many headaches, unsolved problems, despite enthusiasm of backers**

**Here is the second part of a special on-the-spot report, prepared by editors of CANADIAN SPONSOR**

TORONTO

Growth of the Trans-Canada Telemeter system in Etobicoke has been slow because of the many minor technical problems encountered, and certainly not for any noticeable lack of subscribers willing to pay the $5 installation fee and the cost of programs. Subscribers generally claim they are laying out this money for a big reason: no commercials.

Naturally the amount of money they drop into the coinbox is a much clearer guide to their acceptance of Telemeter than they themselves can express. They accept the pay-as-you-view coin system of Telemeter, whereas the bill-at-the-end-of-the-month systems failed in three U.S. tests. As far as subscribers are concerned, Telemeter is still basically television; in other words they aren't awed by it. They accept it as an extension of tv that brings them entertainment not available on commercial tv. They don't complain about the price. The fact that the films are uninterrupted by commercials seems much less important to them after a few months than it did when they originally signed up for the service.

This apparent weakening of subscribers, initial anti-commercial attitude, expressed to CANADIAN SPONSOR in general terms, is supported by an Etobicoke study undertaken by Young & Rubicam Inc. of New York. One question asked was: Would you rather pay 50¢ for a film with commercials if you could also get the same film without commercials for $1? Some 75% of the respondents said they would prefer to pay the lower cost with commercials, if the film was interrupted only once. . . .

Etobicoke is rated as definitely, modernly, keep-up-with-the-Joneses middle class. If the expensive and well-kept houses and high-rise apartments leave any doubt, its contemporary buildings don't. The inhabitants of this post-war area earn and spend a lot of money.

Gene Fitzgibbons is gradually succeeding his father as the operational head of most of the FPCC empire, which includes Trans-Canada Telemeter, three tv stations (CKCO-TV, Kitchener, CFCM and CKMI, Quebec City), a chain of 329 theatres and allied service companies. He explained that Etobicoke was chosen because it is considered a tough market to crack. "If Telemeter can be a success here," he said, "it is likely to be successful in almost any area."

The reasoning is that middle-income people have diverisfied interests, and the money to afford them. Therefore their tv viewing is a bit less than the national average, and more selective. Presumably, then, they have fewer leisure hours to spend with Telemeter, even though they can readily afford the price.

Fitzgibbons and Bill Crampton, manager of Telemeter operations, now seem confident that Etobicoke householders can pay for their tv viewing. The real question now is will they continue to spend their *time* on these films. Due to the predominant characteristics of this area—money and leisure—these Telemeter executives anticipate a marked decline in paid viewing during the summer months because of competition from cottages and travel. However, there is no con-

**LEADING UP** the Trans-Canada Telemeter pay tv test in the Toronto suburb of Etobicoke are Gene Fitzgibbons and Bill Crampton. They picked the test site because of its 'tough market' reputation on the assumption that if it succeeds there, it will prove good elsewhere



crete evidence of such a decline yet.

Technical considerations also make Etobicoke an interesting test suburb. Since there are fewer private households per acre in the better income districts, it costs more to bring the coaxial cables to each home. Therefore, if the assumed difficulties of getting these people to pay to watch non-commercial tv can be overcome enough to cover the relatively high cost of feeding the service to their sets, Telemeter will loom as a big money-maker.

Etobicoke offers another advantage for testing purposes. It contains a significant district of lower income households that provide a convenient comparison with the others. The technical costs of providing Telemeter service to these denser areas is a bit lower, and the limited amount of "discretion spending" these people have may be offset by the dominant position that tv viewing has reached in their leisure-time activities.

The Telemeter people believe they have a proper distribution of coin boxes among the lower-middle and upper income groups, and among apartment dwellers and home owners. . . .

Broadcasters seem confident that not all of the Telemeter viewing will be at the expense of commercial tv. It is axiomatic that the addition of a new medium tends to create some new audience for itself, and to this limited extent Telemeter seems to qualify as a new medium. This is borne out by evidence from another quarter: Telemeter films, at least according to Famous Players, are not damaging the box-office receipts of Etobicoke community theatres, even though they are often presented after their Telemeter runs. (Other theatre interests are unconvinced; they fear the worst from pay tv.)

The effect of Telemeter seems to be that its films induce Etobicoke people to spend more time in front of their tv sets. . . . Telemeter will undoubtedly make subscribers' commercial tv viewing much more selective, and tend to concentrate it on the types of programs tv does well but which Telemeter doesn't offer. Observers think this should favor news and "the big shows" on commercial tv, but hurt the westerns and situation comedies.

(*Please turn to page* 58)

# KRUEGER CASHES IN

**Newark brewer clicks with a spot radio campaig introducing the new shortnecked bottle in 26 marke**

**New England campaign, 30-40 announcements pe week per station, gets solid results with non-visual se**




The brewery that was first with cans and quart bottles now leads the way in its region with the "glass can," and spot radio is doing the lion's share of the new package's introduction, a job usually assigned to visual media.

G. Krueger Brewing of Newark, N. J., last spring came out with a new short-necked, easy-to-handle, 12-ounce throw-away bottle in New England. Century-old Krueger bills about $600,000 over-all, with the New England budget going to a 26-market spot radio drive there, its main assignment to put over the new bottle. The remaining dollars are divided between outdoor and newspaper, to add visual dimension to the campaign.

Though it's too early in the peak beer-drinking season for long-range conclusions, the client has watched the new "glass can" catch on "dramatically," hoisting the over-all Krueger sales curve in New England alo with it. So gratified has Krueg been with glass can sales that it h begun packaging its ale the sa way.

Krueger and its agency, Ellingt & Co., set up a spot radio schedu that calls for an average of 30 spots a week per station. They a concentrated in the early morni and late afternoon peak listeni hours during the week. For t summer months, weekend expos is included to reach the heighten outdoor audience. The campaign underway late April and the end nowhere in sight.

All of the commercials are minut They are divided into thirds, openi with a recorded jingle and clos with jingle tag and company ide fication, while the middle 20-seco slot goes to live copy. "Thanks radio's flexibility we're able to ta part of our message to individ

# N RADIO'S 'VISUAL' POWER

ket conditions without producing
lreds of different e.t.'s," points
John Healy, account executive at
gton.

n moving from the transcribed
ing jingle to live copy we main-
continuity by playing the jingle
dy softly for the middle 20 sec-
of the e.t., as background for the
opy," Healy continues. "And with
arrangement we combine the ad-
ages of a jingle with the local
uncer's personal following in the
munity."

ere's the state-by-state breakdown
Krueger's New England station
p, selected largely on the basis
n-person consultation with indi-
al dealers familiar with local
itions:

*aine:* WABI, WLBZ, and WGUY,
Bangor; WCOU, Lewiston;
OB, Portland; WFAU, Augusta;
ST, Caribou, and WRUM, Rum-

*ermont:* WCAX, Burlington;
Y and WWSR, St. Albans;
B, Rutland; WWRJ, White River
tion; WCFR, Springfield; WSKI, Montpelier, and WTWN, St. Johnsbury.

*Massachusetts:* WHDH and WHIL, Boston; WSPR, Springfield, and WHAI, Greenfield.

*Connecticut:* WPOP, Hartford.

*New Hampshire:* WTSN, Dover; WWNH, Rochester; WKCB, Berlin; WFEA, Manchester; WHEB, Portsmouth; WTSV, Claremont; WLNH, Laconia, and WKNE, Keene.

The jingle promotes the Krueger name while live copy is devoted primarily to the new glass can. Tune for the jingle is "The Happy Wanderer," a catchy German song which is a natural for beer lyrics and is familiar to many Americans from the recent past when it was popular in this country.

In the copy, emphasis is on convenience of the new bottles. It asserts that they stack more easily and take up less refrigerator space than beer containers of other shapes. The catch-phrase "thrifty throwaway" is used for the new bottles. There is indirect sell against conventional cans with the statement that "pure glass safeguards the Krueger true beer flavor."

Krueger Brewing also produces Ambassador beer, which is advertised on spot radio in northern New Jersey. One segment of that campaign is geared to the more than 189,000 boat owners estimated to inhabit the coverage area of WVNJ, Newark. That station worked out a special program feature for Ambassador, designed to reach these boats, 72% of which are said to be radio equipped, with portable radios assumed to be aboard many of the other vessels.

In cooperation with the Coast Guard, WVNJ broadcasts sea and surf reports, weather information, and boating and sailing bulletins 20 times each weekend. The five-minute programs are sponsored by Ambassador beer, which receives opening and closing credit plus a one-minute spot announcement. In addition, the station issues emergency reports on nautical conditions, which also are billboarded for Ambassador as part of the special package.

**S AT SEA** keep abreast of weather and surf conditions via reports from WVNJ, Newark, sponsored by Krueger's Ambassador beer. Check-oast Guard teletype (l to r): John Healy, Ellington; Cmdr. Norman Horton, 3rd Coast Guard Dist.; Norman Flynn, Broadcast Time Sales





**BREADTH OF BROADCASTING** is reflected in RTES membership of 1,136 executives from every phase of industry. Among leaders (fr to r): Merle Jones, CBS TV pres.; John Karol, CBS TV v.p.; retiring RTES pres. Frank Pellegrin, H-R Reps.; Gen. David Sarnoff, RCA bd. c

# Frank Pellegrin's dream for RTE

**Retiring president of the 1,336-member Radio-Tv Executives Society helped spark its global growth**

**World communications centers are U. S. and New York and RTES there is industry's most focal point**

The "most important communications organization in the entire world" is the Radio-Television Executives Society, in the opinion of retiring president Frank E. Pellegrin. And it's doubtful that any of the club's 1,136 members in all 50 states or incoming president Richard Salant of CBS would disagree with him. They, too, envision the Society as a growing global force in television and radio and in their many related fields.



**FAMILY LIFE** blends with work of RTES president, as here when Eleanor and Frank Pellegrin attend RTES formal dinner dance



**RECREATION TIME** for Pellegrin includes the first annual RTES Fun Day summer outing initiated last year, repeated this July

The RTES, marking its 20th of professional activity this yea moving outward and upward in t three basic directions, says Pelle

• It's recognized as a truly tional organization, despite its graphical location in New York Why New York? "Because New is the world capital of tv, radio, advertising."

• The group has gained distin and stature throughout the e world, "a world which recognize U. S. as the acknowledged broa leader despite significant innova in such countries as England, and Japan."

• RTES is "the only organiz spokesman which works for abs ly everyone who has anything t with broadcast." The range inc — for example — accountants cerned primarily with broa work, lawyers, engineers, financi perts. These splinter groups a addition to people comprising bulk of the membership—net and station executives, progra producers, writers, artists, pub and public relations people.

The club, in this past year u

k Pellegrin's stewardship, has
d many new milestones (see box,
)age) and dreamed up still more
be future. The biggest dream:
ruction of what may be a $1 mil-
headquarters building which
l have screening rooms, broad-
quipment, audition studios, 24-
message service, offices, lunch,
lining rooms and bars, confer-
rooms— all for the use of the
xpanding membership in every
of the Union.

is broadening concept of the
S function—for the industry as
as for its individual members—
flected in the past year's pro-
s as planned and sanctioned by
fficers and the board. There
key speakers discussing a wide
of topics — from Britain's
dcast system to the space age and
les. But this added stress on
l-scope, high-level subjects is
ued to a continuing nuts-and-
effort to encourage members to
ne better professionals in their

Punk Pellegrin is a 28-year broad-
s veteran with executive experience
e most vital and developing
's of tv and radio. For the past
e, he has centered his creativity
nagement and sales on station
sentation, as he is partner, ex-
e vice president, and secretary
R Reps (both the radio and tv
anies).

his own company (of which he
founder in 1950) and in the
dcast Pioneers and Station Rep-
atives Assn., he has contrib-
o growth patterns which com-
ractice with theory. He thinks
' practice — the many work-a-
eminars, luncheons, discussions
long since been proven unique
uccessful. The theory or the
to grow in" now involves the
areas of industry, public, and
responsibility, in his opinion.
egrin's life is a reflection of the
hal responsibility he accepts in
of these three areas. He has
ial interests in four radio sta-
"none of which will *ever* be
ented by H-R!" and in the past
ars has worked as a station man-
nt, sales, and program execu-
is public activities range from
as a director of the U. S. Jun-
namber of Commerce to work-
deputy chief of the volunteer



**INCOMING PRESIDENT** Richard Salant (r), CBS v.p., strives with Pellegrin (l), and other board members to implement growth of 20-year-old RTES in more dramatic ways. One plan: $1 million headquarters in N. Y., serving as world broadcast 'home'

## 5 'FIRSTS' SET BY RTES LAST SEASON

**1** **Gold Medal Award:** For the first time in its history, RTES established an annual award to the person who contributed most significantly to the development or welfare of broadcasting. The first cited: Brig. Gen. David Sarnoff, board chairman of RCA. Presentation was made at the club's first formal dinner dance, attended by some 800 persons. The networks cooperated on entertainment

**2** **Legislative committee:** The new committee designed as its continuing objectives: (1) to provide information on relevant legislative issues; (2) to cover debates on appropriate legislative matters; (3) to contribute program suggestions involving legislative considerations. One reason for the committee's formation is that more than 40 bills suggesting government control of broadcasting and/or advertising have recently been introduced in Washington

**3** **European trip:** Fifty-seven club members and members of their immediate families junketed to Europe for a three-week chartered plane trip costing about half of the usual plane fare. The plan was so successful that other flights may be added this year

**4** **Old-timers' Day:** More than 500 guests turned out for this first, the season wind-up luncheon in May, when Arthur Godfrey was guest of honor. The room was filled with long-known people in advertising, tv, radio, and related fields. The nine monthly luncheons attracted an attendance of 3,907 persons

**5** **Veterans' hospital:** The new Veterans' Hospital Radio and Tv Guild committee works with hospitalized veterans, supplying scripts and basic broadcast equipment and materials for program production within these hospitals. The shows are entertainment for the patients as well as important therapy and instruction aids

fire department in suburban Pelham.

Despite his day-to-day proficiency in the complex of advertising and broadcast, he is helping RTES to expand horizons beyond the immediate sphere. This past season, he sent a letter to every station manager in the country suggesting his station "put on a new public face."

Concerned with the introduction to Congress of more than 40 bills threatening advertising and broadcast control, Frank Pellegrin suggested an up-beat positive approach rather than a defensive negative one. He recommended that stations take their own airtime, on a regular basis, to tell listeners and viewers of the services they perform in behalf of the public.

"Image making," he says, "is a vital public relations problem for our industry today. I think the directors of RTES have helped the cause enormously in sanctioning imaginative and progressive steps which indicate to the public the wonderful things which the industry has accomplished."

He envisions RTES as a world and national headquarters for everyone in broadcast. "Washington is the political capital, and the home of the FCC. Hollywood is the film and talent center. But New York is the capital of the broadcast world, and the center of business for advertisers and their agencies who support tv and radio.

"RTES members, whether resident or non-resident, know we are the only organization in which everyone—all the fragments within the industry—has an active, voting membership. The splinter groups, themselves, have their own specialized representation: stations and networks with the NAB, the TvB, RAB. Film producers, agencies, advertisers, engineers, attorneys, producers—all have an association representing their immediate job functions. But no group other than RTES truly represents every facet of this complicated business!"

Frank Pellegrin is as much of a composite man as RTES is a composite association.

He's a hard-driving executive and salesman extraordinary, who in 10 years has launched H-R into the upper-echelon among station representative organizations. Starting with five persons, the company now has a

(*Please turn to page 75*)

# WHAT VIDEO TAP



**TEEN-AGE DANCERS** who cannot be in studio at airtime are pre-recorded on vide by WBAP-TV, Fort Worth, for color show, *Teenage Downbeat*. At left, m.c. Tom Mu

**▼ 11 tv stations report their experiences with equipment in programing and commercial operat**

**▼ Some call it big boon to local sales; others st operating economies, quality control, and tv flexibi**

What are the most important uses a station can make of its video tape equipment? This was the question which Peters, Griffin, Woodward, Inc. posed to its stations to set flowing a useful interchange of information.

Of 11 stations polled in the survey, no two gave exactly the same response. Some were enthusiastic toward tape, and others showed signs of disappointment. But there were three recurrent areas of usefulness for tape which Peters, Griffin, Woodward stations reported: making local commercials, extending the reach of local news staffs, and reducing crew costs.

The uses of tape which were included the following: produci store commercials, preparing l animation at a fraction of film obtaining guests and performer could not appear at airtime, to tapes, saving operational crew competing with newspapers in ing a "tearsheet" or test comm enhancing public service progra and extending the range of loca operations.

The mood of the station me typified by this comment by Kearl, station manager of KEN San Antonio. "Here's how

**A CELEBRITY** such as Lynda Lee Meade, Miss America, can squeeze interview w Howard of daily 'Panorama' on WDBJ-TV, Roanoke, into a busy schedule thanks



# MEANS TO LOCAL STATIONS

o tape recording after two years' rience with it. Revolution in tele- ng: no. Open sesame to new ness: no. Useful too, pending bility and quality control: yes." rl concluded, "I will not say that ever land new business because TR, but in our experience to date aspect of taping is over-stated. do better broadcasting and easier dcasting because of it."

ideo tape's usefulness in obtain- guests and performers who are available at airtime was noted Phil Wygant, promotion director WBAP-TV, Fort Worth.

mes S. McMurry of WSIX, Nash- , reported that the station's new ex VTR 1,000-C machine had used extensively for experimen- commercials even though it had recently been acquired by the on.

ita Taylor, in KPLR-TV's promo- department in St. Louis, cited programs, community services, l sports specials and educational grams possible through tape.

FDM-TV, Beaumont, was enthu- ic about the "tearsheet" flexibil- of tape commercials. Through o tape's ability to record, erase, the retailer is offered "a chance resent his products exactly in the ner which he wishes and if he so res, he can deliver the sales mes- himself," said Matt M. Johnson. . Richard Robertson, promotion merchandising manager of N-TV, San Francisco, pointed that its commercials play all over country. One test campaign was ared by the San Francisco sta- for a New York agency, Lee field, Doner & Peck for Reis na Sized Underwear last fall.

ape's versatility in dealing with was highlighted by Blake Brown WDBJ-TV, Roanoke. He gave as ence this comment by the mayor Roanoke, Vincent S. Wheeler at a nt presentation on video tape for city council: "Personally, I think one of the finest things in tele- n. You can make statements at convenience of both the speaker the station people."

As early as June," reported assist- manager Sherman Headley of WCCO-TV, "although the political season was just getting underway, we had many excited and hopeful com- ments about video tape from candi- dates and their representatives."

A panel of local law enforcement and religious leaders discussed capi- tal punishment for a KIRO-TV, Seat- tle special program which was later presented immediately before the exe- cution of Caryl Chessman. Before VTR, such a program would have been impossible, stated Bob Gordon.

KMBC-TV, Kansas City, uses video tape effectively to reduce weekend crew costs on feature film programs which have live hosts. Gregory Grave, monster-of-ceremonies for *Shock*, tapes his Saturday appear- ance in advance, saving the station $122.81 per week. Pre-taping the host also results in a $160 weekly saving for *Impact Theater*, reported man- ager M. E. Greiner, Jr.

## HERE'S WHAT STATION MEN ARE SAYING ABOUT VIDEO TAPE

*"Revolution in telecasting: no. Open sesame to new business: no. Useful tool, providing flexibility and quality control: yes."*
(**KENS-TV,** San Antonio)

Curly Broyles Color Show *is "taped in color at the guests' convenience". . .* Teenage Downbeat *gets "out of town dancers unable to be on the program live due to school hours" . . . ministers do an entire week of Daily Bible readings in one taping.* (**WBAP-TV,** Fort Worth)

*On semi-animated commercials "we realized a film effect and produced the commercial for 12 to 15% of film costs."* (**WSIX,** Nashville)

*"We taped a complete show within one of St. Louis' largest department stores . . . we were the first station in St. Louis to make tape an integral part of our operations."* (**KPLR-TV,** St. Louis)

*"Video tape without a doubt is the biggest boon to the securing of local sales developed so far in television. The reason for this tremendous sales aid is that television now has the answer to the newspaper tearsheet." Four retail accounts formerly exclusively newspaper are J. C. Penney, Kress, Howell Liquidating and Goodyear Service Stores.*
(**KFDM-TV,** Beaumont)

*"Many commercials taped in our studios now play all over the country, as well as here, for our own convenience."* (**KRON-TV,** San Francisco)

*"We find it far more practical than film or 'live' for news department use on stories in depth, debate or forum type programs." One program did the impossible; it showed nine city council candidates together.* (**WDBJ-TV,** Roanoke)

*"We are able to utilize a crew already on duty and do not have to put a second crew on overtime for Sunday afternoon."*
(**WCCO-TV,** Minneapolis)

*"Our* Project 7 *series with special programing on alcoholism, the Jet Age, the Seattle Art Museum, juvenile delinquency and the Fifth Amendment—would not have been possible without VTR."*
(**KIRO-TV,** Seattle)

# FM SCORES IN POLITZ SURVEY

**Study for Heritage Stations in five major markets indicates 30.3% of all U. S. homes are fm equipped**

**Fm families lead nations average in incomes, higher education, professional occupations, and buying power**

A recent fm survey by the well-known firm of Alfred Politz Media Studies has been going the rounds of the agencies in recent weeks, attracting a lot of enthusiastic comment.

Prepared at a reported cost of $20,000 for the Heritage Stations, it throws an important new light on fm's qualitative audience.

According to Politz findings in five of the nation's top markets (Los Angeles, San Francisco, San Diego, Portland, Ore., and Seattle), 30.3% of households in these markets are now fm equipped.

These households, says Politz, listen to fm at an average of three hours and 22 minutes on a weekday, as compared to an RAB reported average one hour and 59 minutes for am.

The Politz report reveals that fm audience is comprised largely high-income, two-car families as as a greater percentage of colle educated people. The survey shows that a larger percentage household heads in the fm listen families hold down professional, m agerial, sales, and clerical positio The costly report points out too major appliance owners are predo nant among the fm devotees.

The detailed facts of the Politz stu have been released to advertis agencies in San Francisco, New Y City, and Chicago where offices the recently organized Heritage S tions Representatives are located. T survey results were backed by a cl er presentation of the advertising tential of their fm stations by co pany rep men.

SPONSOR checked with agency me men who had witnessed the presen tions and discovered that almost wi out exception, enthusiasm for Politz survey ran high. "It took out of the mystery class," said agency official. Previous attempts shed light on the size of fm audienc their buying and living habits. "been so badly done before" acco ing to another agency spokesm

Richard P. Jones, J. Walter Thom son director of media, termed it giant step forward."

Strong interest in fm as a selli implement was also evidenced by s eral of the agencymen. Roger Bu stead, MacManus, John & Adams dia buyer, who praised the survey "the most thorough analysis I ha ever seen in spot broadcasting!" in cated that he had advertisers int ested. Sheldon Boden, chief tim buyer for Norman, Craig & Kumm considers the Heritage Stations week package deal offer an "excell plan," and claims that it would bo "quick sell," one with much appe to the "blue-chip advertisers." Bod bolsters his interest by adding th he was "interested enough to ask a general proposal."

Other agencies, although strong interested, are not so pioneer-minde They prefer to wait and see.

## HIGH POINTS OF POLITZ FM FINDINGS

*Alfred Politz Media Studies conducted its fm survey for Heritage Stations in Los Angeles, San Francisco, San Diego, Portland, Ore., and Seattle. According to the Heritage study (which reportedly cost $20,000) these fm audience buying and living habits emerged.*

### FM REACHES:

✓ **Almost twice as many high-income families**
43% of fm families report annual incomes of over $7,000, compared with only 27% for total U.S. household.

✓ **A third more fm household heads with college education**
49% of the heads of fm families attended college. For the U.S., as a whole, the figure is 33%.

✓ **A third more managerial, sales, clerical, household heads**
For fm, the percentage in these professional categories is 54%; for the U.S., the figure dropped to 40%.

✓ **More "two-car families"**
A third more fm families own two cars—32% as compared to 23% of all U.S. households.

✓ **Almost three times as many major appliance owners**
43% in fm households own automatic clothes dryers; 49% own food freezers. Total U.S. household figures are 16%, 18% respectively.

✓ **One-fourth more households which improved homes**
In the fm families, 53% made some home improvements during the past year as compared to the U.S. household total of only 40%.

✓ **One-fourth more larger households**
In fm households, 58% of the families have three or more people. In non-fm households, the figure for comparable family size is 46%.

# TIMEBUYERS OF THE U.S.: Part II

*The listing below is the second part of a roster ering most of the men and women in U.S. agen connected with the buying of national radio/tv .*

*he complete listing includes five parts represent agencies in 19 major cities (plus a few others) onsible for placing more than 90% of the total onal spot business.*

*art I, consisting of New York and Chicago, was lished in* SPONSOR's 14*th annual edition of* Air lia Basics. *The listing below is Part II covering ifornia (Los Angeles, San Francisco, plus Bev Hills, Hollywood) to be followed in succeed issues by the remaining cities and states as ows:* 15 *August, Part III, Georgia (Atlanta), isiana (New Orleans), Massachusetts (Boston), higan (Detroit);* 22 *August, Part IV, Minnesota nneapolis and St. Paul), Missouri (Kansas and St. Louis), Ohio (Cincinnati and Cleve d);* 29 *August, Part V, Pennsylvania (Philadel a and Pittsburgh), Texas (Dallas and Houston). sconsin (Milwaukee).*

*Because of the popular demand for reprints of this valuable listing in* 1957, *a handy pocket piece listing Timebuyers of the U.S., as published in* SPONSOR *and* Air Media Basics *will again be reprinted and soon available at* $2 *per copy.*

*Basis of the listing is the winter-spring* 1960 *edition of* Time Buyers Register, *published by James M. Boerst's Executives Radio Research Service of Larchmont, N. Y. The* Register *is published semi-annually and has been in existence for nine years. Material from the Register herein is used with the publisher's permission.*

SPONSOR *has updated personnel and account names from various sources, including* (1) *answers to a questionnaire sent out to agencies by* SPONSOR, (2) *published information in* SPONSOR's "*Wrap-Up*" *section and* (3) *miscellaneous sources.*

*Within each city, agencies are listed alphabetically. The listing includes media department executives, accounts and buyers who handle the accounts, as well as addresses and telephone numbers of the agencies.*

## Part II: Timebuyers of California

### BEVERLY HILLS

**WEN, MORTON HERBERT**
*0 S. Reeves Drive, Beverly Hills, Calif.*
*estview* 6-1031
**ton H. Cowen**

**E, BOOTH & WEST, INC.**
*47 Wilshire Blvd., Beverly Hills, Calif.*
*liver* 3-1770
**V. "Ted" Baillie, tv-radio dir.; Anona Hansen, Charles Ross**
Bunker (Schwinn bicycles), **Baillie;** en Cars Corp., **Baillie;** Harry Wilson (Schwinn bicycles), **Baillie**

**NEN & NEWELL, INC.**
*33 Wilshire Blvd., Beverly Hills, Calif.*
*estview* 1-7221
**T. Davies, media dir., timebuyer**
air, Div. of General Dynamics; Con- Instruments, Div. of Convair; Dyna- Div. of Convair; Granny Goose, Hut- & C., E. F., McCormick Tea, Norden United Aircraft Corp.; Meritplan In- nce Co.; Paramount Film Distributing Reynolds Decorative Foil Div. of Reyn- Metals Co., Stardust Hotel (Las s), Warner Bros. Merchandising Div., our Clark's Desert Inn (Vas Vegas)

**OGILVY, BENSON & MATHER, INC.**
9033 *Wilshire Blvd., Beverly Hills, Calif. Crestview* 5-6165

**PFLAUM, STANLEY, ASSOCIATES**
8693 *Wilshire Blvd., Beverly Hills, Calif. Olympia* 2-0332
**Gwen Schultz, Stanley Pflaum**
Mission Pak Company (fruits), **Schultz, Pflaum;** The Mission Folk (gift items), **Schultz**

**RECHT & COMPANY, Advertising**
177 *South Beverly Drive, Beverly Hills, Calif. Bradshaw* 2-8091
**Bob Recht, Sam Jacoby, Frances Shooker**
C & C Wilshire Club Beverages (soft drinks), **Recht;** Hoehn Chevrolet (Chev. dlr.), **Jacoby;** Whiz Kids (automobiles), **Recht;** Hub Furniture Stores (chain), **Recht;** System Shoes (chain stores), **Shooker;** Ther-a-Pedic Pacific (mattress mfr.), **Shooker**

**SCOTT, M. B., INC.**
8350 *Wilshire Blvd., Beverly Hills, Calif. Olive* 3-5330
**Nancy Atterbury**
Volney V. Brown (investments), Burton Motors, Courtesy Chevrolet (San Jose), Danny McGroo (atuomotive), Leanse Auto Supply, Mercedes Benz of Hollywood, Mercedes Benz of the Valley, Nerney Ford, Nick Wall & Associates (horse races), Summit Motors (automotive), Radio Church of God—"The World Tomorrow"

### HOLLYWOOD

**BRAND, MICHAEL, ASSOCIATES**
12138 *Victory Blvd., N. Hollywood, Calif. Poplar* 2-6211
**Michael Brand, pres.; Anne Glass, timebuyer**

**CAMPBELL-MITHUN, INC.**
1213 *Hollywood Taft Bldg., Hollywood* 28, *Calif. Hollywood* 2-0715
**Paul E. Morgan, v.p., gen. mgr.; Marguerite Manning, office mgr.; Evon Prose, media supervisor; D. H. Renberg, marketing research mgr.; E. P. Andrews, tv & radio prod. mgr.; Jane Baker, tv & radio prod. mgr.; R. I. Preston, C. P. Packard, account executives**
(*This is a service branch office. For ac-*

*counts and buyers see listings in Minneapolis and Chicago.)*
Theo. Hamm Brewing Co. (Western Div.), Scudder Food Products, Inc.

**GENERAL ADVERTISING AGENCY, INC.**
7033 *Sunset Blvd., Hollywood* 28, *Calif. Hollywood* 3-5128
**Ralf M. Spangler, Stan Brown, Jim L. Cox**

**LA ROCHE, C. P., & CO., INC.**
6269 *Selma Ave., Hollywood* 28, *Calif. Hollywood* 9-3656
**Arthur White, v.p.; Ruth Fredericks, media dir.; Thor Holmes, tv prod.; Maurice Garrett, acct. exec.**
Bekins Van & Storage Co., Disneyland

**ROSS ROY, INC.**
1680 *N. Vine, Hollywood* 28, *Calif. Hollywood* 9-6263
**Thomas F. Scott, v.p.; Beulah Stainback**
Dodge Div., Chrysler (trucks), The Honey Co., Inc., Prepared Prods., Inc.

**SHAY ADVERTISING AGENCY, INC.**
1610 *Argyle Ave., Hollywood* 28, *Calif. Hollywood* 4-1158
**Jean G. Shay**
Wedgewood Holly Appliance Co. (ranges)

**SMALLEY & SMITH, INC.**
6600 *Sunset Blvd., Hollywood* 28, *Calif. Hollywood* 6-2404
**Helen Sullivan**
Germain's, Lyon Van & Storage Co.

## LOS ANGELES

**ADAMS & KEYES, INC.**
712 *S. Curson Ave., Los Angeles* 36, *Calif. Webster* 8-3781
**Nancy Fritz**
Ambassador Hotel, Cocoanut Grove (nite-club), Scandinavian Airlines System, White Rock Bottlers Co. (soft drinks)

**ALBER, R. H., COMPANY**
439 *N. Larchmont Blvd., Los Angeles* 4, *Calif. Hollywood* 9-8273
**Pauline Hagen, v.p.; Fred L. Allen, acct. exec.**
Christian Science Comm. on Publication For Southern Calif., **Allen;** Christian Science Radio Comm. of Los Angeles County, **Allen;** Gospel B'casting Assoc. (Evangelical talks & publications), **Hagen;** Unity School of Christianity (radio talks & publications), **Hagen**

**ATHERTON MOGGE PRIVETT, INC.**
8467 *Beverly Blvd., Los Angeles* 48, *Calif. Olive* 3-9870
**Jane Leider, media dir.**
Barbara Ann Baking Co. (bread, cakes), Calif. Consumers Corp. (prime frozen fruits and vegs), Jerseymaid Milk Prods. Co., Luer Packing Co. (meats), Pacific Cracker Co., Pacific Hawaiian Prods. Co. (Hawaiian Punch & Golden Punch), Pomona Paper Products, Inc. (Marcal napkins & Kitchen Charm waxed paper), Seven-Up Bottling Co. of Los Angeles (Seven-Up soft drink), J. E. Coberly, Inc. (Opel, Jaguar cars), XLNT Spanish Food Co.

**BATTEN, BARTON, DURSTINE & OSBORN**
5820 *Wilshire Blvd., Los Angeles* 36, *Calif. Webster* 8-3188
**Bruce Doll, media dir.; Hal Ballman, Jack Cullen**
De Soto Dlrs. of Los Angeles & Orange Counties, **Cullen;** Los Angeles Times & Mirror News, **Cullen;** North Am. Aviation (employment), **Cullen;** Rexall, **Cullen;** Western Airlines, **Cullen & Ballman**

**BECKMAN, KOBLITZ, INC.**
915 *N. LaCienega Blvd., Los Angeles* 46, *Calif. Oleander* 5-7850
**Albert Buffington, radio-tv dir.; Sandra Dare, timebuyer**

**BERGHOFF ASSOCIATES, INC.**
511 *N. LaCienega Blvd., Los Angeles* 48, *Calif. Olympia* 2-2850, *Oleander* 5-7536
**Jerry Berghoff, pres. & timebuyer; Stella Garcia, media & publicity dir.; Howard Miller, art dir. & acct. exec.; Marold Ross, exec. v.p., radio-tv timebuyer, acct. exec. & talent buyer; Frank Portnoy, research dir.**
Alladin Plastics (housewares), Baby Line Furniture Co., Beverly Mfg. Co. (plastics), Bra-NV Brands (brassieres mfg.), Certified Chrome Furniture Corp. (mfr. of chrome dinette sets), Coast Novelty Co. (equestrian equip.), Downey Imports (foreign car distribs.), Duplex Distribr. Co. (straw dispenser), Extension Drawer Support Co., D. Feinman & Co. (brassieres), Filon Plastics, Inc. (reinforced fiberglass panels), Gramersy Corp. (bldg. develop.), Harker-Husted-Coughlin (media rep. firm), Hornsby & McKinley (housewares), Jaysie Mfg. Corp. (shutters), Kernels Cigar Co., Max Factor, Inc., Foreign Div. (cosmetics), Modern Foods Alliance (Food-Tone suppl.), Navajo Furniture Industries, Plasti-Maid Corp. (plastic housewares), S & S Steel Prods. Co. (trailer mgf.), Bob Sorenson Chevrolet (new car dlr.), Stanley Chevrolet Co. (new car dlr.), St. Andrews Corp. (tract developers), Sunkist Growers, Inc. (institutional div. only) (fresh oranges & lemons), Vineland Furniture Co. (mfr. tableware, stools, etc.), Woodruff Investment Co. (mortgage and fatcory loans)

**BOGERTS, INC., THE**
842 *Seward St., Los Angeles* 38, *Calif. Hollywood* 3-6871
**E. V. Bogert, Mrs. Zepha Bogert**
Cal-Dak Co. (housewares), **Mrs. Zepha Bogert;** California Kitchens (kitchen planning), **E. V. Bogert;** Family Record (planned portraiture), **Mrs. Zepha Bogert;** Los Angeles Home Furnishings Mart (for home furnishings exhibitors), **Mrs. Zepha Bogert;** Miller's Honey Co., **E. V. Bogert;** Pandora Co. (closet accessories), **E. V. Bogert;** Stanthony Corporation (vitilating hoods & barbecue equip.), **E. V. Bogert;** Thalco (fiber glass process), **E. V. Bogert**

**CARLSON, MILTON COMPANY**
3540 *Wilshire Blvd., Los Angeles* 5, *Dunkirk* 8-9464
**Ruth E. Johnson**
Circus Foods, Inc., Breakfast Club, Desmond's, Hacienda Hotel, Inter-Am. S.D.A. (religious Spanish), L. B. Laboratories, Inc., The Laymen's Hour, Southern Calif. Plastic Co., Stationers Corp., Sun or Optical Co., The Voice of Prophecy (religious)

**CARSON, ROBERTS, INC.**
8811 *Alden Drive, Los Angeles* 48, *Bradshaw* 2-8366
**Beverly Plotkin, Barbara Freeman**
Gough Industries (MG/Austin Healy, Morris Minor/Sprite), Mattel, Max Factor: men's div. only (men's toiletries)

**CONSOLIDATED ADVERTISING DIRECTORS, INC.**
8762 *Holloway Drive, Los Angeles, Calif. Olympia* 2-2331
**Bentley Morriss, Mitchell Neal**
Sawyer Schools of Business (Speedwriting Shorthand instruction), **Morriss;** Westlake College of Music (instruction), **Morriss**

**D'ARCY ADVERTISING COMPANY**
3540 *Wilshire Blvd., Los Angeles* 5, *Dunkirk* 5-3171
**Merritt Willey, Joe Peterson, Del Weller, Jack McQueen, Thomas Lucas, Hutson, Marilyn Burn**
Aerojet-General Corp., **Peterson & Hutson;** Anheuser-Busch, Inc. (Budweiser), **Weir & Burn;** Butter-Nut Foods Co. (Butter-nut coffee), **Eastman, Lucas, Hutson;** General Tire & Rubber Co., **Winkler & Hutson**

**DAVIS, JOHNSON, ANDERSEN & COLOMBATTO**
2301 *W. Third St., Los Angeles* 57, *Dunkirk* 8-2111
**Beth Broberg, media dir.**
Bandini Fertilizer Co., First Western Savings & Loan, Glendale Federal Savings & Loan, Muller Bros., Sears Roebuck (L.A. area)

**DONAHUE & COE ADVERTISING,**
3243 *Wilshire Blvd., Los Angeles* 5, *Dunkirk* 1-2221

**les J. Helfrich, media dir.; Joy Har-
media buyer**
a Beta Food Markets, Inc. (chain),
lay Bakeries, Inc. (cookies), Metro-
wyn-Mayer (motion pictures), Louis
i Foods, Inc. (salad dr.), Pioneer
gs & Loan Assn., Preco, Inc. (power
es), Security First National Bank

**CLE DANE BERNBACH, INC.**
09 *Wilshire Blvd., Los Angeles* 48,
*lif. Olive* 3-8080
**ld M. Feld, Jerry Sachs, media dirs.**
petition Motors, Inc., Great Western
gs & Loan, Holly Sugar, Lawry's
s, Inc., Sav-On Drug Stores (chain),
Fine Foods, Wilshire Oil Co. (gaso-
oil, etc.)

**R IN WASEY, RUTHRAUFF & RYAN,**
N
15 *Wilshire Blvd., Los Angeles* 36,
*lif. Webster* 1-1211
**el Bullis, supv. b'cast. media; Leslie
work, Dorothy Sutton, Pat Hipwell**
's Milling (Friskies dog & cat food),
ell; Albers Milling (cereals), **Wall-
e**; Albers Milling (feeds), **Wallwork;**
na Brewing Co. (A-1 beer), **Sutton;**
ornia Bank, **Bullis;** Carnation Co.
borated & instant), **Wallwork;** Carna-
Co. (Simple Simon fresh milk & ice
m), **Bullis & Wallwork;** Consolidated
Corp. (Dutch Masters), **Bullis;** Frito
Inc., **Sutton;** Pacific Finance Co., **Sut-
n**; L. Rose & Co. (Rose's lime juice),
**s**; Union Oil Co., **Bullis;** Van Camp
Food Co. (Chicken of the Sea tuna),
**n**; White King Soap Co., **Hipwell**

**CTE, CONE & BELDING**
0 *Wilshire Blvd., Los Angeles* 17,
*lif. Madison* 9-3611
**Duckwall, Bernice Levitas, Al Os-
Lydia R. Reeve, Gene Vaslett**
k's Downtown (dept. store), **Reeve &
s**; Hughes Aircraft Co. (employ-
), **Ostrin & Levitas;** Lockheed Air-
Corp. (inst.), **Ostrin;** Purex Corp.,
(bleaches, detergs.), **Duckwall, Reeve,
s**; Stauffer System (reducing salons
me plan), **Reeve & Levitas;** Sunkist
ers (shelf, frozen & fresh), **Duckwall
vitas;** Tidewater Oil Co. (gasoline &
**Vaslett & Levitas**

**LER & SMITH & ROSS**
25 *Wilshire Blvd., Los Angeles* 5,
*lif. Dunkirk* 5-2211
**Timmons, media dir.; Harmon O.
on, radio-tv dir.; Shirley Crowder,
ne Sellery, Marguerite Sowaal**
Appliance Co., **Sowaal;** General Pe-
um (Mobilgas), **Sowaal;** Kal Kan
(dog foods), **Crowder;** McCulloch
(chain saws), **Sellery;** Occidental
Insurance Co., **Sowaal;** Pacific Ocean
**Crowder;** Pacific Tile & Porcelain
Co., **Sowaal;** Plymouth Dlrs. Assn. of So.
Calif., **Crowder;** System Development
Corp., **Crowder.**

**GLENN ADVERTISING, INC.**
6399 *Wilshire Blvd., Los Angeles* 48,
*Calif. Olive* 3-9030
**Raymond E. Prochnow, Jon Franklin Byk,
Cynthia Palmer, Barbara Husserl**
Associated Prods., Inc. (Dry-Concrete-Mix),
**Prochnow;** Clipper Fireworks Co. (Red
Devil fireworks), **Byk;** Foam-O-Chemical
Co., **Prochnow;** Gebhardt's Chili Prods.
(canned foods), **Prochnow;** L B Laboratories (hair preparation), **Byk;** Lee-Tex Rubber Co. (plastic products for advertising),
**Byk;** Micro-Lube (oil additive), **Byk;** A. E.
Nugent Chevrolet (new cars), **Prochnow;**
RAC Automotive (auto. air conditioners),
**Byk;** Real Estate Underwriters, Inc., **Byk;**
Sakrete, Inc. (Sakrete), **Prochnow;** Superior Macaroni Co., **Byk;** Ventura Processors (Coastal lemonade), **Prochnow**

**HEINTZ & CO., INC.**
611 *Wilshire Blvd., Los Angeles* 17, *Calif.
Madison* 9-3181
**Mrs. Kay Ostrander, media dir.**
Knudsen Creamery Co., Metropolitan Savings & Loan Assoc., Signal Oil & Gas Co.

**HIXSON & JORGENSEN, INC.**
3540 *Wilshire Blvd., Los Angeles* 5, *Calif.
Dunkirk* 8-3121
**Harriett M. Weigand**
Arrowhead & Puritas Waters (bottled drinking waters), Beaute Vues Corp. (Nutri-Tonic hair preparations), Carrier Corporation: Day & Night Div. (water, space and forced air heating, air conditioning), Payne Furnace Div. (forced air heating, air conditioning); Challenge Cream & Butter Assn., Cinch Products, Inc. (cake mixes), Citizens National Bank of L. A., Coffey-Holt Products, Inc. (Drizzle Boots), Downey Fertilizer Co. (Red Star plant foods & fertilizer), General Controls Co. (automatic controls), Kierufft & Co. (Motorola & Webcor Div.), Knickerbocker Plastic Co. (toys), Lincoln Dlrs. Assn. (So. Calif., Ariz., Nevada), Mac's Super Gloss Co. (auto polishes). Real Gold Co. (citrus concentrates, wine vinegar), Richfield Oil Corp. (petroleum prods.), Voit Rubber Corp. (rubber covered sports equip.)

**HONIG-COOPER & HARRINGTON**
304 *S. Kingsley Drive, Los Angeles* 5,
*Calif. Dunkirk* 8-3301
**June L. Kirkpatrick, Sylvia Goodfriend,
Bernard Brennan**
American Beauty Macaroni, **Goodfriend;**
Bu-Tay Products (Blue Rain Drops, George
Super Cleaner, Diaper Sweet), **Kirkpatrick;**
Farmers Insurance Group (insurance),
**Goodfriend;** Hoffman Electronics Corp.
(tv sets, radio—fm), **Kirkpatrick;** Hospital
Service of S. Calif. (insurance), **Goodfriend;** Interstate Bakeries Corp. (Weber's
bread, Log Cabin bread), **Kirkpatrick;**
Kerr Glass Mfg. Co. (home canning equip),
**Kirkpatric;** Sturdy Dog Food, Inc.,
**Kirkpatrick;** The Squirt Company (Squirt),
**Kirkpatrick;** Thrifty Drug Stores, Inc.
(drug chain), **Goodfriend;** Von's Markets
(food chain), **Goodfriend;** James O. Welch
Co. (candies), **Kirkpatrick**

**IRWIN, HOWARD M., & ASSOCIATES**
2806 *W. Seventh St., Los Angeles* 5, *Calif.
Dunkirk* 9-1219
**Howard M. Irwin**
United States Borax & Chemical Corp.
(Ureabor, Borascu & Polybor-Chlorate weed
killers, DB Granular, Benzabor)

**LEE & ASSOCIATES**
8237 *Beverly Blvd., Los Angeles* 48, *Calif.
Webster* 3-9349
**Leo Pearlstein, H. H. Roberts**
Calif. Turkey Advisory Board, **Pearlstein;**
Rold Gold of California, **Pearlstein;** So.
Calif. Poultry Co. (Poppy Brand turkeys),
**Pearlstein;** Superior Honey Co., **Roberts;**
Willardson Co. (Norbest turkeys), **Pearlstein**

**LITTLE & COMPANY**
3719 *Wilshire Blvd., Los Angeles* 5, *Calif.
Dunkirk* 9-1267
**Gayb Little**
Adohr Milk Farms, Inc. (dairy prods.), Olson Brothers, Inc. (eggs)

**MAC MANUS, JOHN & ADAMS, INC.**
6399 *Wilshire Blvd., Los Angeles* 48,
*Calif. Olive* 3-6130
**Donald E. Jones, v.p.; Helen Marshall,
Betty Craddock**

**MC CANN-ERICKSON , INC.**
3325 *Wilshire Blvd., Los Angeles* 5, *Calif.
Dunkirk* 5-3301
**Paul Davis, media dir.; Mary Kay Cain,
Bill Belcher, assoc. media dirs.**
Adolph's, Ltd. (meat tenderizer), **Cain;**
Auto Club of So. Calif., **Belcher;** Bell
Brand Foods (potato chips, peanut butter),
**Cain;** Bond Stores (men's & women's clothing), **Belcher;** Coca-Cola Bottling Co. of
Los Angeles, **Cain;** Gordon's Bread Co.,
**Cain;** Marineland of the Pacific, **Belcher;**
So. Calif. & So. Counties Gas Cos., **Cain;**
U. S. Borax & Chemical Co., **Davis**

**MC NEILL, MC CLEERY & COCHRAN**
505 *S. Hobart Blvd., Los Angeles* 5, *Calif.
Dunkirk* 5-7341
**C. Russell Zeininger**
Arthur Murray Dance Studios (dance lessons), Mode O'Day Clothing Stores
(dresses), Phillips Discount Houses (discount mdse.), Silverwoods Clothing Stores
(dept. store), Tom Sawyer Foods (nuts,

potato chips, etc.), Weston Biscuit Co. (cookies)

**MELTZER, RICHARD N., ADV., INC.**
7461 *Beverly Blvd., Los Angeles* 36. *Calif. Webster* 8-2993
**Marsha Kinder**
American Bldg. Maintenance Co. (janitorial service), Chrysler Motors Corp. (Simca Div.)

**NEALE ADVERTISING ASSOCIATES**
8462 *Sunset Blvd., West Los Angeles* 46. *Calif. Oldfield* 6-0500
**E. G. Neale, pres.; Ted Neale, Jr., sec'y.-treas.; Henry Gerstenkorn, acct. exec.**
Builders Emporium (hdw. stores), **Neale;** Descoware Corp. (cooking utensils), **Neale, Jr.;** Flex-Straw Co., international, **Gerstenkorn;** Maryland Pacific Paper Co. (Party-Pak ice cream cones), **Gerstenkorn;** Prudential Savings & Loan Assn., **Neale, Jr.**

**NKR ADVERTISING, INC.**
5420 *Jillson St., Los Angeles* 22. *Calif. Raymond* 3-4879
**N. K. Rosenblatt**
Wallace Machinery Co. (Caterpillar & John Deere construction & farm equipment)

**REACH, MC CLINTON & CO., INC.**
6434 *Wilshire Blvd., Los Angeles* 48. *Calif. Olive* 3-9610
**Harry W. Will, v.p., gen. mgr.; William Banning, Blanche M. Graham**
Berlitz Schools of Languages (L.A.), **Banning & Graham;** Prudential Ins. Co. of America (WHO), **Witt & Graham;** WKNB (Div. of Beacon Broadcasting Co.)

**ROBINSON, FENWICK & HAYNES, INC.**
1111 *Wilshire Blvd., Los Angeles* 17. *Calif. Huntley* 2-2050
**Robert C. Neuman, media dir.; Dorothy Skidmore, timebuyer**
Breast-O'Chicken Tuna, Inc., Calif. Dried Fig Advisory Board, Dept. of Water & Power (L.A.), Fradelis Frozen Food Corp., Loma Linda Food Co., Packard-Bell Co. (radio-tv sets), Western Fed. Savings & Loan Assn.

**ROCHE, ECKHOFF & ASSOC.,**
8721 *Beverly Blvd., Los Angeles* 48. *Calif. Oleander* 5-7670
**Mary Bray Burns, media dir.; Frank Roche, Irving Eckhoff, Chas. Quigley, Carl Schroeder**
Caliente Race Track, **Eckhoff & Roche;** California Shopper, **Eckhoff;** Elec. Equipment Co. (Rislone), **Eckhoff;** 51st District Agric. Assn., State of Calif. (Valley Fair), **Eckhoff;** Ginger Beer Co., **Quigley;** Hotel New Yorker, **Roche;** Ice Follies, **Eckhoff;** Standard Car Leasing, **Eckhoff;** Waikiki Biltmore Hotel, Honolulu, **Roche**

**SAUSSY, WALKER, ADVERTISING, INC.**
1717 *N. Highland Ave., Los Angeles, Calif. Hollywood* 3-5161
**Jane Nelson**
Macmillan Royal Scot Division, Macmillan Oil Co. (Royal Scot motor oil), Nic-L-Silver Battery Co.

**STEBBINS, BARTON A., ADVERTISING**
3142 *Wilshire Blvd., Los Angeles* 5. *Calif. Dunkirk* 8-8131
**Art Gudelman, Nat Jeffras, E. R. Nathan**
Certified Grocers (coffee), **Gudelman;** Kerr's Sporting Goods, **Nathan;** Signal Oil Co. (gasoline), **Gudelman;** Vogerall Prods. (pharmaceuticals), **Jeffras**

**STRAUS, J. M., ADVERTISING AGENCY**
451 *North LaCienega, Los Angeles* 48. *Calif. Oleander* 5-7691
**Martin Schwager**
Kaynar (Lady Ellen Pin Curl Clips), Kaynar (Pony Pin-up—Coated Elastic Band)

**THOMPSON, J. WALTER, COMPANY**
6505 *Wilshire Blvd., Los Angeles* 48. *Calif. Olive* 3-0300. *Teletype LA* 142
**Miss Eileen Henriquez, Mrs. Joy Chaplin, Ralph Starkweather**
Boyle-Midway (household, garden aids), **Chaplin;** Calif. Lima Bean Advisory Board, **Chaplin;** Douglas Aircraft Co., Inc., **Starkweather;** Ford Dlrs. Adv. Assn., So. Calif., **Henriquez;** The Garrett Corp., **Starkweather;** Home Decorating Assn., **Chaplin;** Jos. Schlitz Brewing Co., **Chaplin;** Shell Oil Co., **Chaplin;** Tuna Research Foundation, **Chaplin;** Yellow Cab Co. of Los Angeles, **Henriquez**

**TILDS & CANTZ, ADVERTISING**
8833 *Sunset Blvd., Los Angeles* 46. *Calif. Oleander* 5-9270
**Alan M. Berger, media dir., timebuyer**
Global Van Lines, House of Sight & Sound, Lloydwagen Automobiles, National Paint & Varnish Co., Sally Shops of Calif.

**WELSH-HOLLANDER ADVERTISING**
350 *S. Alvarado St., Los Angeles* 57. *Calif. Dunkirk* 9-1171
**Henry W. Welsh, A. M. Hollander**

**YOUNG & RUBICAM, INC.**
611 *Wilshire Blvd., Los Angeles* 17. *Calif. Madison* 6-7641
**George Allison, media dir.; Julie Herrell, Norman Rosen, timebuyers; Ruth Baker, Marylinda S. Miller, Richard LeBoeuf, asst. buyers**
American Home Foods (Chef Boy-Ar-Dee & Dennison), **Herrell;** Capitol Records, **Rosen;** Goodyear Tire & Rubber, **Herrell;** Hunt Foods (tomato prods., canned fruits & vegs.), **Rosen;** Pepsi-Cola Bottling Co. of L.A., **Herrell;** Ohio Match, **Herrell;** So. Calif. Edison, **Herrell;** Union oil (print only), **Allison.**

**WANK & COURT & LEE INC.,**
424 *Waverly, Palo Alto, Calif* [illegible]
*port* 3-2479
Doherty Bros. (Ford cars), Dry Mix Pr[illegible]
Co., Inc. (cements and adhesives for d[illegible]
yourself market), Hillsdale Garden Ap[illegible]
ments

## SAN FRANCISCO

**ADKINS COMPANY, THE**
333 *Kearney St., San Francisco* 8, [illegible]
*Exbrook* 2-7867
**A. L. Adkins**

**BATTEN, BARTON, DURSTINE & OSBORN, INC.**
120 *Montgomery St., San Francisco*, [illegible]
*Exbrook* 7-1122
**Betty Share, Frances Lindh, Mary Elizabeth Leober**
Burgermeister Brewing Co., **Lindh;** [illegible] Peach Advisory Board, **Share;** For[illegible] Dairies, **Share;** E. & J. Gallo Winery, A[illegible]ber; M. J. B. Co. (coffee, tea, rice), Sh[illegible] Pacific Gas & Elec. Co., **Share;** Pacific [illegible] & Tel., **Share;** Spreckels Sugar, Sh[illegible] Standard Oil Co. of Calif., **Share;** S[illegible] Bakeries, Inc., **Share;** U. S. Steel—C[illegible]bia-Geneva Div., **Share**

**BOLAND ASSOCIATES**
755 *Sansome St., San Francisco* 11. C[illegible]
*Yukon* 2-2960
**Rita M. Rea, media buyer**
Ansor Corporation (San Miguel beer)

**CAMPBELL-EWALD CO.**
235 *Montgomery St., San Francisco, Calif. Exbrook* 2-0145
**Bernice Rosenthal**
Oakland Zone Chevrolet Dlrs. Assn., Pa[illegible] Area Travel Assn.

**COMPTON ADVERTISING, INC.**
703 *Market St., San Francisco*, [illegible]
*Garfield* 4-4854
**Kay Shelton**
Guild Wine Company, IXL Food Co[illegible] Puritan Preserve Co. (jams & jellies)

**CUNNINGHAM & WALSH, INC.**
1660 *Bush St., San Francisco*, [illegible]
*Prospect* 6-2600
**Jerry Gilley**
Contadina Foods Corp. (tomato paste, [illegible] pizza mix), Crown Zellerbach Corp. ("[illegible] and "Chiffon" paper prods.), Crocker-[illegible] glo National Bank, Fresh Calif. Ba[illegible] Pears, Sonny Boy Co. (flavored drinks)

**DANCER-FITZGERALD-SAMPLE, IN[illegible]**
920 *Russ Bldg., San Francisco* 4, [illegible]
*Douglas* 2-5107
**Patricia Riney, timebuyer**
Calif. Cantaloupe Advisory Board, [illegible] state Bakeries (Rocky Mt. Div.), S[illegible]
(*Please turn to page* 51)




# OM THE THOUGHT FOR THE DAY IN THE MORNING
# ) THE THOUGHT FOR THE DAY AT NIGHT

## NO MATTER WHAT TIME IT IS . . .

## ORE OF YOUR SIOUX CITY CUSTOMERS ARE WATCHING KVTV

KVTV each day begins and ends with "the thought for the day." Between these thoughts—between sign-on sign-off—KVTV dominates the Sioux City audience.* Because of the daytime-nighttime dominance of CBS, ated ABC shows and outstanding local productions, KVTV has more of your Sioux City customers viewing. indeed, between "the thought for the day" in the morning and at sign-off, a lot of careful planning and king goes into every KVTV program.

*Nielsen, Feb., 1960

**KVTV**
CHANNEL 9 • SIOUX CITY, IOWA
CBS • ABC




**PEOPLES BROADCASTING CORPORATION**

| | |
|---|---|
| KVTV | Sioux City, Iowa |
| WNAX | Yankton, South Dakota |
| WGAR | Cleveland, Ohio |
| WRFD | Columbus, Ohio |
| WTTM | Trenton, New Jersey |
| WMMN | Fairmont, West Virginia |

# THE PICTURE HAS CHANGED IN MEMPHIS

**Most nights the biggest audiences watch WHBQ-TV**

**The picture has changed where it counts most—during prime time...**

**Neilsen: (4/60)**
WHBQ-TV FIRST Sun-Sat 6 PM to Midnight
6 to 9 P.M.— 37% Share
9 P.M. to Midnight—39% Share

**ARB: (3/60)**
WHBQ-TV FIRST Sun-Fri 6 PM to Midnight
Sunday— 40% Share
Mon.-Fri.—36.5% Share



## WHBQ-TV

MEMPHIS • An RKO General Station

Represented by H-R Television

CHANNEL 13

The Mid-South's Most Powerful TV Station

**NIGHT TIME IS THE RIGHT TIME IN MEMPHIS**

abc

## EBUYERS OF THE U.S.

*inued from page 48)*

ions, General Mills (Drifted Snow -Perfected flour, La Pina flour), Ster- rniture Co., Tri-Valley Packing Assn. d fruits & vegs.)

### LYN-GUGGENHEIM

*Montgomery St., San Francisco* 4, *f. Sutter* 1-5564

**an F. D'Evelyn, Richard F. Guggen- Kenneth D. Shupe, Frank J. singer, Pen Johnson, Ellie Stern, ia Fulton**

### MUS & COMPANY, LTD.

*Bush St., San Francisco* 8, *Calif. on* 2-4080

**nce J. Hoge, Joyce Pope**

r-Anglo National Bank, **Hoge &** Fireman's Fund Insurance Co., **Hoge;** r, Peabody (investment banking), Reynolds & Co. (investment bank- **Hoge**

### S. DURSTINE, INC. (CALIF.)

*Stockton St., San Francisco* 11, *f. Exbrook* 7-0456

**Jane Dahlgren, media dir.**

e Co. of No. Calif. (oil additives), n Meal Co. (cereal, bread), Wine Ad- Board of Calif.

### E, CONE & BELDING

*Montgomery St., San Francisco* 4, *f. Sutter* 1-2355

**Stenson**

Dog Food Co., Hawaiian Pineapple td. (Dole prods.), Rolley, Inc. (Sea Suntan Lotion), Tanfastic Suntan , Lano Garde Hair Dressing, Baby Ski), Southern Pacific Co. (transpor- ), Wilson & Geo. Meyer & Co. (peat & fertilizers)

### KELTON, JEAN SCOTT

*Market St., San Francisco* 3, *Calif. ndike* 2-0232

**Scott Frickelton**

ical Contractors Assn., Gas Appliance f Calif., North Calif. Elec. Bureau

### IELD, HOFFMAN & CONNER, INC.

*Broadway, San Francisco* 11, *Calif. field* 1-0575

Babbitt, Inc. (Vano Liquid Starch, Triple-Action Cleaner, Dura Plastic , So-Kleen), Belfast Beverages, Kay ers, Girard's, Inc. (salad dressings), s (Northern Calif.), Old English Pet Food, Rough Rider, Inc. (clothing), Schweppes (U.S.A.) Ltd.—Western Div., Smiths (men's stores)

### GUILD, BASCOM & BONFIGLI, INC.

130 *Kearney St., San Francisco* 8, *Calif. Yukon* 2-6040

**Mary Ferriter, Marcelee Fuller, Lyndon Gross, Peg Harris, Rod MacDonald, Dianne Robinson**

Chougherty Packing Co. (Farm John ham, bacon, sausage and weiners), **Ferriter;** Mary Ellen's Distributing Co. (jams, jellies), **Gross & Fuller;** Mother's Cake & Cookie Co., **Gross & Fuller;** Ralston Purina Co. (Rice Chex, Wheat Chex, Corn Chex, Ry-Krisp, Hot Ralston), **Harris, McDonald, Robinson, Ferriter;** Tidy House Products (household prods.), **Gross & Fuller**

### GRANT ADVERTISING, INC.

405 *Montgomery St., San Francisco, Calif. Exbrook* 2-6275

**Francis J. Knorp**

Dr. Pepper (soft drink), Dodge-Plymouth (motor cars), First Western Bank & Trust Co., Mercantile Acceptance Corp. (financing), Pacific Air Lines

### HOEFER, DIETERICH & BROWN, INC.

414 *Jackson Square, San Francisco* 11, *Calif. Yukon* 2-0575

**Wallace C. Riddell, media dir.; Ray McNamara, asst. media dir.**

Calif. Physicians Service (health ins.), Dyna-Vite Products Co. (vitamins), Marin-Dell Milk Co. (dairy foods), S. Martinelli & Co. (apple cider, juice), The Shasta Water Co. (soft drinks), Tuttle Cheese Co., cottage cheese)

### HONIG-COOPER & HARRINGTON

1275 *Columbus Ave., San Francisco* 11, *Calif. Ordway* 3-4469

**John W. Davis, media dir.; Clarice McCreary, timebuyer**

Avoset Co., Bank of Calif., C & H Sugar Refining Corp., Clorox Chemical Co., Denalan Company, G & D Wine & Vermouth, Interstate Bakeries, Inc. (Blue Seal), Sunnyvale Packing (Rancho Soup and Aunt Penny's Sauce), United Vintners, Inc. (Italian Swiss Colony and Petri Wine), Wells-Fargo Bank, Yellow Cab Co.

### JOHNSON & LEWIS

433 *California St., San Francisco* 4, *Calif. Douglas* 2-0050

**Miss Jan Brown, media buyer**

American President Lines, Bank of America, Blitz-Weinhard Co. (Blitz beer), Calif. Wine Assn. (Eleven Cellars wine, Fl wine, Aristocrat brandy, Red Rooster wine), The Langfield Co. (frozen foods; Donald Duck orange juice, River Valley vegs.)

### KENYON & ECKHARDT, INC.

620 *Market St., San Francisco* 4, *Calif. Exbrook* 7-0900

**Ruth Power**

Mercury-Edsel-Lincoln Dlrs., Western Region (automobiles)

### KNOLLIN ADVERTISING AGENCY

391 *Sutter St., San Francisco* 8, *Calif. Sutter* 1-6110

(Address material direct to Agency)

Golden Nugget Sweets (candy), Manning's, Inc. (coffee, restaurants), San Francisco Fed. Savings & Loan

### LANG, RAYMOND I., ADVERTISING, INC.

116 *New Montgomery, San Francisco* 5, *Calif. Yukon* 2-5208

**Raymond I. Lang, Estelle Griffin**

Alioto's Restaurant, The Lanai Restaurant, Scott-Atwater Calif. Co. (outboard motors distributor), Villa Chartier Restaurant, Villa Motor Hotel

### LENNEN & NEWELL, INC.

248 *Battery St., San Francisco, Calif. Yukon* 2-7878

**Miss Jeanne Malstrom**

Emporium (various prods.), Foster's Lunch System, Ltd., Granny Goose Foods (potato chips and corn chips), Langendorf United Bakeries (Butter-Nut and Hollywood breads), Regal Brewing Company (Regal Select beer), Stokely-Van Camp, Inc., Frozen Food Div. (Pictsweet, Stokely's Finest, Van Camp Casseroles), Tiedmann & McMorran (Sun-Blest Foods), Trader Vic's (Dressing & Tomato Bongo)

### MC CANN-ERICKSON, INC.

114 *Sansome St., San Francisco* 4, *Calif. Yukon* 1-2262

**Allen G. Jones, media dir.; Frank Regalado, Marian Monahan**

American Trust Co., Ampex Audio Company, Ampex Corp. (recruitment), Calif. Packing Corp. (Del Monte foods), Calif. Spray Chemical (Ortho prods.), Coca-Cola Bottling Co. of Calif., Diamond Walnut Growers, Inc., Georgia-Pacific Corp., Golden Grain Macaroni Co., Lucky Lager Brewing Co., National Lead Co. (Pacific Coast Div.)

(*Please turn to page* 58)

# How can department stores most effectively us

**Max Hess,** *president, Hess's Department Store, Allentown, Pa.*

We have used broadcasting effectively for over 25 years. I have seen the volume in our store increase from something like a million dollars during my first year as president in 1935 to the current pace of more than $30 million a year.

Since we are firm believers in devising promotions to bring customers



*Promotion on institutional basis aimed at reaching distant areas*

into his store, the broadcast medium has been used primarily on an institutional basis. To accomplish this, our sales promotion manager, Wayne Holben, who heads up our committee on media use, has developed the theory of "saturation penetration" for the broadcast medium. When we plan a specific campaign, we write in special material for broadcast with the stress on complete saturation. We have found 10-second, 20-second, 30-second, and minute spots most effective for our department store when we can concentrate the spots in definite time periods.

We schedule certain spots to reach the housewives and we schedule other spots to reach the teenagers, and others to reach the males. We must use this method in order to reach the broad-based audience of the broadcast medium, since Hess's is a complete department store and has its appeal for the broad mass of people.

Ours is a mass-distribution operation on the retail level and we use the radio and television stations to reach out into areas not covered by our local area newspapers for additional coverage.

We have experimented in the past with various types of programs. We used a 15-minute segment three times a week on television for a time; we used a daily 10-minute "interview celebrity" show on television for a time; and we used a "Mr. and Mrs." duo on radio for quite a time.

We make no pretense at Hess's of knowing all the answers on how to use the broadcast medium to best advantage. But we do appreciate the help that we get from our radio and television stations in planning effective campaigns for us.

Quite frequently we let the managers of these stations select the times for the airing of our messages, feeling that they know best what audience they have at specific times.

We know the tremendous power exerted by television. We are made abundantly aware of this whenever we schedule a personal appearance for a television personality—and the contrast is quite obvious when we have a personal appearance by a new tv celebrity from another walk of life. Though we may advertise the personal appearances in the same way, the television-created personality will outdraw the celebrity from stage, the recording field, and even screen, at times, and most assuredly from the world of literature and other arts.

Hess's has attracted people from all over eastern Pennsylvania when we have announced that Hugh O'Brian of *Wyatt Earp* fame, or Roger Smith of 77 *Sunset Strip* fame, or James Garner of *Maverick* or Clint Walker of *Cheyenne* will be visiting in our store, as they have in recent weeks.

Yet, at other times, when we have advertised other celebrities from other fields, we sometimes get a "So what?" reaction and the traffic into the store isn't appreciably increased thereby.

We know the power of the broadcast medium and we use it whenever and wherever we can to promote our total store because we try to create an image that will give people the desire to come see us and sho Hess's in Allentown.

**J. Thomas Goswick,** *national coordinator, WAVY-TV, Norfolk,*

Success stories are to be foun practically any industry and commodity for the public at l Some have been in broadcast almost since its inception, but are those who have been slow t peat its benefits because they felt radio and television was not for t This is the case in department st It seems that they have alway because of their huge inventory it was not practical to pour m into broadcasting. Some have and failed miserably where o have had tremendous success.

We can only discuss those v are most familiar to us and poin what we think is the proper for There are those stores who pur one tv spot a week at any hour, regardless of rating, and stand around the empty isles of stores wondering where the custo are. Even two or three spot week in prime time will not d job unless they are practically w to give away the store. The pointed example of good use o vision is best illustrated by wha largest store in our area did o



*Frequent schedules emphasizi sales and store hour*

occasion some time ago. They chased nearly every availabili tv we had to offer including minutes, 20's and 10's. In the spots, they would illustrate so exceptional bargain and then m the name of the sale, the hours would be open and other nec information. Of course, in

# roadcast?

they were limited to the I.D.'s
hainbreaks, but it was simply
ormula of complete saturation
t from sign-on to sign-off. The
day, crowds were waiting for
oors to open and store officials
ted to us that this was one of
rgest single sales days in their
y. This is not the end of the
because it so happens that this
took place less than two weeks
Christmas when department
normally expect a slump in
It simply goes to show what
e done.

is is not to imply that to be suc-
l, a department store or any
tiser for that matter has to pur-
the entire day's availabilities of
tation to have a sales success. It
y means that department stores
reach all audiences, and they
t do it on one or two spots a
A consistent schedule must be
p following the practice anyone
l use in buying television or
, by knowing what audience is
ed, and this is easily determined,
the message is repeated over and
so that it becomes practically
ible in the minds of the potential
er. Department stores are not
e grocery stores with multitudes
ms to sell. We currently have
ur station a large supermarket
which runs six five-minute
and weather shows per week
daytime, when the female audi-
is high. They augment this
one 30-minute program in the
ng that reaches the family audi-
since they know that men do a
deal of shopping and they catch
ing women who do not see the
me programs. They now tell
at their sales are up tremendous-
er the previous year when they
no television and their adver-
g is unchanged with the excep-
of this addition. Would a de-
nent store be unwise to follow
same formula? I think not.

(*Please turn to page* 73)





**TODAY...THE EFFECTIVENESS OF A RADIO STATION IS MEASURED BY THE AMOUNT OF GOODS IT SELLS.** And in Sacramento, KXOA sells more cars and related products because it reaches, influences and appeals to more people. Rated *first* by both Pulse* and Hooper*, the right combination of personalities, programming, promotions and power keep KXOA on top throughout the prosperous Sacramento Valley, now 20th in Retail Sales per Household (SRDS). KXOA sells more of everything because it reaches and influences more people.

**KXOA—First in Sacramento, California's Capital**

KXOA

NATIONAL REPRESENTATIVES: DAREN F. McGAVREN CO., INC./SOUTH: CLARKE BROWN CO. Affiliated with KAGO (formerly KFJI) Klamath Falls, Oregon. Rep. Paul H. Raymer Co.

*Pulse—March '60

*Capsule case histories of successful local and regional television campai*

# TV RESULTS

## RESTAURANTS

SPONSOR: Hi-Boy Drive-In AGENCY: Direct

**Capsule case history:** When George T. Adbow, an engineer by trade, entered the drive-in business, he first analyzed the best method to advertise a new restaurant of this type in the Springfield, Mass., area. He decided tv would give him the impact he needed and that WWLP's syndicated film strips, feature movies and late news would give him the audience he wanted. Placing most of his ad budget on WWLP, he bought one-minute spots in these segments using taped commercials that feature shots of food, the restaurant interior, and action shots of activity around the restaurant. He appears himself in some, but mostly capitalizes strictly on the restaurant. Now, after a year on WWLP, his restaurant is one of the most successful restaurant operations in the area. "My advertising on WWLP has been responsible for most of the drive-in's traffic," he said, "and I am now planning a new drive-in for Springfield using basicly the same promotion techniques scheduled again on WWLP."

**WWLP,** Springfield, Mass. Announcements

## FOOD

SPONSOR: Weimer Packing Co. & Nickles Baking Co. AGENCIES: Gutman Adv. & Griswold Eshelman

**Capsule case history:** An unusual advertising effort between a baking company and a meat packing company over WTRF-TV has paid off for both advertisers and resulted in a two-way promotion that gives each continuing tv exposure and joint point-of-sale. Weimer Packing Co. and Nickles Baking Co. of Wheeling, needed a Thursday night showcase, and WTRF-TV cooperative sponsorship of the 30-minute syndicated show *Four Just Men.* They decided to give it a try, with each sponsoring the show alternate weeks, but using integrated film commercials that show Nickles' frankfurter roll and Weimer's frankfurter. Commercials alternate product emphasis. This is followed through with cross-plugs in point-of-sale displays in the stores. Results: Both Bill Foose, Weimer sales manager, and Nickles manager Emile Snyder, report that the WTRF-TV campaign has been one of their most successful years, with sales up in all territories.

**WTRF-TV,** Wheeling Programs

## NEW AND USED CARS

SPONSOR: Ben Alexander Ford Show AGENCY: L. C. Cole

**Capsule case history:** "In the 15 years I've been in t advertising agency business I've never seen such substant results produced so fast," said Katherine Doyle Spann, v of L. C. Cole Co., The *Ben Alexander Ford Show,* on KTV San Francisco, went on the air 29 April this year, sponsor by Ben Alexander Ford. Prior to the show's debut, t dealer's normal Saturday business was four or five cars. 30 April, the agency sold 14 cars. Business continued at rapid pace and reached a new peak 7 May following 6 May show. The pattern continued with a minimum of cars sold each Saturday. The newest record was 19 cars, used and nine new, sold 4 June. The nine new cars rep sented more than the combined sale of two other major de ers in the area. "Without exception," Spann said, "purcha ers said they came because of the show on KTVU." Als sales came when business was slow, proving that the rig advertising and medium can overcome buyer resistanc

**KTVU,** San Francisco Progra

## SEWING MACHINES

SPONSOR: Singer Sewing Machine dealer of Charlotte AGENCY: Dir

**Capsule case history:** When the Singer Sewing Machi dealer in Charlotte recently embarked on his first tv ca paign, he got results that should go far in making him permanent tv advertiser. In April, store manager Sa Thomas purchased a 25-Plan of minute and 10-second a nouncements on WSOC-TV, Charlotte. The schedule was f only one week and was part of a national Singer sales pr motion. The "Singer Sale-A-Thon," as the promotion w called, produced such results that all-time highs were esta lished in traffic and sales at the Charlotte store. The deal was completely unprepared for the volume of business th came during the one week campaign. "If we'd anticipate this, we'd undoubtedly have sold much more merchan dise." Thomas said. "Until I used WSOC-TV I neve fully realized tv's selling power." Singer rewarded Thom and his assistant with an all-expense paid trip to Bermud

**WSOC-TV,** Charlotte Announcemen

# YOURS FREE

## AS A SPONSOR SUBSCRIBER




Our apologies to
Atlanta, St. Louis, Boston,
Dallas and some other cities!

The new 5-City Directory, just off the press, contains more than 1900 listings, and 36 pages.

It's the recognized tv/radio guide to 5 cities where 93% of all national spot business is bought.

The 1960 directory is substantially bigger than any of its predecessors. You will find it more useful, and we hope you will forgive us if your city is not included.

If you're a SPONSOR subscriber drop us a note and we'll send you a 5-City Directory with our compliments.

If not, the price is 50¢ each . . . 40¢ in quantities of 5 to 10 . . . 30¢ for 10 or more.

If you're not a subscriber, enter your subscription now by using the form shown on this page.

**Sponsor Publications Inc.**
**40 East 49th St., New York 17, N. Y.**

☐ Send me____copies of Sponsor's 5-city directory
☐ Enter my subscription to Sponsor for one year at $8.00 and send me FREE the 5-CITY DIRECTORY

NAME_____
TITLE_____
COMPANY_____
ADDRESS_____
CITY_____ ZONE____ STATE_____


Vincent Price
...teut melodrame
Pat O'Brien
...hardhitting action
June Lockhart
...gey romance
Charles Ruggles
...rollicking comedy
Charles Coburn
...tongue-in-cheek farce
Peter Lorre... suspense-laden intrigue
Harry James
...azz drama
Everett Sloane... Western adventure



**BRAND-NEW:**
Out of the thousands of
**SATURDAY EVENING POST**
stories read and loved by millions
of Americans, **ITC** now proudly
brings to television first run,
for the first time, the

# "BEST OF THE POST"

The "best" known stars of Broadway and Hollywood appear in stories carefully selected by the Editors of the Saturday Evening Post from the works of famed "POST" authors like MacKinlay Kantor . . . James Warner Bellah . . . Stephen Vincent Benet . . . Conrad Richter . . . Kay Boyle . . . Andrew Tully . . . as ITC adds the dimension of television to the finest in popular fiction — "Best of the Post."

**INDEPENDENT TELEVISION CORPORATION**

488 Madison Avenue • New York 22 • N.Y. • PLaza 5-2100

**ITC OF CANADA, LTD.** 100 University Avenue • Toronto 1, Ontario • EMpire 2-1166

## TIMEBUYERS OF THE U.S.

(*Continued from page 51*)

**MELTZER, RICHARD N., ADV., INC.**
3100 *Russ Bldg., San Francisco 4, Calif. Yukon 2-5877*

**Barbara Cochran, Marsha Kinder**
American Building Maintenance Co. (janitorial contractors), **Cochran & Kinder;** Chrysler Motors Corp. (Simca sales), **Cochran;** Chrysler Corp. of Canada, Ltd. (Simca merchandising office), **Cochran;** Franco-Italian Packing Co., **Cochran;** The Gray Line, Inc. (tours), **Cochran;** Holiday Lodge (motel), **Cochran;** Langendorf United Bakeries, Inc., Holsum Div. (bread), **Cochran;** Rickey Enterprises (restaurant & motels), **Cochran**

**FLETCHER RICHARDS, CALKINS & HOLDEN, INC.**
58 *Sutter St., San Francisco, Calif. Yukon 1-2250*

**Doris E. Williams**
Boothe Leasing Corp., Consolidated Freightways, Inc., J. A. Folger & Co., W. P. Fuller & Co. (glass and bldg. prods.), Golden West Broadcasters (KSFO), Grand Teton Lodge Co., Guittard Chocolate Co., Morris Plan Co. of Calif., Pureta Sausage Co., Safeway Stores, Inc. (Lac-Mix instant milk, Captain's frozen sea foods), Yuba Consolidated Industries (corporate advertising)

**THOMPSON, J. WALTER, COMPANY**
320 *California St., San Francisco 4, Calif. Garfield 1-3510*

**Mrs. Frances Austin, chief timebuyer; Miss Eleanore Nelson, timebuyer**
Calif. Raisin Advisory Board, Ford Dealers Adv. Assn., Kraft Foods Co., Pan Am. World Airways, Safeway Stores, Inc., Scott Paper Co., Shell Chemical Co., Shell Oil Co.

**WEINER & GOSSAGE, INC.**
149 *California St., San Francisco, Calif. Yukon 2-2700*

**J. J. Weiner**
Bel-Air Frozen Foods (Whitney Frozen Food Div. of Safeway Stores), Paul Masson Vineyards (wine)

**WYCKOFF & ASSOCIATES ADVERTISING**
140 *Geary St., San Francisco 8, Calif. Yukon 6-1352*

**Miss Jeanne Heath, media dir.; Claes V. S. Wyckoff, Alan M. Shearer**
(for) Federal Savings, Rose Exterminator Co. (San Francisco, Detroit, Cincinnati), Thrift Federal Savings & Loan

## CANADIAN PAY TV

(*Continued from page 38*)

The Telemeter system has several advantages over commercial tv when it comes to grabbing audience. It can use top films less than three months after they have been released for theatrical showing in Canada. By paying for them on the same percentage-of-gross basis that theatres do, Telemeter offers the distributor and producer more for a film than a comparable tv station could, and it collects more than any comparable station could get from sponsors. It is now transmitting color films in color; 88 subscribers have color sets.

Similarly Telemeter is in a good financial position to get special films, such as the blow-by-blow coverage of the Patterson-Johansson fight from TelePromTer. If Telemeter expands throughout the continent it could easily promote, produce and transmit top entertainment attractions; it may even outbid commercial tv for those top shows that sponsors have made famous (as feared by U. S. networks).

Theoretically the potential is boundless as long as the stream of coins is big enough. Crampton has several ideas involving the Telemetering of stage shows, and live productions featuring top personalities. . . .

Because it is not a form of broadcasting, Telemeter is so far unencumbered by regulations governing program content. It could transmit films that have not felt the snip of censors' scissors; it could accept liquor, beer and wine advertising; but it doesn't. Nothing compels it to carry any Canadian-content programs or perform public service; yet it does.

During this tender trial period, Telemeter's Fitzgibbons and Crampton know that their system is being studied by more than businessmen. They realize that "sooner or later there will be regulation." The definition of commercial broadcasting wouldn't have to be stretched much to bring it within the realm of the Board of Broadcast Governors' jurisdiction. That's why the telemeter heads have stuck strictly to Ontario censor board rulings, why they have taken live transmissions of community programs, and why they've written a few careful rules of their own.

For example, "adult entertainment" and "restricted" films, labeled as such by the Ontario censor board, are always shown after 10:30 p.m. for a single performance. Curiously enough, these films do not seem to be doing nearly as well on Telemeter as the more general entertainment films. "Anatomy of a Murder" and "Peyton Place" are the only two "adult" films for which percentages have been released. They share the distinction of being the lowest-rated paid viewer attractions so far. Consequently, these films may remain a small part of the total films on Telemeter, and might eventually be relegated to channel C, so A and B can be used for better paying shows. . . .

"Anti-commercialism" is definitely not Telemeter's stock-in-trade. The system has not carried any commercials yet (it does use industrial films on channel C without charge), but Fitzgibbons has his eye on the possibility of commercials for the future. If subscribers mistakenly believe that with Telemeter they can get rid of commercials forever, this is not Telemeter's fault. They have only been promised that films they pay for will not be interrupted by commercials, and even this never appears as a major selling point in Telemeter promotion. . . .

Crampton's experience with Telemeter has taught him one thing about commercials, many of which he produced during his four years as a producer with MacLaren Advertising: "We've got to stop shouting at these people and beating their ears with mumbo-jumbo."

This indicates that if and when Telemeter "goes commercial," its commercials may very well be quite different from the types now common in commercial tv. . . .

Telemeter's future plans are indefinite until International Telemeter and its parent company, Paramount, have complete results of the test Scarborough, another Toronto suburb, has been mentioned as the next Telemeter centre in Canada, and IT&T has announced plans for setting up a system in London, Eng. In the U.S. Zenith's Phonevision system is fighting for the right to carry out a broadcast test in Hartford, Conn. Plans to make the Telemeter coin boxes (wholesale price $100 each) in Canada are being worked out.

# WASHINGTON WEEK

8 AUGUST 1960
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**The FCC dropped the first shoe: It is now official that stations will have to take affirmative steps to discover what their communities need by way of programing, and thereafter to program according to those needs.**

The other shoe will be the important one. That will come after the August recess, and in the form of specific directives to stations along with new license and construction permit application forms.

Action taken at the final pre-recess meeting **merely set out overall regulatory philosophy.**

It was a step taken as others have been in this same general line of action. It went as far as a unanimous vote would permit.

There was a single dissent. But that was commissioner Rosel Hyde complaining that the FCC was just wasting time restating what had been true since 1927, and setting down rules to which he felt the NAB had agreed. He thought that the FCC should have waited until it was ready to put specific programing dictates into effect. In other words, he dissented only because he wanted **both shoes dropped at once,** and the industry can take no comfort from it.

Rather, the industry can mourn the loss of T.A.M. Craven. **last holdout against the proposition that the Commission has a duty to consider overall station programing.**

Main jolt in the overall pronouncement appeared to be a directive that **stations consult the public, community leaders and civic organizations** on their ideas as to how the station should be programed.

This was not entirely rescued by a statement to the effect that stations would be considered within their rights if they balanced their own obligation to operate profitably against the ideas which might be heard.

Set out also were 14 specific areas of desirable types of programs. Whether or not there was any significance in it, **entertainment was listed last.** The FCC indicated there could be more desirable types than the 14 listed, but said no one station would be expected to conform to "a rigid mold or fixed formula."

The stations will be required to consult with all those people and thereafter to concoct a narrative explaining why they plan to program as they plan.

**It is possible to find cheer in the strangest places:**

**The FCC made it quite clear that it would count a sponsored public service program just as cheerfully as a sustaining one.**

The policy directive contained a clear statement to the effect that it is possible to turn out better public service programs with the aid of sponsors than without them.

This overturns a long-held idea that sponsorship somehow turns a program into something less laudable. Present application forms list sponsored as well as sustaining time, indicating that a station **could be judged by the amount of time it gives away. This will no longer be the case.**

**Next step will be the drafting of a new application form,** with space for that narrative account of public service. The 14 program categories, by the way are: (1) local expression (2) development and use of local talent (3) children (4) religious (5) educational (6) public affairs (7) editorialization (8) political (9) farm (10) news (11) weather-market (12) sports (13 minority groups (14) entertainment.

*Significant news, trends in*
• *Film* • *Syndication*
• *Tape* • *Commercials*

# FILM-SCOPE

8 AUGUST 1960
Copyright 1960
SPONSOR
PUBLICATIONS INC.

**Electric Auto-Lite (Grant) has joined the bandwagon of major automotive advertisers (Ford, Chrysler) now searching for good syndication time.**

Auto-Lite batteries wanted to put **ABC Films' The Racers** on ABC TV but could find the half-hour it wanted and will now try for **national spot placement in 80 or 90 markets.**

What's new in the automotive bandwagon is the size of the companies: Until recently smaller companies like Studebaker, Volkswagen, and Renault, and individual dealers were the biggest syndication users in their field.

**Goodyear International (Kudner) has placed what's probably the largest single overseas tv film order so far with a U.S. distributor.**

It purchased all of Latin America except Cuba from International Television Programs (ITP), the international arm of Ziv-UA, for Man and the Challenge at an **estimated price of $150,000 for selective time placements.**

The buy involves **full sponsorship in 14 countries and alternate weeks with Chase Manhattan Bank in Puerto Rico.** All dubbings are Spanish except Portuguese for Brazil.

Goodyear's buy, largest in tv so far by any advertiser in Latin America, might set the example for other American companies which actively sell there but still use little or no tv.

**Remember Markham! may become the rallying cry of stations fending off their 10:30 p.m. time periods from possible network recaptures.**

Schlitz (JWT) had the experience last year on Saturday at 10:30 p.m. on CBS TV of trying to uproot established syndicated series and feature film shows but (although it was slowly moving toward the market list it needed) it abandoned the effort, **switching Markham finally to an earlier hour on another night.**

**MCA's Shotgun Slade, just renewed for a second year by Ballantine, has contributed evidence to debunk the idea that a show can't get good ratings in a mid-season (January or February) start.**

Here are 11 cities where the show premiered the first two months of 1960 to go on to rank locally among syndication top tens in April to June ARB's:

| CITY | RATING | SHARE |
|---|---|---|
| Baltimore | 10.4 | 36.0% |
| Boston | 12.2 | 37.1 |
| Madison | 29.6 | 57.0 |
| New Orleans | 17.1 | 55.3 |
| Omaha | 23.7 | 52.3 |
| Portland, Ore. | 15.8 | 50.6 |
| Pittsburgh | 30.3 | 66.7 |
| Louisville | 20.5 | 64.6 |
| Detroit | 13.2 | 36.6 |
| San Diego | 17.3 | 34.9 |
| Miami | 18.9 | 44.5 |

**Symptom of the new optimism of tv film men: a flury of moves by tv film veterans toward new companies which make and sell film from Hollywood.**

Here are two such cases:

• **Edward Small,** former head of TPA, started Television Artists and Producers Corporation (TAPC) to make, package and finance film. Headquarters are at Samuel Goldwyn Studios in Hollywood; Bruce Eells leaves UA-TV to serve as executive v.p.

• **Harold Goldman,** ex-NTA executive v.p. formed Television Enterprises Corporation (TEC) to distribute new properties from Hollywood.

**CBS Films has made record deals in Australia for two new CBS TV shows, Bringing Up Buddy and Pete and Gladys, and a four station, 15-program package sale worth $475,000.**

The 15 syndicated and network shows sold to TCN (Sydney), HSV (Melbourne), BTQ (Brisbane), and ADS (Adelaide) represent probably the **biggest tv film deal ever made in Australia by a U. S. distributor.**

(For details, see FILM WRAP-UP, p. 68.)

**UPA is booming in Burbank thanks to Hank Saperstein's seven-year contract with Kellogg's (Leo Burnett) to produce Mr. Magoo for national spot placement in the U. S. and Canada.**

The first year calls for **26 half-hour segments costing around $1.8 million.**

**Ziv will spend $500,000 a week to produce seven half-hour and one full hour series next season, an increase of 22% over last year.**

Five of the eight shows are for syndication: Dangerous Robin, Lock Up, Sea Hunt, Tombstone Territory, and This Man Dawson.

Incidentally, **Dangerous Robin is now sold in 84 markets,** including 41 of the top fifty. (For latest sales, see FILM WRAP-UP, p. 68.)

**The commercials field is bursting at the seams with anticipation.**

Here are four expansion moves made this week:

• **Benton & Bowles** created a West Coast production office and placed Maximilian B. Bryer in charge as supervisor.

• **Pelican Films,** a New York animator, is spilling over into live-action production with Marc T. Statler heading up the new area.

• **Music Makers** installed itself in new, expanded quarters at 6 West 57th St., New York.

• **Producing Artists,** New York commercials house, enlarged its scope via production working agreements in Hollywood with Charles Cahill and in Toronto with Peterson Productions.

**Pictafilm, Inc. is capitalizing on the time and cost savings inherent in its patented Pictafilm machine to point out semi-animated effects to clients requiring rapid and low budget commercials or presentations.**

Slides for the process are produced in New York and final production is done in Toronto, Canada.

**Robert Kahn,** a Venice prize winner, just left CBS TV to join Pictafilm in New York as account executive and producer.



*A round-up of trade talk, trends and tips for adm*

# SPONSOR HEARS

8 AUGUST 1960
Copyright 1960
SPONSOR
PUBLICATIONS INC.

**The report persists that Lehn & Fink will pull away its Dorothy Gray busines from McCann-Erickson come December.**

This would be a sequel to the loss of the L&F proprietaries which have just been plac with Bates and Geyer.

**Gray now bills around $1.5 million.** A new hair product would raise the ad figu to $2 million.

(For genesis of L&F's peeve (against McCann) see 28 May SPONSOR-SCOPE, p. 21

**To show you that company treasurers live in a little world of their own,** min the qualms of competition:

ABC TV's treasury department last week **called the parallel office at NBC TV** to fi out how a certain client was paying his bills.

It appeared that ABC Sales was trying to get the business, but the exchequer wanted make sure first that the **prospect's credit was good.**

**If George Storer exercises his option to buy WINS for $10 million, it will hav taken him somewhat over 25 years to establish himself in the New York marke**

Storer tried it back there in the early '30s via a lease and option to buy he had wi Donald Flamm for WMCA. Fresh out of Toledo, **Storer worked hard but it didn't go.**

Incidentally, **Elroy McCaw got WINS for $450,000** from Crosley Broadcasti which paid $1.3 million.

Media directors would prefer, for obvious reasons, not to have it that way, **but mo and more agencies are recruiting their account aides from the ranks of timebuyer**

Observed a member of agency management: "A good efficient timebuyer is usually a go operator, knows how to get along with a group of colleagues and people generally and ha **the sort of gumption to make the right impression in client contacts."**

**Some veteran admen have a feeling that the rate of account switching wouldn be what it is if agencies spent more time "living with" their accounts.**

The recent nature of the business, they point out, has tended to diminish the personal lationship and **treat the account as a cold business proposition.**

Clients, they say, still like to see the president of the agency occasionally, and **even g an invite to the home** of somebody in top agency management.

**A clan that continues to proliferate on the fringes of air media advertisin** despite the fact that it's still a sellers' market, are the bargain chasers.

**Their chief stock in trade:** they (1) have no qualms about nudging the sellers aw from card rate; (2) **can smell a piece of distress merchandise from miles off;** (3) e ercise an inordinate amount of patience in waiting for the psychological moment to move with a deal. In other words, they pride **themselves on being able to get it cheaper.**

Included among these operators are two rubber companies, a covey of cosmetic make and two New York agencies, **one of them far up in the middle brackets.**



# OU MAY NEVER LIVE IN THE OLDEST CASTLE*—

NSI SURVEY—KALAMAZOO-GRAND RAPIDS AREA
(February, 1960)
STATION TOTALS FOR AVERAGE WEEK

| | HOMES DELIVERED | | PERCENT OF TOTAL | |
|---|---|---|---|---|
| | WKZO-TV | STATION B | WKZO-TV | STATION B |
| on. thru Fri. | | | | |
| a.m.-Noon | 59,600 | 37,800 | 61% | 39% |
| oon-3 p.m. | 73,900 | 57,200 | 56% | 44% |
| p.m.-6 p.m. | 68,000 | 61,600 | 52% | 48% |
| un. thru Sat. | | | | |
| p.m.-9 p.m. | 158,200 | 90,600 | 63% | 37% |
| p.m.-Midnight | 130,500 | 67,700 | 65% | 35% |

*Oldest fortified castle in the world is at Gomdan (Kingdom of Yemen, Arabia) dating prior to 100 A.D.*

## BUT... WKZO-TV Gets Results "Fit For A King" In Kalamazoo-Grand Rapids!

WKZO-TV is the "palace royal" for advertisers in Kalamazoo and Grand Rapids (two of America's 51 fastest-growing city-markets) and in Greater Western Michigan, one of America's 20 largest television markets!

Every day, WKZO-TV carries news of your product to more of the market's 600,000 television homes than *any other station.* WKZO-TV delivers an average of 70% more homes per quarter hour than Station 'B,' Sunday through Saturday, 6 p.m.-9 p.m. (NSI—February, 1960).

For all the rest of outstate Michigan worth having, add WWTV to your WKZO-TV schedule. *If you want it all, give us a call!*

AM—TV—FM

*The Fetzer Stations*

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
WWTV — CADILLAC, MICHIGAN
KOLN-TV — LINCOLN, NEBRASKA

# WKZO

CBS RADIO FOR KALAMAZOO-BATTLE CREEK
AND GREATER WESTERN MICHIGAN
*Avery-Knodel, Inc., Exclusive National Representatives*

# TELEPULSE RATINGS: TOP SPO



| Top 10 shows in 10 or more markets. Period: 18 April-15 May, 1960<br>TITLE, SYNDICATE, TYPE | National average | 7-STATION MARKETS | | 5-STA. MARKET | 4-STATION MARKETS | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | N.Y. | L.A. | Seattle | Chicago | Detroit | Minpls. | St. Louis | San Fran. | Wash. | Atlanta | Balt. | Boston | Buffalo |
| **Mike Hammer**<br>MCA (Mystery) | 17.7 | 3.4<br>wpix-tv<br>10:00pm | 16.2<br>krca-tv<br>10:30pm | 12.3<br>king-tv<br>10:30pm | 24.3<br>wgn-tv<br>9:30pm | | | 13.2<br>ksd-tv<br>10.00pm | | 10.5<br>wrc-tv<br>10:30pm | 14.0<br>wbc-a<br>10:30pm | | 17.5<br>wnac-tv<br>7:00pm | 17.7<br>wkbw-t<br>10:30p |
| **Huckleberry Hound**<br>SCREEN GEMS (Cartoon) | 17.6 | 12.7<br>wpix-tv<br>6:30pm | 14.9<br>kttv<br>6:30pm | 25.3<br>king-tv<br>6:00pm | 19.3<br>wgn-tv<br>7:30pm | 13.9<br>cklw-tv<br>7:00pm | 21.0<br>wcco-tv<br>6:30pm | 11.2<br>kplr-tv<br>6:00pm | 14.3<br>ktvu-tv<br>6:30pm | 16.2<br>wttg-tv<br>7:00pm | 12.0<br>wsb-tv<br>6:00pm | | 14.5<br>wnac-tv<br>6:30pm | |
| **Lock-Up**<br>ZIV (Drama) | 16.9 | 6.2<br>wrca-tv<br>7:00pm | 14.2<br>kabc-tv<br>7:00pm | 16.0<br>komo-tv<br>10:00pm | | 17.2<br>wjbk-tv<br>7:30pm | 17.5<br>kstp-tv<br>9:30pm | 21.5<br>ksd-tv<br>9:30pm | 14.8<br>kron-tv<br>7:00pm | | 11.3<br>wsb-a<br>10:30pm | 13.8<br>wbal-tv<br>7:00pm | 20.4<br>whdh-tv<br>10:30pm | 19.0<br>wgr-tv<br>10:30p |
| **Sea Hunt**<br>ZIV-UA (Adventure) | 16.7 | 21.6<br>wcbs-tv<br>10:30pm | 11.9<br>krca-tv<br>10:30pm | 10.3<br>king-tv<br>7:00pm | 14.8<br>wnbq-tv<br>9:30pm | 23.7<br>wjbk-tv<br>10:30pm | 8.5<br>wtcn-tv<br>9:30pm | 15.8<br>ktvi-ts<br>10:00pm | 25.3<br>kron-tv<br>7:00pm | 8.2<br>wmal-tv<br>7:00pm | 16.3<br>wsb-tv<br>7:00pm | 14.8<br>wbal-tv<br>10:30pm | 12.5<br>whdh-tv<br>10:30pm | 14.5<br>wkbw-t<br>10:00p |
| **Quick Draw McGraw**<br>SCREEN GEMS (Cartoon) | 15.7 | 10.0<br>wpix-tv<br>6:30pm | 10.4<br>kttv<br>7:00pm | 29.3<br>king-tv<br>6:00pm | 19.3<br>wgn-tv<br>6:00pm | 14.9<br>cklw-tv<br>6:30pm | | 9.2<br>ktvi-tv<br>6:00pm | 17.3<br>ktvu-tv<br>6:30pm | 14.2<br>wttg-tv<br>7:00pm | 9.3<br>wsb-tv<br>6:00pm | | 13.5<br>wnac-tv<br>6:30pm | |
| **Death Valley Days**<br>US BORAX (Western) | 15.5 | 11.3<br>wrca-tv<br>7:00pm | 14.4<br>krca-tv<br>7:00pm | 14.0<br>king-tv<br>7:00pm | 7.8<br>wgn-tv<br>9:30pm | 15.5<br>wxyz-tv<br>7:00pm | 27.0<br>wcco-tv<br>9:30pm | 13.9<br>ksd-tv<br>9:30pm | 16.5<br>kpix-tv<br>10:30pm | 13.2<br>wrc-tv<br>7:00pm | 16.0<br>wsb-tv<br>7:00pm | 13.3<br>wmar-tv<br>6:30pm | 16.9<br>wbz-tv<br>7:00pm | 13.9<br>wben-tv<br>7:00p |
| **U. S. Marshal**<br>NTA (Western) | 15.4 | 5.7<br>wabc-tv<br>6:00pm | | 3.8<br>ktnt-tv<br>6:30pm | 10.3<br>wgn-tv<br>9:00pm | 18.0<br>wwj-tv<br>10:30pm | 5.9<br>wtcn-tv<br>9:30pm | | 11.3<br>kgo-tv<br>7:00pm | 10.9<br>wrc-tv<br>7:00pm | 16.3<br>waga-tv<br>10:30pm | | 24.4<br>wnac-tv<br>10:30pm | |
| **Tombstone Territory**<br>ZIV-UA (Western) | 15.2 | | 8.7<br>kabc-tv<br>7:00pm | | 10.3<br>whkb-tv<br>10:00pm | 17.5<br>wxyz-tv<br>7:00pm | | 9.5<br>ktvi-tv<br>6:00pm | 12.3<br>kgo-tv<br>7:00pm | | 14.8<br>wlwa-tv<br>7:00pm | | 13.5<br>whdh-tv<br>6:30pm | 15.2<br>wgr-tv<br>10:30p |
| **Whirlybirds**<br>CBS (Adventure) | 15.2 | 3.7<br>wpix-tv<br>7:00pm | 8.4<br>khj-tv<br>7:30pm | 26.8<br>king-tv<br>7:00pm | 10.3<br>wgn-tv<br>9:00pm | 8.7<br>wxyz-tv<br>11:00pm | 9.7<br>wtcn-tv<br>6:00pm | 12.2<br>ksd-tv<br>19:00pm | | 11.5<br>wtop-tv<br>7:00pm | 22.0<br>wsb-tv<br>6:30pm | 9.3<br>wmar-tv<br>7:00pm | 21.5<br>wnac-tv<br>7:00pm | 18.2<br>wben-tv<br>7:30p |
| **Shotgun Slade**<br>MCA (Western) | 14.8 | 10.3<br>wrca-tv<br>7:00pm | | 4.8<br>ktnt-tv<br>6:30pm | 5.5<br>wgn-tv<br>10:00pm | 18.5<br>wwj-tv<br>10:30pm | | 13.0<br>ksd-tv<br>10:00pm | 10.3<br>kgo-tv<br>7:00pm | 14.9<br>wtop-tv<br>7:00pm | 12.8<br>wlw-a<br>7:00pm | 16.8<br>wmar-tv<br>7:00pm | 18.9<br>wbz-tv<br>7:00pm | 15.7<br>wgr-tv<br>7:00p |
| **This Man Dawson**<br>ZIV (Adventure) | 14.8 | 6.3<br>wpix-tv<br>9:00pm | 3.9<br>kabc-tv<br>7:00pm | 15.8<br>kiro-tv<br>7:00pm | 10.5<br>wgn-tv<br>9:30pm | 8.2<br>wjbk-tv<br>7:00pm | 16.5<br>kstp-tv<br>9:30pm | 18.7<br>ksd-tv<br>10:00pm | 13.0<br>kpix-tv<br>7:30pm | 8.9<br>wtop-tv<br>7:30pm | 13.3<br>wsb-tv<br>6:30pm | 12.3<br>wbal-tv<br>7:00pm | 17.5<br>wbz-tv<br>7:00pm | 19.5<br>wgr-tv<br>7:00p |
| **Top ten shows in 4-9 markets.** | | | | | | | | | | | | | | |
| **Pony Express**<br>CNP (Adventure) | 13.4 | | 8.9<br>kttv<br>7:00pm | | 9.3<br>wgn-tv<br>9:00pm | | | 7.9<br>ktvi-tv<br>6:00pm | 10.3<br>ktvu-tv<br>7.00pm | 11.2<br>wtop-tv<br>7:30pm | 10.3<br>wlw-a<br>6:30pm | | | 18.9<br>wkbw-tv<br>10:30-m |
| **Race For Space**<br>SCHWIMMER (Misc.) | 12.4 | | 4.3<br>kttv<br>9:00pm | 15.0<br>king-tv<br>9:00pm | 9.3<br>wgn-tv<br>9:00pm | | 14.3<br>kstp-tv<br>6:00pm | | 7.5<br>ktvu-tv<br>9:00pm | | | | 12.8<br>whdh-tv<br>7:30pm | |
| **26 Men**<br>ABC (Western) | 11.8 | | 7.9<br>kttv<br>7:00pm | | 10.8<br>wgn-tv<br>8:30pm | 9.2<br>wxyz-tv<br>7:30pm | | | | | 11.0<br>wlw-a<br>6:30pm | | | |
| **Vikings**<br>UAA (Adventure) | 10.1 | 5.2<br>wabc-tv<br>6:30pm | 5.4<br>kabc-tv<br>7:00pm | | 10.3<br>wgn-tv<br>8:00pm | | | 17.0<br>ksd-tv<br>9:30pm | | | | | | 21.9<br>wgr-tv<br>7:00p |
| **Gray Ghost**<br>CBS (Adventure) | 11.3 | | | | | | | | | 13.9<br>wrc-tv<br>7:00pm | | 6.9<br>wmar-tv<br>11:30pm | | |
| **Little Rascals**<br>INTERSTATE (Comedy) | 11.0 | 5.5<br>wabc-tv<br>6:00pm | 13.2<br>khj-tv<br>7:00pm | | | 6.0<br>wxyz-tv<br>9:30am | | | | 10.6<br>wmal-tv<br>6:00pm | | | | |
| **Rendezvous**<br>CBS (Drama) | 10.9 | 16.2<br>wrca-tv<br>10:30pm | 4.6<br>kabc-tv<br>7:00pm | | 10.3<br>wgn-tv<br>8:30pm | | | 9.9<br>ktvi-tv<br>10:00pm | | | | | 14.4<br>wbz-tv<br>10:30pm | |
| **Flight**<br>CNP (Adventure) | 10.5 | 3.6<br>wpix-tv<br>7:30pm | 7.7<br>krca-tv<br>6:30pm | | | 6.8<br>wxyz-tv<br>11:30pm | | | 6.8<br>ktvu-tv<br>7:30pm | 10.0<br>wttg-tv<br>7:30pm | | | | |
| **Peoples Court**<br>GUILD (Drama) | 10.5 | | | 3.3<br>ktnt-tv<br>8:00pm | | 8.2<br>wwj-tv<br>7:40pm | | | 6.3<br>kron-tv<br>4:00pm | | | | 13.9<br>wgr-tv<br>6:00pm | |
| **State Trooper**<br>MCA (Adventure) | 10.5 | 8.0<br>wpix-tv<br>7:30pm | 3.7<br>khj-tv<br>8:00pm | 3.8<br>ktnt-tv<br>6:30pm | 12.8<br>wgn-tv<br>9:30pm | | 13.0<br>kstp-tv<br>10:30pm | | | 5.7<br>wmal-tv<br>6:30pm | | | 19.5<br>wnac-tv<br>7:00pm | 14.4<br>wben-tv<br>6:00pm |

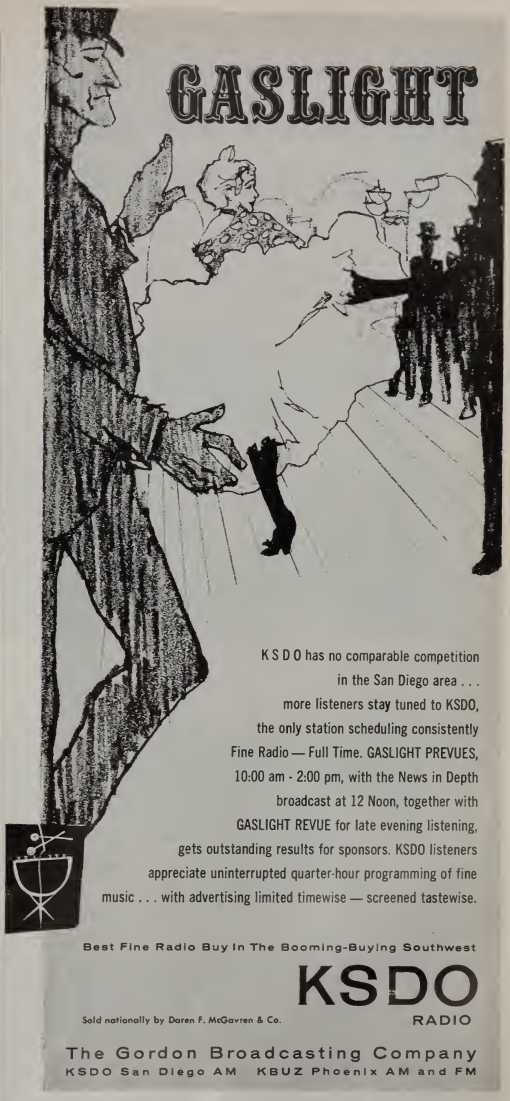
Film *Washington Copter Patrol* was used for *Whirlybirds*.

Films used are syndicated ¼ hr., ½ hr. and hr. length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blu... Classification as to number of ... and time expect with exceptions noted above. This should be borne in mind when analysing rating trends from one month to another in this chart. Classification as to number of ...

# _M SHOWS

| TATION MARKETS | | | | 2-STATION MARKETS | | |
|---|---|---|---|---|---|---|
| ...t. | Milw. | New Or. | Phila. | Birm. | Dayton | Prov. |
| .3 | 21.0 | 20.8 | 23.4 | | 27.3 | |
| ...-tv | wisn-ts | wwl-tv | wcau-tv | | whio-tv | |
| ...9pm | 9:30pm | 9:30pm | 10:30pm | | 8:30pm | |
| .3 | | | 16.5 | 27.3 | | |
| ...-tv | | | wcau-tv | wapi-ts | | |
| ...pm | | | 7:30pm | 6:30pm | | |
| .3 | 17.0 | 20.3 | 15.5 | 27.5 | 23.5 | 20.3 |
| ...-e | wisn-tv | wwl-tv | wrer-tv | wbrc-tv | whio-tv | wjar-tv |
| ...9pm | 9:30pm | 7:30pm | 7:00pm | 9:30pm | 10:30pm | 7:00pm |
| .3 | 24.0 | 19.3 | 15.5 | 28.0 | 16.3 | 14.0 |
| ...-tv | wisn-tv | wdsu-tv | wcau-tv | wbrc-tv | wlw-d | wpru-tv |
| ...pm | 9:30pm | 9:30pm | 6:00pm | 9:30pm | 10:30pm | 7:00pm |
| .0 | | | 9.9 | 24.8 | | |
| ...-tv | | | wcau-tv | wapi-tv | | |
| ...pm | | | 5:00pm | 6:30pm | | |
| .3 | 18.3 | 15.0 | 14.2 | 20.0 | 24.3 | 15.0 |
| ...by | wtmj-tv | wdsu-tv | wrer-tv | wbrc-tv | wlw-d | wjar-tv |
| ...pm | 9:30pm | 9:30pm | 7:00pm | 10:00pm | 7:00pm | 7:00pm |
| .3 | | 10.8 | | 25.3 | 24.0 | 20.3 |
| ...-tv | | wdsu-tv | | wbrc-tv | whio-tv | wpru-tv |
| ...pm | | 10:00pm | | 7:30pm | 7:00pm | 10:30pm |
| .0 | | 11.3 | 14.9 | 25.0 | 27.3 | 19.3 |
| ...-tv | | wwl-tv | wfil-tv | wapi-tv | wlw-d | wjar-tv |
| ...pm | | 10:00pm | 10:30pm | 9:30pm | 7:00pm | 7:00pm |
| .3 | 19.5 | 20.3 | 11.2 | | 18.8 | 19.8 |
| ...-tv | wtmj-tv | wdsu-tv | wcau-tv | | whio-tv | ksd-tv |
| ...pm | 9:30pm | 9:30pm | 6:00pm | | 10:30 | 10:00pm |
| .0 | 18.3 | 14.3 | 13.9 | 28.8 | | 20.3 |
| ...-tv | wtix-tv | wdsu-tv | wrcu-tv | wbrc-tv | | wjar-tv |
| ...pm | 9:30pm | 10:00pm | 7:00pm | 9:30pm | | 10:30pm |
| .0 | 15.8 | 17.3 | 14.0 | 21.8 | 19.8 | 20.3 |
| ...-tv | wtmj-tv | wdsu-tv | wrcu-tv | wapi-tv | whio-tv | wjar-tv |
| ...pm | 10:15pm | 10:00pm | 10:30pm | 7:00pm | 7:00pm | 7:00pm |
| | | | | 30.3 | | |
| | | | | wbrc-tv | | |
| | | | | 7:30pm | | |
| .3 | | | 15.7 | | | 23.6 |
| ...-tv | | | wfil-tv | | | wjar-tv |
| ...pm | | | 7:30pm | | | 10:30pm |
| | | | | 20.3 | | |
| | | | | wbrc-tv | | |
| | | | | 6:00pm | | |
| .3 | 6.8 | | | | | |
| ...by | wisn-tv | | | | | |
| ...pm | 6:30pm | | | | | |
| | | | | | 19.8 | |
| | | | | | whio-tv | |
| | | | | | 6:00pm | |
| | | 10.3 | | | | |
| | | wwl-tv | | | | |
| | | 10:00pm | | | | |
| | | | | 27.0 | | |
| | | | | wbrc-tv | | |
| | | | | 7:00pm | | |
| | | | | | | 20.8 |
| | | | | | | wjar-tv |
| | | | | | | 10:30pm |
| .3 | | | | | | |
| ...-tv | | | | | | |
| ...pm | | | | | | |

...own. Pulse determines number by measuring which sta- ...received by homes in the metropolitan area of a given mar- ...ation itself may be outside metropolitan area of the market.


KSDO has no comparable competition in the San Diego area . . . more listeners stay tuned to KSDO, the only station scheduling consistently Fine Radio — Full Time. GASLIGHT PREVUES, 10:00 am - 2:00 pm, with the News in Depth broadcast at 12 Noon, together with GASLIGHT REVUE for late evening listening, gets outstanding results for sponsors. KSDO listeners appreciate uninterrupted quarter-hour programming of fine music . . . with advertising limited timewise — screened tastewise.

Best Fine Radio Buy In The Booming-Buying Southwest

KSDO RADIO

Sold nationally by Daren F. McGavren & Co.

The Gordon Broadcasting Company

KSDO San Diego AM KBUZ Phoenix AM and FM

# NEWS & IDEA WRAP-UP

**SALES STORY** emerged from the recent Annual Sales Seminar for Balaban executives which was held in St. Louis. Among the 28 attendees at the three-day meeting were speakers (l-r) John Box, Jr., managing director, The Balaban Stations; Harry K. Renfro, v.p. and radio/television director, D'Arcy Advertising, St. Louis; and Warren Boorom, v.p., RAB, New York



**MISS WAMPUM GIRL**— in reality Collette Dauphinais—who participated in K-GUN-tv's (Tucson) recent Wampum campaign covering many markets, is shown passing out Wampum Injun Corn Chips on the East Speedway in the El Rancho Market to two curious young observers



## ADVERTISERS

**The executive committee of the Advertising Federation of America issued a statement of policy in connection with jibes made by Democratic advisors at advertising.**

Among the points made by the statement:

- The anti-advertising thinking would not be taken seriously by supporters of our economic system.
- There should be no official campaign organized at the national level to answer the politicians.
- If any serious protest were made at this time, it would merely increase advertising's potentiality as a whipping boy.
- It would be more appropriate to continue the policy of correcting improper political attitudes toward advertising at the "grass roots" level.

**Warner-Lambert is mulling a spot radio campaign.**

It's a Blair group buy, submitted by way of Lambert & Feasley.



**WHOLEHEARTED** enthusiasm for this half-scale Model T is evinced by Bob Bissell of Cole & Weber, winner of car in KEX (Portland, Ore.) contest for gray flannel set. Hanging over keys; station's traffic gal Betty Dre

**ampaigns:**

**The Dumas Milner Corporation** mapped out a spot tv campaign r Perma Starch (Gordon Best) with udget of $165,000. The campaign: ne one-minute spots on NBC TV's *om These Roots* for eight weeks. his will be coordinated with a local mpaign starting in Detroit (35 ots) WWJ-TV, WJBK-TV and KLW-TV, and additional markets esently being set up.

**nisa 'n' data: Ward Baking Co.** ll purchase Farmhouse Frozen oods . . . **General Foods** announced e acquisition of California Vegeble Concentrates and four foreign rms . . . **General Foods** also reorts it spent near $110 million on vertising during 1960 fiscal year ding 31 March—14.6% over preous year.

**nancial report: General Mills,** r the fiscal year ended 31 May, reorts gross sales of $537,818,000 and rnings of $11,515,000. These figes took a dip compared to 1958-59 riod. Net earnings per share of common stock were $1.46 as compared to $2.26 last year after adjustment for a three-for-one split.

**Strictly personnel: E. Burke Giblin** and **Arthur E. Larkin, Jr.,** elected v.p.s at General Foods . . . **Ralph M. Watts,** joins Borden Foods Co. as v.p. in charge of product marketing—he comes from Stokely-Van Camp . . . **Stanley Weiler,** appointed brand manager, Alberto-Culver's Tresemme' Creme Hair Color Division—was with Clairol . . . **Bernard Katz** promoted to national field sales manager, retail division, Alberto-Culver . . . **Manning M. Exton,** named director of marketing, Stokely-Van Camp.

## AGENCIES

**The merger process in the agency world picked up pace the past week.**

Three of them were consummated and one, Kelly-Nason with Ellington, was in the discussion stage.

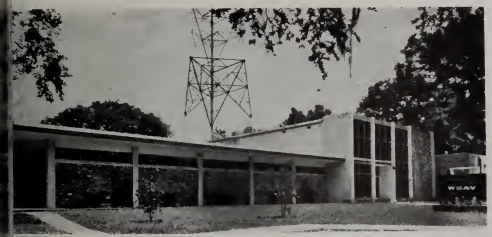
For details of these merged operations see below.

**Initial repercussion from the merger of media and programing authority at Benton & Bowles: Ollie Barbour has resigned.**

His title: v.p. in charge of tv programing.

Barbour's been with the programing department for 13 years, coming in during the Walter Craig regime.

**Agency appointments:** Grand Union to **Kastor Hilton Chesley Clifford & Atherton** from L. H. Hartman . . . Diamon Deb to **Adams & Keys,** Los Angeles . . . Penick & Ford's Swel Frosting Mix and Davis Baking powder to **Grant** from Samuel Croot . . . Pacific Telephone/Northwest to **Guild, Bascom & Bonfigli** from BBDO (BBDO retains Pacific Telephone) . . . Waitt & Bond for its Blackstone, Haddon Hall and Yankee cigars, to **Daniel & Charles** from Cairns & Chirurg . . . The Mitchum Co.'s Esoterica to **Cohen & Aleshire** for a special campaign . . .



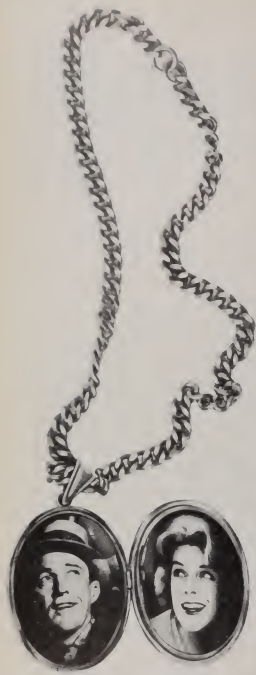

**NEW BROADCASTING CENTER** for WSAV radio and tv allows Savannah station to beam its programs from tallest tower in the Coastal Empire area. Effective with switchover, the station becomes three times more powerful

**BATHING BEAUTY?** Depends on who's lookin' at Heidi modeling yellow polka dot bikini for WING's (Dayton) bikini contest. Though not a prospective winner, Heidi here earns a star's attention from station's (l-r) Betty Chapman, Marcia Martin, Jack Wymer, Dale Moudy, Don Sailors and Stan Scott

**ELCOMING OUR TWO NEWEST OUTPOSTS** are these WFBM tions' freedom scrolls, signed by thousands of Indianapolis residents displayed here by two cooperating Boy Scouts. Formal presentation scrolls will be made by Scouts to governors of Alaska and Hawaii





CROSBY & CLOONEY

When Bing and Rosemary signed for their weekday program, Variety wrote: "CBS Radio Still Makes Like Show Biz." It's this network's tradition, of course. One that attracts audience... sells for sponsors. Here, Bing and Rosemary join personalities like Arthur Godfrey, Art Linkletter and Garry Moore to offer personal salesmanship unequalled elsewhere. In all radio, this is the kind of company you keep...

ONLY ON CBS RADIO

**Thisa 'n' data:** WBC took 400 agency people on a junket through New York's latest amusement park, Freedomland . . . **FS&R** has a counter gladhanding symbol to Burnett's apples: a blue flower to be worn as a boutonniere

**New Branch: Weston Associates,** Manchester, N. H., has opened an office in Woodstock, Vt. with Stewart Wark as v.p. and manager.

**Mergers:** The Sackel Company, Boston, and Jackson Associates, Holyoke, have combined to form **The Sackel-Jackson Company.** Executive offices, with Sol Sackel as president, will be in Boston . . . Ross Roy and Brooke, Smith, French & Dorrance have merged and will be known as **Ross Roy—B.S.F.&D,** with combined billings of $25 million. Ross Roy will be chairman of the board and Walter C. Ayers, president, of the new Detroit agency . . . Wilten Advertising joined forces with Ridgeway-Hirsch and will go under the heading **Wilten Division of Ridgeway-Hirsch.** The St. Louis based agency will have Casper Yost as president and Max Wilten as v.p.

**Talking merger: Ellington & Co.** ($14 million) and **Kelly Nason** ($4 million).

**Admen on the move: Paul E. Funk,** elected v.p., McCann-Erickson . . . **C. Peter Frantz,** appointed manager, creative review committee, Leo Burnett . . . **Raymond F. Ruffley,** named v.p., DFS . . . **Robert E. Riordan,** appointed v.p. and director of marketing and research, D. P. Brother . . . **William V. Humphrey,** to director of public relations, Robert Haas, from Fletcher Richards, Calkins & Holden . . . **Don Kreger,** to tv commercial producer and writer, Gardner . . . **Martin Barsky,** named account executive and radio-tv director, Enyart & Ross, Los Angeles . . . **Stanley M. Heggen,** made assistant media director, Aubrey, Finlay, Marley & Hodgson, Chicago . . . **David W. Nylen,** to account executive, DCS&S.

## FILM

**Twentieth Century Fox Tv will begin to rival Warner Bros. as a supplier of network films to ABC TV this fall by virtue of its third sale, Rocky Point.**

The show will be a 20th C. F. TV co-production with ABC TV.

*Rocky Point* will also mark the tv debut of yet another Hollywood producer: Jerry Wald.

**Sales:** Sixty Paramount Pictures features to WTOP-TV, Washington . . . CBS Films' Brothers Brannagan, now sold in 82 markets, purchased by WTMJ-TV, Milwaukee, and KIMA-TV, Yakima . . . MCA's *Shotgun Slade* renewed for a second year by Ballantine in 27 markets and by stations WKRG-TV, Mobile; KOOL-TV, Phoenix; KCSJ-TV, Pueblo; KFSD-TV, San Diego; KVIQ-TV, Eureka; KVIP-TV, Redding; KGRA-TV, Sacramento; KBOI-TV, Boise; KXLY-TV, Spokane; KTNT-TV, Tacoma; KTSM-TV, El Paso; KSYD-TV, Wichita Falls, and WLW-A, Atlanta . . . Sterling's *Chatter's World* to all six Triangle stations plus WCCO-TV, Minneapolis; WEEK-TV, Peoria; WISC-TV, Madison; KTVU, San Francisco; WTVY, Dothan; KCRA-TV, Sacramento; WHBQ-TV, Memphis, and WTVC, Chattanooga.

**International:** Ziv-UA's *Man and the Challenge* sold through ITP to Goodyear International (Kudner) for all Latin American markets (except Cuba): Mexico, Venezuela, Colombia, Peru, Argentina, Uruguay, Costa Rica, Dominican Republic, Panama, El Salvador, Honduras, Nicaragua, Guatemala, and Brazil . . . MGM-TV's *National Velvet* sold in Canada and Australia . . . CBS Films sold *Angel, Hotel de Paree, Rawhide, Wanted—Dead or Alive, Perry Mason, Have Gun, Will Travel, Gunsmoke, Whirlybirds, Honeymooners, Our Miss Brooks, Annie Oakley, I Love Lucy, Buffalo Bill Jr.,* and *San Francisco Beat* to TCN (Sydney), HSV (Melbourne), BTQ (Brisbane), ADS (Adelaide); also new shows from next season on CBS TV, *Bringing Up Buddy* and *Pete and Gladys* were sold to ATN (Sydney), GTV (Melbourne), QTQ (Brisbane), and NWS (Adelaide).

**Programs and producers: Harold Goldman** forms **Television Enterprises Corporation (TEC)** . . . **Edward Small** starts **Television Artists and Producers Corpora-**

**ion (TAPC)** with **Bruce Eells** as xecutive v.p. . . . Russell Rouse and larence Greene to produce *Tangier* or Screen Gems . . . **Glan Heisch** produce *Mr. Magoo* for UPA.

**Commercials: Producing Artists** f New York has formed production greements with **Charles Cahill** of ollywood and **Peterson Produc-ions** of Toronto . . . **Music Makers** oves to 6-8 W. 57th St., N.Y.C. . . . **Maximilian B. Byrer** to Television ommercial supervisor of Benton & owles in Hollywood . . . **Pelican ilms** of N. Y. enters live action field . . **Bernard Block** joins Transfilm-aravel as production supervisor of usiness and industrial films . . . **Judd ollock** of MPO Videotronics ad-ressed the first of **Keitz & Hern-on's** advertising seminars in Dallas, illed Creative Departures . . . **TCI roductions** will do a series of tv ots for Standard Oil of Indiana D'Arcy).

**trictly personnel: Lawrence B. ilford** appointed assistant to Lloyd rns. international chief of Screen ms . . . **Harry Stern** appointed es and merchandising general man-er for Maurice H. Zouary . . . **ederick Hyman** leaves UAA to m his own company, Americom rp. . . . **Herb Richek** leaves UAA join Seven Arts Associated as di-tor of operations . . . **Martin J. obinson** appointed v.p. of Televi-n Industries, succeeding **Erwin H. zes,** who joins UAA as executive .

**omotion:** M & A Alexander Pro-ctions of Hollywood reports heavy il response in a contest for its *T. Hush, Private Eye,* on KHJ-TV, Angeles . . . ITC reports high ngs for *Cannonball* in Philadel-a, Charleston, Sioux City, Char-e, Yakima, Bismarck, Cincinnati, Diego, Madison, and Saginaw-City.

**e:** Ampex International has de-ered 12 more tv recorders, boost-its total to 182 . . . Ampex antici-s heavy use of its recorders in erage of forthcoming Rome Olym-

**e sales:** Ziv-UA's *Case of the gerous Robin* to Brown & William-(Ted Bates) WWJ-TV, Detroit; KNXT, Los Angeles, and WBAP-TV, Fort Worth; also, to WTMJ-TV, Milwaukee; WJXT, Jacksonville; KGNC-TV, Amarillo; KERO-TV, Bakersfield; WLOF-TV, Orlando; WSJV-TV, South Bend; other sales to Trend House Furniture (Shell Adv.) on KNOE-TV, Monroe, and Carling Brewery on WICS-TV, Springfield, Ill.

## NETWORKS

**NBC TV's daytime sales unit has grossed about $41 million between when it was set up in February and the end of July.**

Around $22 million of this involved new Business; the balance came from renewed contracts.

**ABC TV will take orders for daytime regional minutes.**

The shows available for regional buys: the *Texan, About Faces* and *Day In Court.*

For instance, a minute for the west coast only would cost $400.

**Network tv sales and renewals: Squibb Laboratories** (Donahue & Coe) marketing unit will sponsor NBC TV's *People Are Funny* beginning 18 September . . . **Colgate-Palmolive** has purchased sponsorships in two hour-long NBC TV shows —*Dan Raven* (Bates) and *Outlaws* (D'Arcy) . . . **Brown & Williamson** (Bates) has bought participations on ABC TV's *Make that Spare* starting 8 October . . . **Pal Injector Razor Blades** (K&E) signed as a participating sponsor of *NFL Professional Football,* CBS TV . . . **Kemper Insurance** (Clinton Frank) will be an alternate sponsor on NBC TV's *Celebrity Golf* and has renewed *Chet Huntley Reporting.*

**Network radio sales: Standard Oil Co.** (Indiana) (D'Arcy) will sponsor ABC Radio broadcast of *College All Star Football Game,* 12 August.

**Thisa 'n' data:** Kennedy and Nixon have accepted **ABC TV's** offer of free time for a two-sided discussion of the campaign issues. They had previously given the nod to CBS and NBC. . . . **Metropolitan's** chairman and president. John Kluge, predicted the corporation will do more than $40 million in sales this year and $50




CAPITOL CLOAKROOM

Radio's oldest continuous public affairs series traces our legislative process. It was awarded a Freedoms Foundation Medal for creating "a better understanding of great fundamental American tradition." Listeners hear Presidents, Senators, Congressmen—those who help to make the law. In all radio, Capitol Cloakroom is the kind of company you keep . . .

ONLY ON CBS RADIO

million in 1961. . . . *Dimension*, one to three-minute radio program features, will be aired on seven CBS o&o radio stations beginning in September . . . **NBC TV's** *Project* 20 received a citation from The Lincoln Sesquicentennial Commission for its production of *Meet Mr. Lincoln*.

**New affiliations:** The Hildreth stations in Maine are now affiliated with **Mutual.** They are: WABI, Bangor; WPOR, Portland, and WAGM, Presque Isle.

**Network personnel notes: Irwin Klein** joined ABC International Division of AB-PT as program manager — he was with MCA . . . **Selig J. Seligman,** ABC v.p., will head a new AB-PT subsidiary production company . . . **Frank Telford,** appointed director of program development, west coast, NBC TV . . . **Peter J. Smith,** named producer, CBS TV Production Sales.

## RADIO STATIONS

**Six independently programed fm stations of Sacramento have formed the Sacramento Valley Fm Broadcasters Association.**

Member stations include: KCRA-FM, KEBR, KHIQ, KJML, KSFM, KNRQ.

Officers elected: President, Louis Gerlinger, KJML; Treasurer, Orel Phillips, KCRA-FM; Secretary, Carl Auel, KEBR.

(See article, How Politz sizes up fm, page 44.)

**Ideas at work:**

• **Good Samaritan:** While many Long Islanders are combating traffic during the railroad strike, **WFYI,** Garden City, is playing traffic scout. The station's "Sky Patrol" spotted a seven-mile back-up during the morning rush hour and discovered that workmen were blocking two out of six lanes. John Frogge, newscaster, drove to the scene, learned that there was no emergency, wired Albany suggesting work be done between 10 a.m. and 4 p.m., and accomplished his purpose. Interesting sidelight: highway department also ceased painting white lines at peak traffic times.

• **Having a ball:** To celebrate its [illegible], KSTT, Davenport, Iowa, bought out the city's Municipal Stadium for an evening's festivities. A two-inning exhibition game between station personnel and the home team, fireworks, and a candle guessing contest highlighted the evening. The station depended entirely upon its own promotional announcements to advertise the event.

• **Air media's influence on a civic problem: WOR,** New York, was instrumental in bringing together the heads of two opposing factions in the recent Sanitation Department work stoppage. An early morning interview with the sanitation commissioner and a subsequent talk with the Sanitation Workers Union leader brought to light that the two parties had not yet met but were willing to waive protocol in view of the emergency. Two and one-half hours after the initial broadcast the meeting took place at City Hall.

• **Summer refreshment: WLCY,** Tampa-St. Petersburg, to help remind its listeners of other climes and give them a much needed break during soaring temperatures, broadcasts the cool sounds of a mid-winter blizzard once every hour. The station's also helping to prevent much discomfort by ringing a "turn over in the sun time" bell every twenty minutes.

• **There was a little girl: WINS,** New York, is searching for the prettiest little girl between the ages of two and twelve, for its "Little Miss Peacock" crown. The winner and her parents will receive a Las Vegas vacation.

• **She wore an itsy etc.:** On a little over 24 hours' notice **WPOP,** Hartford, d.j. Ray Somers designed and pushed a promotion with Newberry Department Store which drew over 700 listeners. Somers, who bills himself as *The Tune Tycoon*, via 15 spots on his evening show, advised his audience that the recording star Bryan Hyland would appear at the department store the following afternoon. A window display was quickly thrown together and the turn-out necessitated an extra force of police to handle the overflow.

• **Printing their own: WIBG,** Philadelphia, is distributing simulated currency to its listeners. The idea: each bill is affixed with a serial number which may be called by the station at any time. Holder of the bill is eligible for prizes.

**Thisa 'n' data: KFSD-FM,** San Diego, recently celebrated its power boost from 33,000 to 100,000 watts . . . **KGMC,** Denver, has moved to its new facilities . . . **WCPO,** Cincinnati, conducted its second annual "Wornout Housewives Contest" . . . **Harry Jordan,** KING, Seattle, reporter, completed his 100th hour in the air broadcasting rush hour traffic reports . . . **CKCY,** Sault Ste. Marie, distributing "Business Is Good!" display cards to local merchants . . . **KGBS,** Los Angeles, now running on 50,000 watts . . . **KRAM,** Las Vegas, had its own news staff covering the conventions . . . **Northeast Radio Network** holding its 1960 affiliates meeting 24 August on the campus of Cornell University . . . Radio sport sale: Apollo Savings and Loan will co-sponsor the entire Notre Dame Football schedule on **WLS,** Chicago, with the Mennen Co. . . . **Northeast Radio Network** will broadcast all games on the 1960 Syracuse Football schedule to more than 20 cities in New York and Pennsylvania.

**Station staffers: John H. Pace** named general manager, KDEO, San Diego . . . **Lee Nichols,** appointed station manager, KOOO, Omaha . . . **J. D. Hill,** assumed active management of KSSS, Colorado Springs . . . **George Gilbreth,** named sales manager, K-DAY, Los Angeles . . . **Joseph A. Parry,** promoted to sales manager, WNCN(FM), New York . . . **William R. Dothard,** appointed national sales manager, WBCB, Levittown, Pa. . . . **Gene Werman,** promoted to sales promotion and merchandising manager, WCAE, Pittsburgh . . . **Clifford Ford,** to sales staff, WNBC, New York.

## REPRESENTATIVES

**John Blair will be coming out shortly with some refinements and amendments to the Blair (radio) Group Plan.**

The basic purpose: make it more palatable and easy to buy, with emphasis on the fact that Blair will also supply the commercial copy.

The plan involves the use of two or three stations in a market and the development by Blair of a copy platform to go with the plan.

**Arthur C. Elliot is joining Harington, Righter and Parsons as eastern sales manager as of 15 August.**

Elliot was one of a group of CBS Spot Sales executives planning to organize an independent reps organization.

**Katz stations can now pick up major news stories breaking in other areas with Katz stations.**

How it works: Katz provides a *News Exchange Directory* to its stations, containing a list of the Katz stations, news coverage area of each, the news personnel to contact, phone number of same and live or tape-to-telephone facilities available. A phone call will enable a station outside the news-breaking area to get the coverage it wants.

**Avery-Knodel is now distributing to all national advertisers and their agencies a study dubbed *The Denver Metropolitan Group —A 3 in 1 Sales Plan.***

The study, serving as a market and radio station guide, highlights the sales value of the group's stations: KIMN, Denver; KYSN, Colorado Springs; KGHF, Pueblo.

The report also analyzes the stations as to coverage, facilities, programming, audience and cost efficiency.

**Rep appointments — stations:** KAYO, Seattle, to **John E. Pearson** . . . WGUS, Augusta, Ga., WRFB, Tallahassee, WHIY, Orlando, WYAM, Birmingham, WSHE, Raleigh, WAXU, Lexington, and KJOE, Shreveport to **Charles Bernard** . . . KENO, Las Vegas, to **Torbet, Allen Crane** for representation in western states . . . WHAY, New Britain-Hartford. WNAB, Bridgeport, and WDEE, Hamden-New Haven to **New England Spot Sales** for regional representation . . . WMOU-AM-FM, to **Kettell-Carter** for New England representation.

**New offices: H-R** is opening two branches in the South: Bill McRae will head up the Atlanta-Dallas operations actively managing the Atlanta office and Robert Dalchau will be at the helm in Dallas . . . **Everett McKinney** opened a Boston office with Charles Bell, Jr., as manager . . . **Charles Bernard Co.** has opened a Chicago office with Julian Portman as manager.

## TV STATIONS

**Network affiliates have, according to reps, been able to salvage a goodly portion of the spots preempted by the airing of the political conventions.**

In other words, there's been an easy disposition to accept makegoods.

Of course the washouts were the accounts that make it policy to cancel out altogether in the event of preemptions.

**TvB reports that 98 of the top 100 advertisers in 1959 used television: the two abstentions were liquor companies.**

A newcomer to tv, American Cyanamid, which TvB had previously overlooked, expended $100,000 for animal health products in rural markets. The company's plastic division and Formica subsidiary also used the medium for promotions.

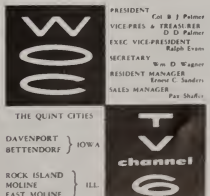

47th TV MARKET IN THE NATION

$2,000,000,000 IN RETAIL SALES

WOC-TV serves the largest market between Chicago and Omaha . . . Minneapolis and St. Louis. 438,480 TV homes; almost $3 billion in effective buying income; over $1 billion gross farm income.

And to help you get the maximum number of these dollars WOC-TV specializes in effectively co-ordinating and merchandising your buy at every level — the broker, wholesaler, direct salesman, key buyer as well as the retail outlet.

Further proof of aggressiveness — WOC-TV offers the greatest amount of local programming — over 33 hours each week.




*Your PGW Colonel has all the facts, figures and other data as well as day by day availabilities. See him today.*

**TvB issued to its members a list, in index form, of department and specialty stores which are already using tv.**

The names of buying offices, branches of chains, etc., and how the stores make use of the medium (spots or programs) are included in the index.

**Ideas at work:**

• **Something for the boys: WAST-TV,** Albany, in the past six months, has produced and presented five hours of live "entertaining" public service programs in prime evening time. The most recent, *Swing into Summer*, was produced to advise viewers how they might enable local under-privileged boys to attend summer camp. The program featured five musical groups, and broken up into small units, between the entertainment, were three filmed and live statements requesting the audience's aid. The service is dubbed "Entertainment—in the Public Interest."

• **Future artists of America: WMCT,** Memphis, viewers were treated to some unique station identifications. The idea: the station has been running the best drawings promoting local and NBC shows received during the "Kiddies Id Drawing Contest." Over 10,000 drawings were submitted by small fry fans of the Looney Zoo show.

**Thisa 'n' data: George Shannon,** WWL-TV, New Orleans, farm and agricultural director, elected president of the Louisiana Commercial Agriculturists . . . **WLOS-TV,** Greenville-Asheville-Spartanburg, N.C., distributes "good-will bills" to acquaint charitable agencies with what the tv efforts in their behalf would come to at cardrates. The bill is made out on standard station billing forms but carries a "complimentary" stamp . . . The FCC has assigned call letters **WBNB-TV** to the first regular tv outlet in the U.S. Virgin Islands . . . **WROC-TV,** Rochester, has adopted a flat rate system . . . What happened with an independent station vs. political convention broadcast: **CKLW-TV,** Detroit, claims it got 37 or 47% of the total audience via feature films, representing increases from 98 to 236% over normal times.

**Kudos: KTVH,** Wichita, recipient of American Legion Annual State Award for Americanism . . . **KNOE-TV,** Monroe, La., awarded by the Louisiana Farm Bureau Federation for outstanding news coverage of agriculture.

**On the personnel front: Robert H. Dolph,** to manager of national and regional sales, Cascade TV . . . **Ben Shronshire,** appointed manager, KEPR-TV, Pasco-Richaland-Kennewick, Washington . . . **Richard E. Reed,** named sales manager WLW-C, Columbus . . . **Bill Walker,** to national sales manager, WFGA-TV, Jacksonville . . . **Paul Raymon,** named local sales manager, WAGA-TV, Atlanta . . . **Frances I. Pierce,** to acting promotion director, KIRO-TV, Seattle . . . **James Gillespie,** appointed assistant promotion manager, KXTV, Sacramento . . . **William R. Williams,** joined promotion department, WWJ-AM-FM-TV, Detroit . . . **Larry McCann,** to account executive, WXYZ-TV, Detroit . . . **Harry Edwards,** to WPTA, Fort Wayne, as account executive.






**BROWN & WILLIAMSON**

(*Continued from page 36*)

portion of carton sales has doubled in the past 10 years.

Another change which the swing to supermarkets has produced is in the matter of advertising displays. With many markets carrying several thousand items it is virtually impossible to obtain sizeable cigarette displays in these outlets. The result has been a great emphasis on advertising support and, says Burgard, "Supermarket buyers are a sophisticated lot."

Today's chain buyer is not impressed with either the old "free goods" offers or with blue sky promises of "nationwide" ad campaigns.

According to Burgard, he wants to know "What will you do for me in Peoria?" And he wants his local market support detailed in specific terms — what stations, how many spots, how long will the campaign run?

Because cigarette salesmen are now dealing with an entirely different breed of customers in supermarket buyers and supermarket buying committees, it has meant that tobacco company sales forces have had to be completely reorganized—another phase of the '50's marketing revolution.

And for a young, vigorous expanding company like B&W, this reorganization has been easier than for some of the other majors.

**The new, fastest selling medium**

Add to these marketing and distribution upheavals of the past decade the emergence of what Burgard calls the "fastest selling ad medium ever devised" and you have a fair idea of the new forces at work in the cigarette world.

The impact of tv has been enormous. B&W's use of tv, as its primary marketing instrument, has made it a forceful competitor among the tobacco industry's "Big Six" as these 1959 Wooten figures show:

| COMPANY | SHARE OF MARKET |
|---|---|
| R. J. Reynolds | 28.1% |
| American Tobacco | 25.8 |
| Liggett & Myers | 14.1 |
| P. Lorillard | 11.1 |
| B&W | 10.6 |
| Philip Morris | 9.5 |

Next week, as Part II of the B&W story, SPONSOR will outline the company's tv strategies, lineups, and agency operations.

## PONSOR ASKS

(Continued from page 53)

In brief, plan your program of roadcasting and *give it a chance.* he biggest reason for failures de- artment stores have encountered is ey start something, and when the owds don't follow, they cancel. It very often the case with any ad- rtiser, but will always pay off if ey will stick to the formula recom- ended by the broadcaster who is in e business to make sure his clients e successful. If they are not, he not.

**obert W. Ferguson,** *executive vice esident & general manager, WTRF-TV, Wheeling, West Va.*

There are so many ways a depart- ent store can utilize the broadcast edium to promote itself, its prod- ts and its over-all community good-



*Campaigns centered around stores' service, reputation and quality of goods*

l that it would take a manual to them all.

However, what most department res need before they should even empt to promote their wares on is a complete renovation of many the outmoded advertising policies l concepts they still use. They e fallen far behind other retail s organizations in the important ds of merchandising and product motion because they have adhered he principle of let's do what we last year—providing it sold some- g.

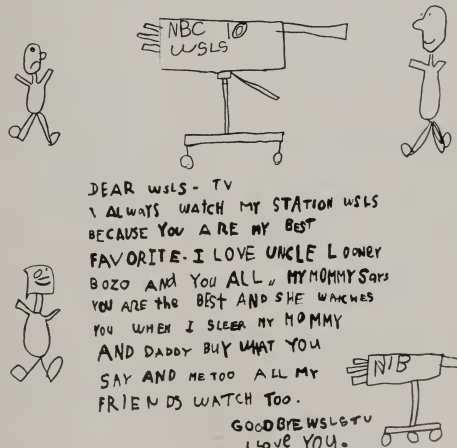
ome department stores have re- ed the trend to advertising on vision because they really don't erstand the medium. Yet the nts of the retail world who operate endous merchandising empires e already shown the power of tv ertising by the budgets they assign v. Procter and Gamble, one of world's most respected and copied strial retail organizations, spends $6 million in newspaper adver- g, while over 90% of its $100 ion plus ad budget goes to tele- on advertising.

Many department stores have failed to grasp the fact that television is not an impersonal medium. The tv set is a family friend, watched by the family four to six hours a day. It is the housewives' companion, the children's delight and the master of the house's relaxation at the end of a tough day. And at all times it is an endless source of entertainment, information, and commercial influence. The selling power of tv to families has been demonstrated endlessly and has been recognized by the biggest advertisers in the world. When department stores finally realize that last year's ad policies are as outdated as last year's styles they will reap the financial benefits that have been available to them since tv grew up.

But to get back to the methods by which department stores can truly benefit by tv advertising. Most important they must understand that the best tv campaigns are those that are carefully planned and developed with consistency of exposure being the most important factor. Too many department stores think in terms of the one-shot, and many times tv one-


# NOT A MADISON AVE. AD !

BUT AUTHENTIC DRAWINGS AND A LETTER BY A 6 YEAR OLD WSLS-TV VIEWER.




# WSLS-TV

Channel 10

ROANOKE, VIRGINIA

NATIONAL REPRESENTATIVES, BLAIR TELEVISION ASSOCIATES

shots pay off tremendously. if the department store builds a definite campaign centered about the store itself. its service. its reputation and the quality of its goods. When the time comes to do a special the impact would not only be more acceptable to the audience but the results would also be a sign of loyalty and belief in the store as a community member in good standing.

Today's department stores are making a major mistake when they avoid tv except for scattered special campaigns. They are ignoring the fact that today's tv stations. most of which are equipped with video tape machines. can give a live. exciting. and colorful touch to the products they want to highlight and can be produced with a minimum of time and effort. A strong and consistent campaign selling a department store's image. supplemented as desired with sales specials carefully planned. produced. and presented could not help but prove to be a tremendous sales volume booster for any department store.

**Jon T. Caudle,** *promotion director. WSOC-TV. Charlotte. N. C.*

When you discuss the sales power of tv and ways to use it. you can't easily segregate department store advertising from that of furniture dealers. clothing stores. and other retailers in this category.

A fact remains. however. that bringing the department store into the television "fold" has required a lengthy educational process—one still incomplete in many markets throughout the country.

It's been said before—the retailer should attempt not only to sell his goods. but to sell his company's "image."

To accomplish the first. Mr. Retailer can build in-store traffic through a one-time-only campaign. but to ac-



*Focus attention on specific departments and seasonal events*

complish both. year-round activity is essential. At the same time he should be concerned with creating. through television. a distinct personality for his store and communicating this image to the public.

This doesn't necessarily mean sponsorship or co-sponsorship of a weekly show and/or the purchase of a 52-week spot schedule—although this would be ideal.

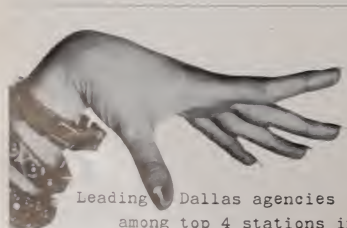
But it does mean that a couple of tv saturation schedules per month. over an extended period of time. will serve to constantly remind the viewer that Needleman's Department Store is the place to go for courteous service. ample parking. special sales. bargains. and various other goodies.

During a month when the sales events and special promotions aren't going on. the institutional angle should be exploited. The important thing is not to break the communication with the customers. lest the identity be lost.

This campaign should be set up to include 60-second and 10-second announcements logged predominantly in daytime spots. The 60's should be live or on video tape whenever p sible.

Obviously the commercial wo spotlight the special sales which sho be conducted by the store on a mo ly basis if feasible. promote spec departments. focus attention on s sonal events. and create store p licity in general.

Merchandising support from station would fit beautifully into s a campaign. These activities mi include in-store appearances by station personality who performs on-the-air commercials. tie-in ads newspapers. counter cards and w dow streamers. as well as special m stuffers to the department store's accounts.

Facts compiled nationally by the Headley-Reed Co.


## PELLEGRIN

(*Continued from page 42*)

payroll of 110 working in 10 bran offices. Pellegrin is also a wri (fiction and non-fiction), with long-time plan of going to France day to settle down and write. H been an outstanding leader where he's lived and worked—Omaha, Louis. Washington. Chicago, New York—and has been recogni by the Roman Catholic church the past four years as a member the Cardinal's Committee of Laity.

Even though RTES duties w pressing in this past year (freque ly absorbing five lunches and th dinners weekly. as well as daytime weekend stints), he took delight the challenge. the new personal as ciations and the accomplishme He also took time out to work a decorator in furnishing and pl ning the company's elegant new fices in the Seagram Building.

An unparalleled host and outd chef. he spent many an evening d ing his tenure entertaining RTES cers and members in his large W chester home. He lives there with wife. the former Eleanor O'Hallo and their three children. John Da 15. Daniel Stephen. 12. and Marie. 8.

They're looking forward to a and winter season when the ma the house will be home again. " for that matter. so are H-R's tions!" This new season. station resentation will be his "full-time ness and his part-time hobby!"

# Tv and radio NEWSMAKERS



**John Fulton** has been elected president of WEAS, Inc., licensee and operator of WGUN, Decatur, Ga. He will also serve as administrative supervisor for radio stations KWAM, Memphis, WJIV, Savannah, and WWSN, Belle Glades, Fla. Fulton's responsibilities will extend to STARS, Inc., and STARS National, sales organizations, both interests of E. D. Rivers, Jr., chairman of e board, WEAS, Inc. The new president has served as director of NAB and president of the Georgia Association of Broadcasters.



**win H. Ezzes** has been elected executive e president of United Artists Associated. had been vice president and director of levision Industries' subsidiary, C&C lms. Ezzes will be responsible for the dis bution of the feature film and cartoon rary. The new executive vice president ved as vice president in charge of sales Flamingo Films for three years, and in 55 was employed by Guild Films in a similar capacity. He joined C in 1956. Ezzes began his film career with United World Films.



**Joseph C. Amaturo,** president of WIRE Broadcasting Company, has assumed ownership of radio station WIRE, Indianapolis. The NBC affiliate had been owned by the *Indianapolis Star and News*. Amaturo is owner of WFTL, Fort Lauderdale, and part-owner of WESO, Southbridge, Mass. His 12 years of broadcasting and advertising experience include stints with NBC and ers, Griffin, Woodward. Amaturo's plans are to continue the pro- ming concept and further promote the local public interest features.



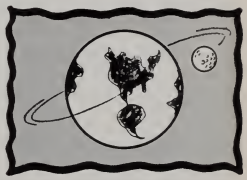
**d Steele** has been appointed general nager of WNTA AM and FM radio ions. He joined WNTA-TV last year host of *The Ted Steele Dance Party* cur- tly to be seen on the station six nights eek. Steele was an executive producer h General Teleradio from 1954 to 1959 was at the same time musical director Bethlehem Records. For four years or to that, Steele was an executive producer with WPIX, New k. He is known for creating the first television dance program.




# IT'S POWERful!



Best ball I've hit today!



May even go into orbit.



**I wouldn't be surprised if it left the coverage area of powerful Channel 2.**

Seriously, powerful Channel 2 does cover an impressive area in Eastern Maine. Combine it with sister station 6 in Portland and you save an extra 5% while you cover 2/3 of Maine's retail sales, plus 1/3 of New Hampshire's.

See your Weed TV man.

**WLBZ-TV**
**2** NBC for BANGOR



MAINE BROADCASTING SYSTEM

WLBZ-TV, Bangor WCSH-TV, Portland
WCSH Radio, Portland
WLBZ Radio, Bangor WRDO Radio, Augusta

# The seller's viewpoint

*Country music, no longer limited in backwoods appeal, today is enjoyed by the largest portion of the population: the middle-class working people, maintains Carl Stuart, general manager, WESA, Charleroi, Pennsylvania. In fact, he states further, the majority of this class—the housewife, mill worker, fisherman, truck driver—is found in cities, large or small. An operation in any of the largely untapped metropolitan markets, which combined modern country music programing, good production and promotion, and good disk jockeys, could produce outstanding results for local, regional, and national accounts.*



## COUNTRY MUSIC: A GOLD MINE FOR CITY BROADCASTERS

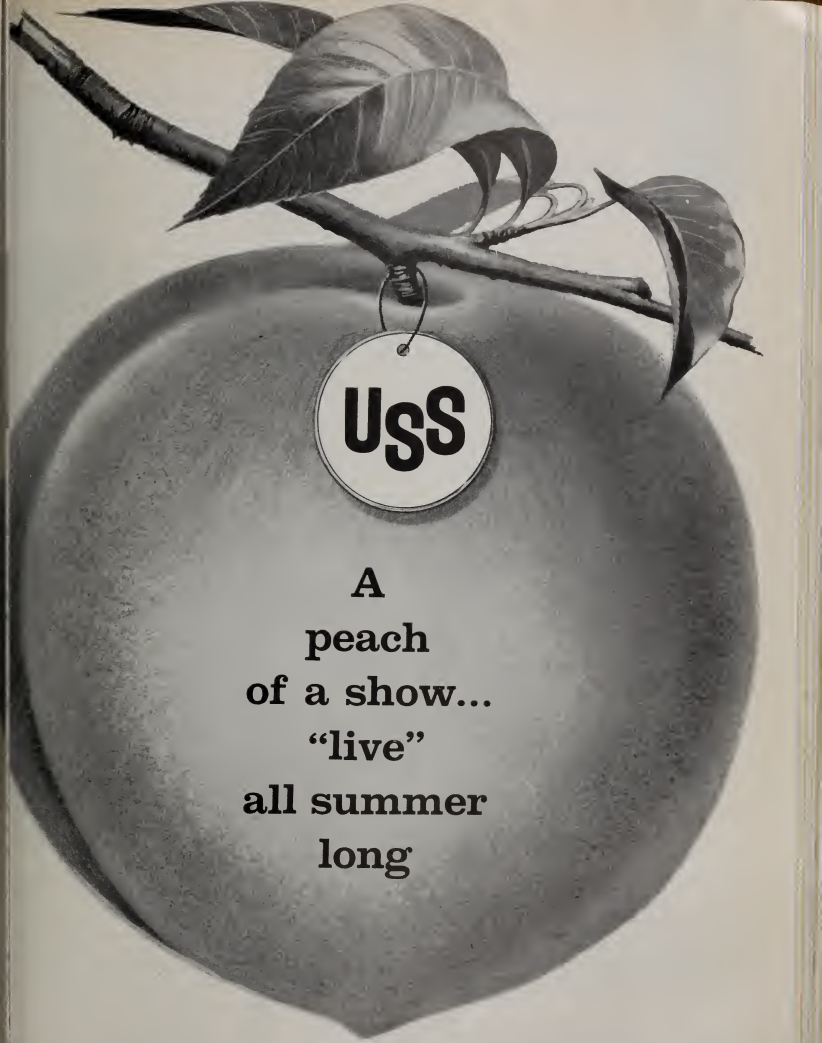
No longer the toe-tappin', fiddle-twanging music of the backwoods, country music has emerged from the darkness to become a highly commercial format for local radio. This modern "folk" music can be programed to a vast consuming audience in any metropolitan city. The majority of country music listeners are the every-day working people of any city, large, or small—the housewife, mill worker, fisherman, truck driver—in short, the people the advertiser wants to reach, for these are the people who will buy his particular service or product. Here you find the immensity of the middle class—the time-payment buyers, the travel-now-pay-later American, the man who works for the dollar and the woman who spends that dollar. Here you find the largest portion of the populace, Mr. & Mrs. America.

In the majority of metropolitan markets today there is a vast untouched audience, a country music audience, and the consuming power of this audience totals many, many thousands of consumer dollars going unclaimed. There is a need for country music programing in many of the large metropolitan areas such as Cleveland, Ohio; Boston, Massachusetts; Hartford, Connecticut; New York City; Detroit; Chicago, Philadelphia; and countless other large markets throughout the country. A country music operation in any of these or large markets could find a virgin, untouched gold mine in a country music format, plus a listening audience never dreamed of in a general market format. A country music station, however, will not produce ratings. This is one of the deterrent factors as far as securing national accounts are concerned. But, regardless of ratings it will produce results for local, regional, and national accounts.

No, today's country music listener does not care to listen to old-fashioned toe tappin', fiddle-twanging music. He or she prefers the modern concept of our folk music. Combine modern country music programing, good production and promotion, and good country music disk jockeys—men who know and love country music. With this combination a metropolitan area radio station could specialize in country music and reap the now hidden harvest, rather than struggle along with a policy that does not produce revenue, simply because everyone uses the same policy.

Country music today is a multi-million dollar business, located in less central sections of the country with a minute portion originating from the large metropolitan areas. Which means that the majority of metropolitan areas could support a country music operation to a degree that would make "country" music "city" music, and in the most profitable way.

Stop—look—and listen, metropolitan radio. "Thar's gold in them thar' hills!"




*We've got a bumper crop of shows coming up,*
*each one new, each one "live"*

**U. S. STEEL HOUR**

CBS NETWORK—ALTERNATE WEDNESDAYS



# SPONSOR SPEAKS

### What, no spot?

Month after month the newspaper advertising columnists of New York, Chicago, Los Angeles, and other advertising centers publish the ups and downs of national advertising volume by media as reported by *Printers' Ink* with the cooperation of McCann-Erickson.

If you judge by this monthly tally the national advertising media include newspapers, magazines, network tv, network radio, business papers, and outdoor. Forgotten are spot tv and spot radio. They aren't even mentioned.

We were of the opinion that TvB and RAB make spot figures available. Possibly a print-oriented publication can be excused for forgetting spot, or for failing to note that spot tv will hit around $800 million in 1960; spot radio around $170 million. These are whopping big national media.

These indices might more reasonably omit network radio, whose dollar totals are harder to come by and whose volume is only a drop in the bucket to either spot medium.

But leaving out spot tv or radio? That's like dropping New York or Texas out of the Union.

### Negro Radio Association

Those hard-working Negro stations, who have done so well during recent years, banded together last week to do even better. The new group, consisting of 30 charter member stations, is formed to advance Negro radio programing, Negro public service, and to provide useful facts and figures for national advertisers.

We've watched Negro radio grow from a pup. Today national advertisers are making increased use of its facilities. The Negro Radio Association, headed by Francis Fitzgerald of WGIV, Charlotte, and backed by some of the big men of Negro radio, should give a good account of itself.



**THIS WE FIGHT FOR:** *Unceasing creativity in tackling the problems which face the industry—a never-ending search for better ways of buying, selling and programing radio and tv.*

## 10-SECOND SPOTS

**Comestibles and the like:** Among the winners in the recent First American Tv Commercials Festival and Forum was a spot produced for the American Dairy Association entitled "Remember the Alamode." *How about "The Pies of Texas are Upon You," for next year?*

**Bye Bye Birdie:** Heard about an agency mogul, who in his efforts to woo a new account, sent the ad manager a rare mynah bird that sang grand opera in four languages? When next the two met, the agency exec asked the prospective client how he liked the bird? "Delicious," he answered.

**Tv, folkways division:** With junior safely parked in front of the mechanical baby-sitter, a Wisconsin mother was moving cheerily through her household chores. As she bent down to retrieve a pair of socks, she received a resounding smack on her backside. Startled, she turned to find her young son smiling up at her.

"Don't you ever, ever do that again," she scolded angrily.

"But, Mommy," replied the hurt youngster, "all the cowboys do that to their horses because they love them."—Pete Walch

**Further folkways:** "A husband," notes Sam Cowling, regularly heard on the ABC *Don McNeill Breakfast Club*, "is like a furnace—you have to watch them both or they'll go out."

**Tv's reach:** We watched as a young beatnik escorted a nun across Madison Avenue the other day toward the rear entrance of St. Patrick's Cathedral. As they reached the other side, we overheard the nun thank the young man for his kindness.

"That's all right," said the beatnik with a show of gallantry. "Like any friend of Zorro's is a friend of mine."

**Interference:** A Cincinnati woman sued for divorce, complaining that her husband snored so loudly that he drowned out the tv set, even with the bedroom door closed. The divorce was granted. *TV Guide*

**Trade-out:** Dell's John Norman who has a new twist for almost everything, says *he* has always managed to get a New York *Times* through his job.

# Great. But what do we do for an encore?

We do it again. As we have week after week, rating period after rating period, in the most competitive markets, during the most hotly contested broadcast hours. That's what we do for an encore!

| | 3 Network Share of Audience* |
|---|---|
| ABC-TV | 36.1 |
| NET Y | 35.3 |
| NET Z | 28.6 |

*Source: Nielsen 24 Market TV Report, average audience, week ending July 24th, 1960, 7 nights 8:00-10:30 P.M. Sun. through Sat.

ABC TELEVISION



ONE OF THE MOST PROVOCATIVE & FASCINATING IDEAS OF ALL TIME—THE INVISIBLE MAN

26 HALF-HOURS NOW AVAILABLE FOR SYNDICATION

FROM THE INSPIRATION OF H. G. WELLS' GREAT CLASSIC COMES THIS THRILLING NEW SERIES-BASED ON THE STORY OF A SCIENTIST WHO ACCIDENTALLY FINDS THE WAY TO MAKE HIMSELF INVISIBLE! EACH HALF-HOUR IS EXCITING, SUSPENSEFUL ADVENTURE—WITH SOME OF THE MOST INTERESTING SPECIAL EFFECTS EVER FILMED. FRESH FROM SUCCESS ON CBS. A SHOW WITH A TREMENDOUS APPEAL FOR AUDIENCES, AND FOR EVERY TYPE SPONSOR. CALL WRITE OR WIRE FOR SPECIAL SCREENING OF "THE INVISIBLE MAN".

**OFFICIAL FILMS, INC.**

25 West 45th St.
New York 36, N. Y.
Plaza 7-0100

15 AUGUST 1960
40¢ a copy • $8 a year

# SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE




**'MON UNDER**

the shelter of a single, all-embracing KPRC-TV
an. Programs, spots, participations — every kind
vision you need, all through *one* source: KPRC-
Channel 2, In Houston, Texas. All through *one*
our Edward Petry & Co. representative. And all
with *one* easy-to-handle monthly payment. One
one man, one payment — that's the *one* modern
buy Houston television.
friendly KPRC-TV representative is waiting for
ur call.

**KPRC-TV**
HOUSTON, TEXAS CHANNEL 2

*ation, one man, one monthly check to pay — that's the*
*KPRC-TV way!"*

Courtesy of Travelers
Insurance Companies,
Hartford 15, Connecticut

**WHAT NEXT IN TV'S CAKE MIX BATTLE?**
Duncan Hines' strong punch in spot tv has made it a leader in an 18-month ad surge
**Page 31**

**What the new NTI reports mean to buyers**
**Page 34**

**How radio turns barbers into salesmen**
**Page 38**

**Wanted: new on-air spokesmen for tv clients**
**Page 40**

DIGEST ON PAGE 4




The expressive flamenco...one of the more difficult and beautiful of stringed instruments! For certain, it takes a "quality touch" to capture the full range and challenging aspects of this vivid instrument. To capture the admiration and attention of the radio and television audience also demands a "quality touch"!

*Represented by*

Edward Petry & Co., Inc.

*The Original Station Representative*



WFAA

TELEVISION abc

RADIO abc/nbc • DALLAS

Serving the greater DALLAS-FORT WORTH market

BROADCAST SERVICES OF THE DALLAS MORNING NEWS


BULLETIN
KTVI NAMED OUTSTANDING TV STATION BY CATHOLIC BROADCASTERS ASSOCIATION...COVETED GOLD BELL AWARD PRESENTED TO KTVI FOR PERFORMING A TRULY NOTEWORTHY SERVICE...
Represented Nationally by
BLAIR-TV
KTVI
CHANNEL 2
abc
ST. LOUIS

NASHVILLE'S
WSIX-TV
Now offers
"Live" as Life
Quality...with NEWEST
VIDEOTAPE*



the fastest way to sell the Central South

Simplified, economical production . . . the quickest way to get your sales message across. In Tennessee WSIX TV offers you the latest model VIDEOTAPE® television — improved circuitry insures brilliant reproduction. Complete facilities for both recording and playback . . . or send us any tape that's been recorded on an Ampex VR-1000 for immediate scheduling.

VIDEOTAPE

WSIX TV 8 NASHVILLE

TV 8 LAND OF THE CENTRAL SOUTH

Represented by: Petelle, Conlan, Woodward, Inc

© Vol. 14, No. 33 • 15 AUGUST 1960

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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**31** Duncan Hines' strong punch in spot tv made three leaders where thr... were two and upset some long-held copy rules about cake mix advertisin...

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**B&W's tv success story—Part II**

**36** A look at B&W's tv strategies, programs, and agency operations, whic... have helped it double its share of cigarette market within 10-year per...

**Radio brings out the salesmen in barbers**

**38** How new hair tonic, sold only in barber shops, wins over barbers an... their customers with 15-market spot radio push emphasizing personal tou...

**Wanted: new company spokesmen**

**40** SPONSOR takes a close look at the top tv announcer-salesmen (and women... in the business to determine what makes a top-notch company spokesma...

**How to hold down sales with tv**

**43** Detroit auto insurance company, with 80% of ad budget in televisio... seeks to hold market while limiting sales during "inflationary cycle...

**Timebuyers of the U.S.: Part III**

**45** Here is the third installment of radio/tv buyers, media executives an... their accounts in these markets: Atlanta, New Orleans, Boston, Detro...

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## The big switch is here! WTVM is moving to Channel 9 in September!

We will operate on 316,000 watts power . . . broadcasting from a tower whose beacon is 1,760 feet above mean sea level, located 16 air miles southeast of Columbus, Georgia. We know our coverage will be *great* . . . and we will announce the figures soon!

In the meantime, we invite *you* to *estimate* the total number of TV homes we will cover!

The closest estimate to the actual number of TV homes in the new WTVM coverage area will receive 10 shares of stock in Tom Huston Peanut Company (Tom's Toasted Peanuts) of Columbus.

To prove you can't lose on WTVM, *every entry* will receive a souvenir gift box from Tom Huston Peanut Company!

All entries must be in Columbus not later than September 15, 1960. In case of ties, the entry with the earliest postmark will win. The decision of our judges will be final.

Get out your slide rule! Put on your thinking cap! Write a number (a big, BIG number) on a postal card, with your name and address. Send to Department "Wow!", WTVM, Columbus, Georgia.

### Helpful Hints!

- **WTVM will be Georgia's second largest TV market!**
- **WTVM will broadcast from the tallest tower in Georgia!**
- **WTVM will be one of the top 15 markets in the South!**

## CHANNEL 9

**Columbus, Ga. ABC-NBC**

*Only full time primary ABC station between Atlanta and the Gulf! 82% unduplicated audience! Top NBC programs!*

WTVM

Your Entertainment Is Our Business
TELEVISION
A Division Of Martin Theatres

*Now ready for fall schedules!*

**Call your ADAM YOUNG man for top ABC-NBC availabilities!**

*Ask about combination rates on*

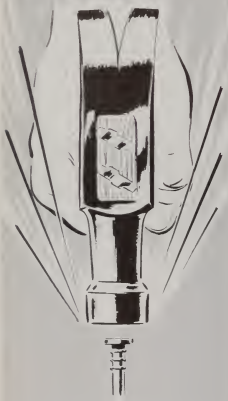
**WTVC CH. 9 Chattanooga, Tenn.**

*Another Martin Television Outlet*

*The No. 1 night time station in Chattanooga!**

** March, 1960 ARB*

nail down
more
sales



with
SAN ANTONIO'S
Channel 12
KONO tv

ABC Television in San Antonio...
the Greatest Unduplicated Live
Coverage in South Texas!

Represented by
THE KATZ AGENCY

# NEWSMAKER of the week

***Leo Burnett, long a legend as a master in the vast mystiqu of advertising, last week launched the 25th year of the disti guished Chicago-headquartered ad agency which bears hi name. Leo Burnett Co., Inc., is one of the 10 largest agencie in the country, billing more than $100 million annually Air media billings are estimated to be $70 million a yea***

**The newsmaker:** Leo Burnett has a wry though shy sen of humor—and of perspective. That's why in the Depression doldru days of 1935, as he was blueprinting plans for his own advertisi agency, he scoffed gently at well-intentioned colleagues who said h be selling apples on street corners within a year. When he start Leo Burnett Co., one of his first moves was to adopt the apple as symbol of his optimism and to give one to every visitor. A silv apple-filled bowl marks every reception desk on the seven floors Chicago's Prudential Bldg., as well as in all five branch offices. Last year, 122,000 were given away.



*Leo Burnett*

Another famous trademark: the hand grasping for the stars and coming out of earth-bound mud.

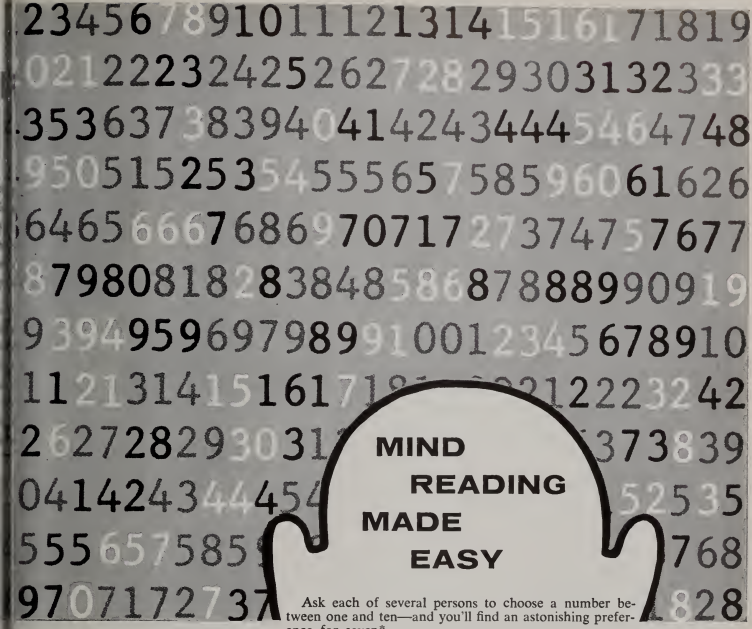
In these 24 years, the Burnett company has set many creative as well as management records. Copy has always been a first with the agency, and Leo Burnett still turns his writer's hand to some of the more challenging problems.

Two of the most famed: the use of the word "empathy" to describe Godfrey's rapport with his au ence; and the classic delineation of the Marlboro cigarette st written by the agency board chairman as an all-copy, multi-p straight story ad.

The staff numbers almost 900, 329 of whom have been with t agency more than five years. Four of the original eight employ are still with LB, who started his agency at the age of 44 in 19 after almost two decades of work in advertising and communicatio

He's been a rural schoolmaster, a printer's devil, a reporter ( oria, Ill., *Journal*), and is a graduate of the U. of Michigan. Th his home state, where he was born in St. Johns (pop. 3,800) on October, 1891. After a Navy stint in W.W. I, he joined Cadillac M tor Car Co., Detroit, moving from house organ editor to ad manag He also held the latter post at LaFayette Motors, Indianapolis.

Leo Burnett worked at the Homer McKee agency, Indianapolis, 10 years, then at Erwin Wasey, Chicago, as v.p. and creative direct From there—after a blending of the creative with the commercia he took what one former colleague thought would be "a giant s toward oblivion." In setting up his own shop, he made advertis history in August, 1935—and has been ever since.



# MIND READING MADE EASY

Ask each of several persons to choose a number between one and ten—and you'll find an astonishing preference for seven*.

Now try another one on ten acquaintances—at different times, of course: Ask for a two-digit number between one and fifty. Specify that each digit must be odd—and different. Give as an example the number eleven, which, though each digit is odd, cannot be used because the two digits are the same. It is important to give the example.

For some reason, one number crops up far more frequently than others.

Drop us a line† when you discover what that number is. After a few tries you'll be able to write down the number in advance—and be right a great number of times.

---

* *Not at all astonishing in the Washington market, where WMAL-TV has emerged as the nighttime favorite.*

† *We're liable to reward you with Dudeney's "Amusements in Mathematics"--Dover Publications; repeat winners will receive other valuable (?) prizes.*

**wmal-tv** abc

**Channel 7 Washington, D. C.**

*An Evening Star Station, represented by H-R Television, Inc.*

**iliated with WMAL and WMAL-FM, Washington, D. C.; WSVA-TV and WSVA, Harrisonburg, Va.**

# FIRST CHOICE

In the Albany-Thomasville, Ga.
And Tallahassee, Fla. Area Is

# WALB-TV

*The Only Primary NBC Outlet Between Atlanta And The Gulf*

NIELSEN—MARCH, 1960

| STATION | MON. THRU FRI. 6 AM 9 AM | 9 AM NOON | NOON 3 PM | 3 PM 6 PM | 6 PM 9 PM | SUN. THRU SATURDAY 9 PM M'ID. |
|---|---|---|---|---|---|---|
| WALB-TV | % 67 | % 63 | % 50 | % 62 | % 52 | % 54 |
| STA. X | 32 | 36 | 49 | 37 | 47 | 45 |
| OTHERS | # | # | # | # | # | # |
| TOTAL | 100 | 100 | 100 | 100 | 100 | 100 |

- Latest Nielsen figures covering the Albany-Thomasville-Tallahassee area show more people watch WALB-TV than any other station!
- In addition to Albany, Thomasville, and Tallahassee, Grade "B" coverage also includes Valdosta and Moultrie.
- Make WALB-TV your first choice in this rich market with over 750,000 people, over $739 million spendable income.

# WALB-TV

ALBANY, GA.
CHANNEL 10

NBC

Represented nationally by
Venard, Rintoul & McConnell, Inc.

In the South by James S. Ayers Co.



# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE



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# PRELUDE TO HER PURCHASE

# KOIN-TV

The night before . . . the morning before . . . KOIN-TV's proven high standards of program service to the Portland, Oregon market earn the *respect* that captures her shopping eyes.* Her confidence and respect for what she sees and hears on KOIN-TV are powerful factors in determining *what* she buys.

*Highest Nielson ratings and widest coverage in the area . . . 7 of every 10 homes in Portland and 32 surrounding Oregon and Washington counties. (Nielson NCS #3).

# KOIN-TV

PORTLAND, OREGON
CHANNEL 6

*One of the Nation's Great INFLUENCE Stations*
*Represented Nationally by CBS-TV Spot Sales*

# SEE FOR YOURSELF WHY ONE STATION DOES AROUND 80% OF THE LOCAL BUSINESS IN DES MOINES

**Central Surveys Study (Feb. 1960) Ask Katz for the facts**

## Most Watched Station . . . KRNT-TV!

Most Believable Personalities . . . KRNT-TV!

Most Believable Station . . . KRNT-TV!

Most People Would Prefer KRNT-TV Personalities As Neighbors!

Most People Vote KRNT-TV
The Station Doing the Most to Promote Worthwhile Public Service Projects!

**Nielsen (Feb. 1960) Ask Katz**

## Wonderful Ratings on KRNT-TV!

The Points Where Your Distribution is Concentrated

**ARB (Mar. 1960) Ask Katz**

## Wonderful Ratings on KRNT-TV!

The Points Where the Points Count the Most for You.

**Ask Katz about Central Iowa Advertisers**

**See for yourself** the list of local accounts whose strategy is to use this station almost exclusively. It reads like who's who in many classifications—Foods and Financial Institutions, to name a couple.

**See for yourself** the new, tried and proved power concept of these companies of concentrating on one station. See for yourself how they use this station to get distribution and produce sales. The bold concept used by these companies discards the old strategy of a little here, a little there, a little some place else. Old strategy oftentimes results in a dissipation of efforts.

**See for yourself** why KRNT-TV regularly carries around 80% of the local business. See for yourself that this station is a big enough sales tool to win your sales battle if it's used in a big enough way.

**KRNT-TV**
**DES MOINES**
A COWLES STATION

## DEMOCRATIC CONVENTION

| | JULY 11 | JULY 12 | JULY 13 | JULY 14 | JULY 15 |
|---|---|---|---|---|---|
| NBC | 50% | 42% | 53% | 48% | 45% |
| NET. 2 | 37 | 41 | 32 | 34 | 39 |
| NET. 3 | 13 | 17 | 15 | 18 | 16 |

*more*
*and*
*more*
*and*
*more people watch the news o*

*day after day after day...*

## REPUBLICAN CONVENTION

| | JULY 25 | JULY 26 | JULY 27 | JULY 28 | NINE-DAY AVERAGE |
|---|---|---|---|---|---|
| | 49% | 50% | 53% | 52% | 50% |
| | 38 | 36 | 32 | 35 | 35 |
| | 13 | 14 | 15 | 13 | 15 |

***NBC than on any other network***

SOURCE: ARBITRON NATIONAL, 3-NETWORK SHARE OF U. S. AUDIENCE, ALL MEASURED TIME PERIODS.

Concentrate in

JACKSON, MISS.

*Did you know?*

**Over 233,000**

**TV Homes**

★ ★ ★

**A Billion Dollars**

**in Retail Sales**

★ ★ ★

*All in the*

**JACKSON**

**TV Market**

**Area**

**WJTV**
**CHANNEL 12**
KATZ

**WLBT**
**CHANNEL 3**
**HOLLINGBERY**

*by John E. McMillin*

# Commercial commentary

## The FCC and program control



The recent (29 July) FCC policy statement on programing left me with the grouchy conviction that our august Federal Communications Commission ought to be forced to take a short freshman course in human communications.

Their 19-page report repels reading. Not only because, government fashion, it is typed single space and mimeographed by a dismally inferior machine on both sides of wretchedly inferior paper. But also because it is written with that rambling discursiveness which passes for literary style in our best legal circles.

Why are lawyers congenitally unable to organize their writing into orderly sections with helpful subheads and captions?

And why do they dote on such archaic Pickwickian phrases as "eleemosynary organizations"?

But if you can manage to hack your way through the twin jungles of near illegibility and semi-unintelligibility you will be rewarded by a study of the FCC document.

As a matter of fact, the heart and guts of what it says deserve careful thought by everyone interested in radio and tv—not only broadcasters, but advertisers, agencies, the public, and critics.

### Two "Thou shalt nots"

Approximately five pages of the FCC report are taken up with a restatement of the two historic "Thou shalt nots" under which the Commission must operate in matters of programing.

The first of these—the First Amendment to the Constitution—forbids Congress to make any law which abridges "freedom of speech or of the press."

The second—The Communications Act of 1934—specifically denies to the Commission the power of censorship over "radio communications" and forbids it to "promulgate regulations or conditions which shall interfere with the right of free speech."

There is certainly nothing very new about these ground rules and in reiterating them the FCC is saying nothing very spectacular.

The Commission does, however, go on to point out that the right of radio and tv to enjoy the free speech, free press protection of the Constitution has been well established by the Supreme Court.

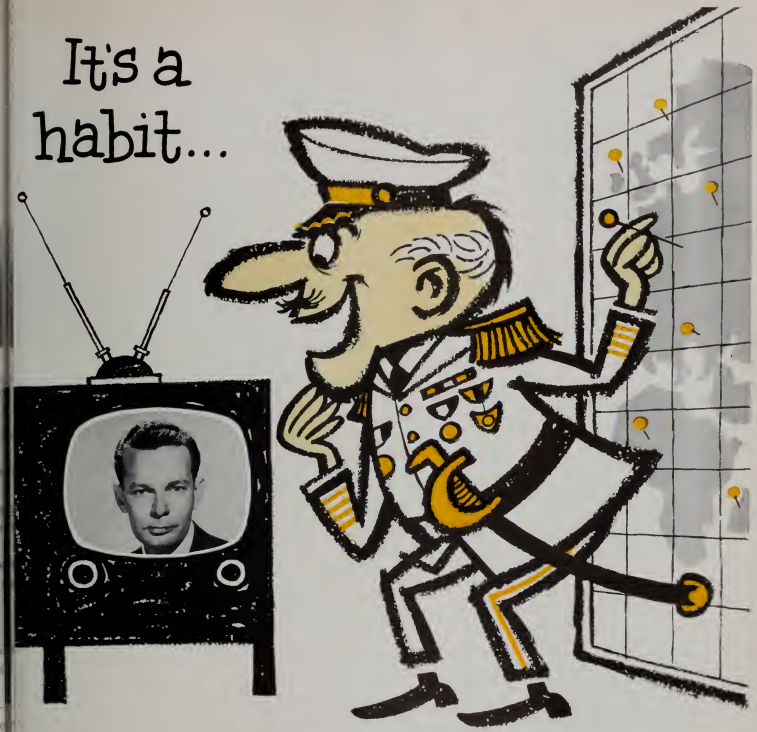
Similarly the ban on censorship (except for such recognized cases as obscenity, indecency, lotteries, programs inciting to riots, etc.) has been consistently upheld in court decisions.

If in the past you have been tempted to belabor the FCC for a "do nothing" attitude on programs, you'll do well to consider these rigid legal restrictions.

If, on the other hand, you have worried lest the FCC begin a policy of dark, subversive program censorship, it may comfort you to know

(*Please turn to page 14*)

# It's a habit...



# watching KMJ-TV in FRESNO

(California)

Last November's ARB proved that Fresno's top rated shows were on KMJ-TV. The new March ARB proved this once again.

| | |
|---|---|
| Top syndicated show . . . . . | Highway Patrol |
| Top late-night show . . . . . | Jack Paar |
| Top network show . . . . . | Wagon Train |
| Top network news show . . . | Huntley-Brinkley Report |
| Top local news show . . . . . | Shell News |
| Top movies . . . . . | Movie Matinee<br>Sunday Early Movie |

*ARB - NOV. '59*
*MAR. '60*




KMJ-TV . . . first station in the Billion-Dollar Valley of the Bees

THE KATZ AGENCY—NATIONAL REPRESENTATIVE

KYW is way up in Cleveland!

More blue chip accounts invest more ad dollars in KYW than in any other radio station in Cleveland. KYW is your No. 1 radio buy in Ohio's No. 1 market.

Represented by NBC Radio Sales Co. Westinghouse Broadcasting Co., Inc.

WBC





that the Constitution and Communications Act forbid it.

But having thus smoothly established the "Thou shalt nots" of operation, the FCC then proceeds to throw in a big "Yes, but—."

Yes, says the Commission, a broadcaster is free, but his "freedo to program is not absolute."

The reason, of course, is that under the Communications Act must operate in the "public interest, convenience, and necessity."

Here is when the shadow boxing begins. And here is where I sta to get a little confused.

(Someday, in fact, I hope I'll meet some Great Big Legal Bra who will be able to explain to me why those sacred "public interes convenience, and necessity" provisions are not, *when applied to communications medium,* ipso facto violations of the Constitution free speech and free press guarantees.)

But the FCC is torn by no such doubts. It sturdily assumes it h a duty to carry water on both shoulders, while fan dancing along t razor edge between freedom and control.

And the balance of its new policy statement explains how it pr poses to police (but not censor) radio/tv programs.

### "Diligent efforts to discover"

First of all, the FCC will and must operate almost exclusively local programing. Admitting that it "cannot reach" networks, adve tisers, or producers, it must concentrate on the individual stati operators to whom it grants licenses and license renewals.

For them, the FCC proposes to apply new formulas to determi whether they will perform and have performed "in the public inter convenience and necessity."

Keystone of these formulas is the statement that a licensee's ob gation consists of a "diligent, positive and continuing effort to d cover and fulfil the needs and desires" of his community.

Last month in Washington I talked to FCC Chairman F. W. Fo about this and he emphasized that, in future, the usual formal a statistical statements of program plans and performances which company license and renewal applications will not be enough.

Instead, the FCC will seek positive evidence that an applicant "canvassed" two groups—1) the listening public in his area a 2) the leaders of his community—and *after consultation with th* has drawn up his program plans and schedules.

The Commission hastens to point out that it is not trying to pose any "rigid mold or fixed formula" of station operation.

But it does suggest that program plans should consider "L Talent and Opportunities for Local Self Expression," as well as e cational, religious, political, and children's shows.

Presumably, station performance of such plans will be carefu reviewed when a license comes up for renewal.

So much for a sketchy outline of FCC policy. In reading the report, you may want to ask yourself—

*Will this "grass roots" emphasis produce significant results? the concentration on local programing realistic? (Seventy per of all tv viewing is to network tv.) Can any government age through regulation, really improve radio/tv shows?*

ABC president Ollie Treyz has said, "You simply cannot legis or enforce creative excellence." I don't always agree with Ollie, on this matter I do 100%.

# Interview: Elizabeth Black

**Director of Broadcast Media for Cohen & Aleshire Advertising Agency, New York, explains why she selects WLW Radio and TV Stations for 4-WAY Cold Tablets.**



"The 6 Crosley Stations provide extensive coverage in important markets thru 9 states."



"This tremendous audience reach makes WLW Radio and WLW TV Stations one of the best buys on the media map!"



"Yes, for coverage—it's hard to beat the 6½ million home area of WLW Radio and TV land."

4 WAY **FAST-ACTING COLD TABLETS**

Call your WLW Stations' Representative . . . you'll be glad you did! The dynamic WLW stations . . .

**WLW-A** Television Atlanta

**WLW-I** Television Indianapolis

**WLW-D** Television Dayton

**WLW-C** Television Columbus

**WLW-T** Television Cincinnati

**W L W** Radio

Crosley Broadcasting Corporation, a division of **Avco**

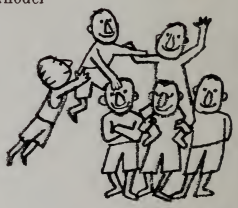
*This is a story about healthy growth.*

It begins on a day almost fifteen years ago. Then, there were



three owners of stock in Avery-Knodel, Inc. There were only six employees. Shortly, the number of stockholders increased to five. And as time passed, the number grew to seven...then to 13. Today there are 18 Avery-Knodel stockholders. They are the *only* owners of this company. They are pictured below.





¶ Each of these men works every day...all day... to improve sales and services to stations and advertisers. They are 18 of the almost 100 men and women who today make up the Avery-Knodel selling organization.

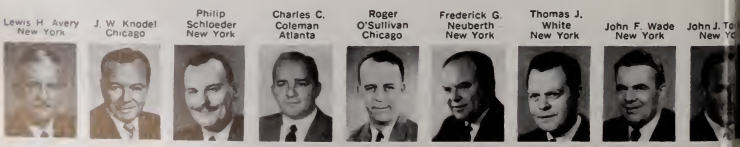


¶ Oh, yes...Avery-Knodel's able and experienced manpower and its new, broader corporate base get along fine, too, with an increasing number of top-flight radio and television stations.



**AVERY-KNODEL** Offices in: New York • Atlanta • Dallas • Detroit • San Francisco • Los Angeles • Chi

RADIO AND TELEVISION STATION REPRESENTATIVE





We call it healthy growth.



**BRAND-NEW:**
Out of the thousands of
**SATURDAY EVENING POST**
stories read and loved by millions
of Americans, **ITC** now proudly
brings to television first run,
for the first time, the

"BEST OF THE POST"



**Pat O'Brien**
. . . hard-hitting
action

**June Lockhart**
. . . tender
romance





**Everett Sloane**
. . . Western
adventure

**Charles Coburn**
. . . tongue-
in-cheek
farce



Pulitzer Prize-winning
authors like MacKinlay Kantor,
Conrad Richter, Stephen Vincent
Benet . . . and many others.

I
T
C

INDEPENDENT
TELEVISION
CORPORATION

488 Madison Avenue • N. Y. 22 • PL 5-2100

# Reps at work

**Fred Nassif,** CBS Radio Spot Sales, New York, labels radio adve
tiser emphasis on traffic time a "robot-in-a-rut" approach, out
place in our "dynamic marketing system." Asserts Nassif, "Rad
traffic time is not the only prime dollars-and-sense time. Any tim
that 'pays out' is truly prime time. Consider mail-order master J
Gans, a leader who tries out time
periods, ignores ratings, judges a
station by its character, its past
mail-order success, and the number
of mail-order accounts running on
the program under consideration.
There's quick selling action to be
had 'round the clock with stations
such as ours, which are not a sub-
stitute for silence, but rather go
after the *active* attention of the
adult. When dealing with stations
whose audiences listen and respond
throughout the day, don't pass up fringe time. It offers more attr
tive sales packages, and advertisers receive more participations
dollar invested. In recognizing this, both mail order and regular
vertisers are effectively utilizing our station's availabilities at all tim
They're out of the numbers rut, in tune with our responsive soun



**John Doscher** of TvAR, New York, predicts that increased use
be made of 30-second tv spots. As he sees it, "many advertis
who can't use 20's could use 30's. I have been told that it ta
eight or nine seconds to get into a 20-second commercial, leav
only about half of the time for a strong sell. If this is correc
30-second spot would almost do
the effectiveness of a 20." In a
tion Doscher feels that a size
amount of minute copy could
tightened to fit the 30-second fo
"Some minute commercials tr
say too much, while others str
the copy because of lack of th
to say. In these instances, the sw
to half-minute format could m
in more effective commercials.
vertisers who could convert t
minute copy to a 30-second for
would be able to promote their products during key viewing ho
with exclusivity at the station break. It is only a matter of time b
the 30-second commercial becomes a universally-accepted form of
tv. One of the medium's major advertising values is flexibility.
general availability of another commercial length will add to th






tepping out to meet the alert and the inquisitive, people who are enriched
y the knowledge and talent of a "Metropolitan" personality—a personality
ke each of our widely known Television, Radio and Outdoor properties.

IETROPOLITAN BROADCASTING CORPORATION

205 East 67th Street, New York 21, New York

TV STATIONS: WNEW-TV, New York; WTTG-TV, Washington, D.C.; WTVH, Peoria/Ill.; KOVR-TV, Stockton-Sacramento/Calif.
RADIO STATIONS: WNEW, New York; WIP, Philadelphia; WHK, Cleveland
OUTDOOR: Foster and Kleiser, [illegible], California, Oregon and Washington

# OUTSTANDING VALUES

## 1890




## 1960

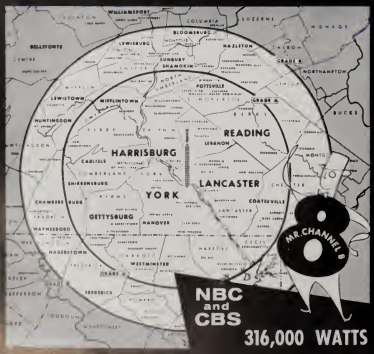
# WGAL-TV

*Channel 8*

**Lancaster, Pa.**

**NBC and CBS**

MULTI-CITY TV MARKET




Best buy in the Lancaster/Harrisburg/York area today. This Channel 8 station is far and away the favorite in these three metropolitan markets and in many other communities as well. WGAL-TV delivers this responsive, prosperous viewing audience at lowest cost per thousand.

**WGAL-TV**

*Channel 8*

**Lancaster, Pa.**

**NBC and CBS**

STEINMAN STATION

Clair McCollough, Pres.

*Representative:* The MEEKER Company, Inc. New York • Chicago • Los Angeles • San Francisco

*Most significant tv and radio news of the week with interpretation in depth for busy readers*

# SPONSOR-SCOPE

15 AUGUST 1960
Copyright 1960 SPONSOR PUBLICATIONS INC.

**Jot down the watch industry as one where air media will figure more potently than ever during the next 12-18 months.**

Sparking the heated competition is the **kingpin of the pin-lever watch, Timex,** which besides using three specials this fall **will be spending $300,000 for spot tv in 70 markets** in December and probably again next spring.

Timex has geared itself to keep the pot boiling with a couple more innovations: (1) **widening distribution** among the jewelry, as well as the drug and tobacco, trade **by entering the $19.95 class;** (2) mass-marketing the battery-driven watch with a number that will be **sold somewhere between $30-40.**

Hamilton is already in the electric watch field with an item that sells for $89 and Bulova has one listed at $70.

**Buying action in national spot tv continued at the perky pace of the previous week.**

The orders and availability calls:

**NEW YORK:** P&G's **White Cloud** (DFS), four day and two night spots a week; **Pepto-Bismol** (B&B), prime 20's and fringe minutes; **Duncan Hines** (Compton) seven minutes a week; **Nestlé's Decaf** (McCann-Erickson), 20's and minutes day and night; **Minute Maid** (Bates); **Hostess cake** (Bates); regular and instant **Chase & Sanborn** (JWT); **White Owl & Robert Burns** (Y&R), sports participations and adjacencies.

**MIDWEST:** P&G's **Jiff peanut butter** (Burnett); **Eversharp pen** (Compton); **Pard** (DFS); **Carling's Black Label beer** (Lang, Fisher & Stashower, Cleveland); **Wayne candies** (Kight, Columbus); **Kenner toys** (Sive, Cincinnati); **Robin Hood flour** (E. H. Weiss, Chicago).

**National spot radio buying for the fall came alive in the New York sector last week, with availability calls on two food accounts.**

**Borden's Instant** (DCSS) was talking about an eight-week flight in 50-60 markets starting 19 September and **Campbell Soup** (BBDO) acted on the first regional leg of its fall-winter saturation spread—**just for stations above the Mason-Dixon line.**

**Looks like this season's spot tv bellwether out of Detroit will be Pontiac's new compact, Tempest.**

At least, Pontiac's the only automotive planning to use spot tv, **with 60% of the total budget earmarked for the car.**

There'll be multi-station buys in 50 top markets via McManus, John & Adams, with an average of $9,000 per station.

**A management member in one of the top four agencies passed on to SPONSOR-SCOPE last week a suggestion that may tickle the fancy of radio broadcasters.**

The proposal: they take a look at seasonal audiences vs. rate structures and then mull the idea of **setting up a summer rate higher than the winter rate.**

His premise: listening must be higher in the summer what with all the car and portable uses and that **this advantage dramatized by the higher rate could be a talking point by the agency to the client.**

He pointed out that magazines going to regional issues wasn't especially momentous but it did serve the agency as a **lever for asking clients to take another look at that medium.**

**Tv will play a bigger role than ever in the battle among the electric shavers fo this year's Christmas trade.**

A marked difference in media strategy: **Norelco's big gun will be eight successiv weekend spot announcement blitzes (300 rating points per market),** whereas Rem ington, Schick and Sunbeam will put their promotional faith entirely in network programs.

Norelco's allocation of weight: **65% of the investment in the top 30 markets,** ac counting for close to 30 million tv homes, and the balance in 70 markets which add up around 12.5 million homes.

The estimated breakdown in tv expenditures and commercial home impressions for th Christmas selling season:

| BRAND | ESTIMATED EXPENDITURE | EST. HOME IMPRESSIONS |
|---|---|---|
| Norelco | $1,500,000 | 900,000,000 |
| Remington | 750,000 | 140,000,000 |
| Schick | 1,200,000* | 250,000,000* |
| Sunbeam | 970,000 | 210,000,000 |

**Network involvement:** Remington, Gunsmoke; Schick, Witness, Face the Nation; Su beam, What's My Line?, Untouchables, three minutes; Naked City, eight minutes.

***Schick will also use a spot tv campaign starting 12 September,** but the expend tur and weight are being closely guarded.

Judging from the murmurs of concern heard among affiliates the past two weeks, **ther could be a row in the making over the spread of tv network spot carriers.**

National spot has been slow in unrolling for the fall and trade people who have been tour report that stations are **asking whether this might be attributable to the fact th the carriers have been recruiting quite a number of the spot perennials.**

What stationmen say will ignite the issue: if their national spot billings, exclusive of ele tion money, falls unreasonably short of what they were last year.

**Among the recent migrants from selective spot to spot carriers:** DuPont an freezes, Carbide anti-freezes, Peter Paul, Burlington Hosiery, Dow Wrap, Mentholatu Studebaker, Van Camp, Vick's, Gold Seal, Knox Gelatine, Plough Chemical.

**The slowness of fall spot buying in volume has been aggravated** by the fact th tv stations took a heavy loss via convention preemptions in July.

**Sellers can expect Esso to come up with new plans for spot tv and radio arou 15 September;** so SPONSOR-SCOPE learned from Esso admanager Bob Gray last week.

What this implies: Esso will go on handling its advertising as an entity for some ti to come **despite the fact that it's become a division of Humble Oil.**

**If two deals that sellers of the Blair Group Plan are working on reach the closi stage, spot radio will be able to acclaim it's as high as ever on the totem pole as national merchandising medium.**

The Blair Group campaigns would put Eastman Kodak (JWT) down for around $1.5 m lion and Shell Oil (headed for OBM) for at least $3 million a year.

Under the plan the copy is prepared in cooperation with Blair's own writers.

Figured starting for Kodak: in time to catch the Christmas trade.

**Apparently tv stations think that advertisers have gone overboard with t split, or piggyback, type of announcement.**

Gillette had one in mind for Toni and Papermate but **found the opposition to acce ance a little too stiff;** so the proposal has been junked.

Last year Gillette found the piggyback acceptable, **but in this case the products we compatible,** Toni for the kids and Toni for the older groups.

Paradoxical side: the twin announcements would probably have to be spotted adjac to a 20, and **Toni has been emphatically against triplespotting.**

**With fall selling on its last lap, the tv network picture as a whole is considerably better than had been anticipated just a few weeks back.**

The unsold segments amount to just about what they came to this time a year ago, although it should be noted that NBC TV turned back to the stations **one more 10:30 period that it had the year before. The same applies to CBS TV.**

**Still available** to takers on each of the networks:

**ABC TV:** Half of Bugs Bunny, The Law and Mr. Jones and thirds in Hong Kong and The Roaring 20's, plus a minute on Make That Spare.

**CBS TV:** Half of Person to Person, part of the Aquanauts show, as well as a sell-off of Bringing Up Buddy.

**NBC TV:** Half of Wells Fargo, This Is Your Life and Klondike, thirds in Shayne, Bonanza, Tall Man and The Deputy; plus a sixth of Thriller.

**Though P&G has elected to cut back its investment in them, network tv soap operas are still enjoying brisk health audience-wise.**

ABC TV took recognition of this state of affairs **by scheduling a couple of them itself for the fall.**

Taking April-March in each case out of NTI, here's how the soaps have performed over a period of years:

| | 1955 | 1958 | 1960 |
|---|---|---|---|
| Number | 13 | 11 | 16 |
| Average Audience % | 7.9% | 9.0% | 8.9% |
| Average Homes | 2,599,000 | 3,825,000 | 4,027,000 |

Even though the tv networks haven't completed their slotting of specials for the 1960-61 season, **it looks as though the straight entertainment type of show in this area will tally around 90 in number** and cost in the neighborhood of **$35 million for time and talent.**

From indications **NBC TV will have twice as many of this stripe as CBS TV,** which means a minimum of 56, while ABC TV is under commitment for six.

Newcomers to the special field will include **Danny Kaye,** Debbie Reynolds, John Wayne.

**Simoniz (DFS) has given CBS TV the nod as its daytime medium.**

The order's for four quarter-hours a week, **but the network has yet to work out just where Simoniz will be spotted** on the schedule, including a nighttime minute.

The other two networks had also been in there bidding for this $1 million piece of business which will run from mid-September to mid-December.

**Armour (FCB) has renewed with ABC TV for a batch of 24 daytime quarter-hours.**

Meantime NBC TV, which also has Heinz baby food business, **is bidding hard to wean away** those four quarters a week that Beech-Nut (K&E) has with ABC.

ABC hasn't made its counter pitch yet, but it figures that maybe Beech-Nut wants to reduce its coverage for the baby food line. **On the other hand, ABC can't imagine the account giving up Dick Clark in connection with its chewing gum**—a natural selling personality for that product.

**The Disney hour has been closed out for the final quarter at least,** with Canada Dry (Mathes) picking up an alternate half-hour.

General Foods' Post cereals division (B&B) elected to alternate-sponsor in Class A time on the same network **a show that's likewise kid-audience dominated:** Bugs Bunny.

George Abrams, who joined the company as president in February '59, **came to a partin of the ways with the Hudnut-DuBarry Division of Warner-Lambert Pharmaceutic last week.**

Abrams told SPONSOR-SCOPE that this **basically drug firm couldn't work at th pace** he felt that a cosmetic and toiletries setup had to in face of today's competition.

Hudnut's business in '59 was 59% over 1958's and **for the first six months of this ye it was 25% over the 1959 half-year level.** Abrams is discussing a couple of propositio

**TvB will be making a representation to the banking fraternity in November o how they can effectively use tv.**

The group: The Financial Public Relations Society. The place: Chicago.

In the works are these two other TvB projects: (1) **a book on how to do ID's,** especia ly directed at small agencies, due out in October; (2) **the installation of an RCA tv tap machine** through which station members can show their local shows to New York agencies

**Spot radio will be on the firing line for the anti-freezes, particularly the Du Pont and Union Carbide lines, this season.**

In light of the fact it's got a permanent anti-freeze (Telar) making its debut, DuPont, wi of BBDO, will use 20-30 spots a week in somewhere around 90 markets. **The radio expendi ture will run at least 30% more than DuPont has ever spent before.**

As for Union Carbide, Esty last week put out its first call for radio availabilities. Sched will run, for the start, from four to eight weeks, **depending as to starting date and lengt on the seasonal location of the market.** Initial schedule tee-off in the top northern tier August.

Both lines seem to have put all their tv weight into **network spot carriers.**

(See 21 May SPONSOR-SCOPE for tv details.)

**A possible newcomer to spot: the various nut package brands** recently acqui by U. S. Tobacco as part of its diversification activities.

**Planters, when it was with JWT, made frequent use of radio** to sell its packaged p nuts. Its present emphasis in spot tv: peanut butter and peanut cooking oil.

**Ford's buying pattern for syndicated half-hours** via JWT became clear last week least tentatively.

Of the three half-hour shows per week, **one series will be contracted for 52 wee** the second series for 39 weeks and the third series for 13 weeks.

**NBC TV is set to retain National Biscuit's daytime business: the renewal invol three quarter hours a week.**

In terms of 52 weeks a year it figures $2 million. McCann-Erickson is the agency.

**The Station Representatives Association has come out four square for the ad tion by all radio and tv stations of a single rate.**

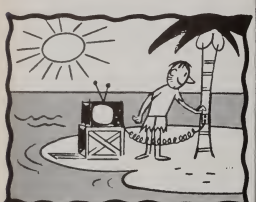
The action, obviously, comes more or less on the heels of tv significant moves by upp rank agencies: (1) Ayer's implied threat to deal directly with the stations at local rates un the rep could exert some control over the dual rate confusion; (2) JWT's industry-wide qu to radio stations as to whether they'd accept a local rate for all Ford Dealers Associati schedules.

**For other news coverage in this issue,** see Newsmaker of the Week, page Spot Buys, page 56; News and Idea Wrap-Up, page 68; Washington Week, page 61; SPON Hears, page 64; Tv and Radio Newsmakers, page 84; and Film-Scope, page 62.


FARMER FEEDS CHICKS
. . . in the Land of Milk and Honey
Our farmers today are modern, well-heeled businessmen — with far better than average incomes and living conditions. Our menu includes
1. Channel 2 for these extra Counties.
2. CBS for the best in Public Service.
3. 400,000 TV homes for greener pastures.
In the Land of Milk and Honey!
WBAY-TV
2
GREEN BAY, WISCONSIN
HAYDN R. EVANS, General Manager • Represented by THE KATZ AGENCY
IRON WI
ANTIGO
WAUSAU
WENOMINEE MARINETTE
OCONTO
STURGEON BAY
STEVENS PT.
WIS. RAPIDS
GREEN BAY
MANITOU
WISCONSIN
APPLETON
MANITOWOC
OSHKOSH
FOND DU LAC
SHEBOYGAN
WEST BEND
MILWAUKEE

# Far-Reaching!





I'm glad this coconut tree is wired.




Who wants to be rescued!

We may have succeeded this time, but it's hard to exaggerate Six's Far-Reaching effect. You just can't do the right job in Maine without it.

**WCSH-TV**

**6** NBC for PORTLAND MAINE

MAINE BROADCASTING SYSTEM

WCSH-TV 6, Portland WLBZ-TV 2, Bangor
WCSH Radio, Portland
WLBZ Radio Bangor WRDO Radio, Augusta


# 49th and Madison

**Slight oversight**

My face is red. Just last week I sent you a query concerning a story on pr/tv, and failed to even mention the very nice job you did on the Tech Beer Videotape spots in your 20 June issue. The reason for my negligence is that our subscription to SPONSOR ran out the very week before the Tech story appeared.

Our accounting department assures me that this lapse is entirely one of figures oversighted.

We depend very much on SPONSOR which is just why we are so proud to have material printed in its pages.

Our subscription will be renewed immediately.

W. D. Morrissey
*tv director*
*Smith, Taylor & Jenkins, Inc.*
*Pittsburgh*

**On the serious side**

This is a somewhat belated letter occasioned by your "10-Second Spots" column of 27 June, 1960, containing the comment on the fact that WGN-Television showed the play "Medea" on Mother's Day.

This airing does certainly have a small aspect of humor, but without making too much of an issue of it, I would like you personally to know that the *Play of the Week* series is a package deal and "Medea" was the play scheduled for us by the packager for showing on 8 May.

Correspondence received on the telecasting of "Medea" was not voluminous, but the people who did write to us about it confined themselves to comments on the merits (or otherwise) of the play per se—there was not a single comment on its possible untimeliness.

James G. Hanlon
*public relations manager*
*WGN-TV*
*Chicago*

**Solution poses question**

I generally enjoy your "Comment Commentary," but particularly enjoyed your column on Steven Code in the August issue. Y arguments were well put and I h they will be distributed far and w beyond our own industry people.

One point that Mr. Stevenson, whom I have great respect, left explained: He was fearful that large sums of money needed for t vision campaigns might lead to proper influence from donors money.

He suggested free time from networks. What he did not say: W is to compensate the networks their out-of-pocket expenses, t overhead, and their forever lost tim He might at least have suggested tax allowance!

Claude Barrere
*executive director*
*Radio and Televis*
*Executives Socie*
*N. Y. C.*

**Local job**

In reading the 18 July issue of magazine I note that there is a g deal of information on how cli have been sold on radio and tv at Convention.

I thought that it might be in or to report to you that WTUX joi with the DeForrest Stations gr and covered the Convention fro local delegation aspect. I believe many states throughout the cou in this manner had direct comm cations with their local delegation became very important in inform the community as to the positio their individual delegates.

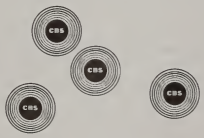
We are doing the same thing the Republican Convention and local sponsor for this is the E. I. Pont de Nemours and Co. of mington, Delaware.

Gordon K. MacIn
*WTUX*
*Wilmington, Del.*

# KFMB RADIO

DOMINATES
THE BETTER
PART
OF SOUTHERN
CALIFORNIA!

**LARGEST DAILY AUDIENCES BIGGEST CUMULATIVE AUDIENCES GREATEST ADULT AUDIENCES BROADEST COVERAGE WIDEST PROGRAM VARIETY FINEST PERSONALITIES BRIGHTEST INFORMATIVE FEATURES MOST AND BEST NEWS SMOOTHEST MUSIC BEST NETWORK FARTHEST REACHING MERCHANDISING**



## KFMB RADIO SAN DIEGO

A TRANSCONTINENT STATION

Represented by

Edward Petry & Co., Inc.

The Original Station Representative

# 40 YEARS OLD

Radio Station WWJ in Detroit, the world's first commercial broadcasting station, celebrates its 40th Anniversary on August 20.

Pioneer electronics inventor Lee DeForest who designed WWJ's first transmitter—20 watts—has stated, as reported by Time and Newsweek Magazines: "On the night of August 20, 1920, the first commercial broadcast station in all the world was opened." The station has been on the air regularly every day since that time.

### *Other WWJ programs during 1920 included:*

**August 31**— *Returns of local and state primary elections. That hundreds of listeners heard the returns in their homes was duly documented by The Detroit News the following day.*

**September 4**— *WWJ Radio was the source of music for a dancing party at a private home.*

**September 6**— *Result of the Dempsey-Miske fight, broadcast within seconds of receiving the bulletin from wire services.*

**September 22**— *First "vocal concert" by radio. Miss Mabel Norton Ayers sang several solos accompanied by phonograph music.*

**October 5**— *Scores of the World Series game (Brooklyn vs. Cleveland).*

**November 2**— *National election returns (Harding vs. Cox), broadcast over a period of four hours.*

# YOUNGER EVERY DAY!

**While we are forty years old,** we consider ourselves younger every day. Our present concept of TOTAL RADIO keeps the station in tune with the times—and with present-day listeners.

**TOTAL RADIO** is for the total population. It features Detroit's most complete radio news center which presents the total news—comprehensive, balanced and believable.

**Listeners of all ages** get their share of entertainment and information from WWJ's popular music, concert music, classical music, sports and weather reports and special features.

**Advertisers,** of course, benefit from this broad-gauge programming, and find it perfectly planned for moving merchandise in the nation's Fifth Market.

**WWJ** AM and FM **RADIO**

**Detroit's Basic Radio Station**

**NBC Affiliate**

NATIONAL REPRESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC.
OWNED AND OPERATED BY THE DETROIT NEWS

Jefferson Standard Broadcasting Co.

**WBT**

CHARLOTTE, NORTH CAR

REPRESENTED NATIONA
CBS RADIO SPOT



COLE

# the *Plus* of personalities



AGRESTA LEE BEAN MAYES NEWCOMB CURRY PATTERSON WARD AUSTIN McLEAN STA

**WBT radio personalities have a total of 203 years experience in radio; 128 years on WBT. Their smooth, professional performance creates the kind of reaction you want - - among the people you want.**

## WBT *adds up!*

POWER + PERSONALITIES + PUBLIC SERVICE + CREATIVITY + ADULT ACCEPTA




**ST 18 MONTHS,** with expert marketing and massive spot tv use, Duncan Hines has taken over about 25% of the market. Its success ced a media reappraisal in the cake mixes resulting in a shift to . away from concept that 'appetite appeal' depends on four colors

# 'S CAKE MIX BATTLE: WHAT NEXT?

**ican Hines' strong punch in spot tv made three leaders where there e two and upset some established rules about cake mix advertising**

What next in the cake mix able?" is the big question these s among media and marketing r. The reason: After an 18- r surge powered by nighttime t elevision, Procter & Gamble's n Hines brand occupies a nar- w erch atop the cake mix market. B ides taking over about 25% of ake mix market, P&G has o ht major changes in advertising d arketing. Before Duncan Hines f l differently, magazines were the major medium for cake mix advertising; now they are overshadowed by television. Before the Duncan Hines drive, spot tv had only a trickle of the cake mix business compared to network; now it is the major ad vehicle.

The battle for cake mix supremacy had been at a stalemate for years when the two major protagonists, General Mills' "Betty Crocker" mixes and Pillsbury, were suddenly faced with this new, vigorous third force. Now it is a three-way fight, with the brand that offers the newest variety of mix to the public temporally assuming the No. 1 position.

When P&G purchased the Duncan Hines label in the summer of 1957 it was a regional product manufactured in Omaha only. It faced the entrenched giants plus General Foods' "Swansdown" mixes, a healthy third. It also faced the reigning prejudice that "you can't sell appetite appeal without four colors."

In P&G's favor was its massive marketing strength, its overwhelming affinity to television which insured—through 52-week contracts—a pick of tv time for its spots, and a working rapport with an ad agency (Compton) that covered more than 50 years on a sustained basis.

Just six months after taking over the brand, P&G launched its drive for a larger share of the market (the estimates run up to $500 million yearly). In February 1958, the Duncan Hines DeLuxe mixes were introduced. The package was enlarged and re-designed, four-color was utilized in magazines wherever attainable in local or regional areas, and spot tv was purchased in every local market where the product was available.

## CAKE LEADERS' SPOT AND NET BUYS

| Company & Product | 1958 Network* | 1958 Spot** | 1959 Network* | 1959 Spot** |
|---|---|---|---|---|
| **General Mills—** | | | | |
| **"Betty Crocker"** (total) | $2,300,651 | **$266,040** | $1,785,767 | **$631,450** |
| Cake & Muffin Mix | | | 7,906 | |
| Cake Mix | 1,258,253 | | 968,343 | **266,770** |
| Muffin Mix | 478,040 | | 390,531 | |
| Pancake Mix | 145,460 | | 376,555 | |
| Pancake Mix & Hi-Pro | | | 39,398 | |
| Pizza Pie Mix | | | 10,940 | |
| Mixes | | **226,040** | | **364,680** |
| Baking Mix | 88,531 | | | |
| Cream Pie Mix | 2,060 | | | |
| Frosting & Cake Mix | 96,220 | | | |
| Instant Frosting Mix | 160,300 | | | |
| Macaroon Mix | 59,252 | | | |
| Pie Crust Mix | 12,535 | | | |
| **Procter & Gamble** (total) | | **2,539,600** | 285,391 | **7,198,150** |
| Duncan Hines Cake Mixes | | | 285,391 | **376,750** |
| Duncan Hines Mixes | | **2,539,600** | | **6,774,030** |
| Duncan Hines Pancake Mix | | | | **47,370** |
| **Pillsbury Mixes** (total) | 3,344,133 | **288,230** | 2,749,197 | **2,048,060** |
| Cake & Frosting Mix | 286,867 | | 119,160 | |
| Cake Mixes | 1,886,997 | **273,300** | 1,930,330 | **2,027,780** |
| Pancake Mixes | 840,911 | **12,800** | 656,762 | **9,800** |
| Popover Mix | | | 39,175 | |
| Frosting Mix | 233,936 | | | |
| Hot Roll Mix | 13,617 | **2,130** | | **10,480** |
| Pie Crust Mix | 66,675 | | | |
| Ballard Corn Bread Mix | 15,130 | | 3,770 | |
| **General Foods—** | | | | |
| **"Swansdown"** (total) | 847,244 | **28,150** | 580,306 | **58,600** |
| Cake Mixes | 838,321 | **28,150** | 482,561 | **58,600** |
| Cake Mix & Chocolate | 8,923 | | 66,292 | |
| Cake Mix & Baker's Lemon Chiffon | | | 9,244 | |
| Cake Mix & Various Prods. | | | 22,209 | |

*Source: Network—LNA-BAR, released by TvB
**Source: Spot—TvB-Rorabaugh

Tv spending for the leading cake mix brands in 1958 and 1959 reflects long-standing media policies and also changes wrought by P&G's success with spot tv. Whereas General Mills put overwhelming share into network, and will in 1960, Pillsbury doubled tv outlay and gave spot as big a share as network. P&G tripled spot in 1959.

"Without those commercials [illegible] never could have been so successf[ul] a DH competitor told SPONSOR. "[I] say that it was the best damn crea[tive] job ever done on television for a f[ood] product. The mouth-watering l[ook] look of the cake in those close-[ups] upset all our theories that food c[ould] only be sold in four-color. They [had] appetite appeal out of black-a[nd] white."

Some media theories joined t[he] creative counterparts in a way [that] heap when the P&G blitzes hit t[he] vision. In 1958, while the m[ajor] competition spent just about ever[y] cent on the networks (Pillsbury, [$2] million; Betty Crocker, $1.75 milli[on]; Duncan Hines poured more than [$2] million into spot alone. By 1[959] when Duncan Hines almost triple[d] spot expenditure from the prev[ious] year, Pillsbury was putting $2 mi[llion] into each medium and Betty Cro[cker] had tripled its spot outlay.

BBDO, General Mills' agency [for] Betty Crocker cake mixes, had [the] one, consistently maintained a [ratio] of about 65-35, print to televi[sion]. In 1959, it is estimated that eac[h] ceived an equal share, and the [new] figures may give the edge to tv.

P&G discarded another old [rule] when it put its spots on evening [and] fringe times instead of concentr[ating] them in the daytime "housew[ife]" hours. The others have followed [suit] to some extent. Reports have [that] Burnett, Pillsbury's agency, see[s] late evening fringe time around [the] country for tv spots—but running [into] to some difficulty because P&G [has] staked out much of the best tim[e] ready and, of course, is spe[nding] three times as much in spot. [And] Crocker made a foray into ev[ening] hours in 1959, sponsoring ne[w] spectaculars.

In two and one-half years the [cake] mix market has been radically [re]formed into one of the most h[ighly] competitive in the food busines[s]. line-up today shows three l[arge] where there were two (Duncan [Hines] became available nationally in [the] fall of 1959). Each of the 1960 [Big] holds a solid share-of-market of [about] 25%, with Swansdown the only [other] strong national brand at about [5%] and all others—mostly regional [and] local brands—controlling the [rest].

Each of the Big Three has a

## ADMEN IN THE MIDDLE OF THE CAKE MIX SCRAMBLE







*hree agencymen involved in the "three-way dogfight" for cake mix supremacy are (left to right) arron Boe, v.p. and account executive on General Mills' "Betty Crocker" at BBDO, New York; Henry R. Bankart, v.p. Compton Advertising, Inc., New York, and supervisor on P&G's Duncan Hines, and John J. Kinsella, account supervisor for major Pillsbury mixes at Leo Burnett, Chicago*

of the market. Each time one three introduces a new type of ationally it increases its share ecomes, temporarily, the domi- rand. As one observer put it, e cake mix business you've got s of business in 'basic flavors.'" . Duncan Hines has a slight ver Pillsbury in layer cakes; ury and Betty Crocker have specialty items (*e.g.* approxi- 20% of the total "cake" mix ess is in frosting mixes). New s come in, peak and fall off. n Hines is probably in the lead ue to the introduction of a new f mixes, but cumulatively, Betty er will probably be on top by tion at the end of the year.

big winner in this battle of tages, besides the taste buds of erican people, looks to be tele- . All major media will be d, of course, but the success of n Hines with spot tv flights and blitzes "has changed our think- nd made us much more tv ed," according to a representa- one of the other major brands. ponents of spot television are to suggest their medium, its ilities illustrated by Duncan as a natural for all cake mixes imilar products. They claim a network buy cannot give h weight to markets with the otential, markets where women a certain type of product.

"Cake mixes are a product with variable potential from market to market," a spot partisan stated vehemently. "You can't sell them like cereals. Advertisers think they're getting a bargain with a network buy, but they may be missing the chance for a perfectly timed flight in ripe areas."

This does not mean that anyone is contemplating the abandonment of network television. Pillsbury, for example, did not transfer network money when it increased its spot outlay. The money came from other media and from a general increase in expenditures. A Pillsbury executive, discussing network tv, declared: "Look what network personalities did for Pillsbury! We reach millions of women nationally, and when Godfrey or Linkletter tells them our brand is best, they buy it." Pillsbury still sponsors Art Linkletter.

Betty Crocker is "historically a network advertiser," a spokesman maintained. General Mills has just put $1 million into NBC TV alone for daytime shows. Another million will probably have been spent over-all for network by the end of the year. "We have not been panicked into spot," he stated, "although we have increased our outlay and will no doubt continue to do so."

Duncan Hines has indicated that "we do have some network and will increase it, but the future depends on the time, sponsorship, and money available." P&G's cake mix is quite happy with spot, which fits in with its "regional flight" plan perfectly, but "it is not impossible that our thinking could change."

When Duncan Hines made its dramatic surge into the top rank on the wings of nighttime spot flights, another question was raised at Compton, Burnett, BBDO, and Swansdown's Young & Rubicam. Did the family as a whole have a voice in cake mix buying decisions? A typical afternoon buy reached the housewife and




**SO WHAT ELSE IS NEW?** Plethora of new cake mix products has spurred see-saw sales battle. Idea above may yet come up

she bought the cake. Was the P&G buy so effective because it reached the rest of the family, too?

"That theory has been pretty much disproved," said a Compton source. The other agencies agreed. "We are still selling cake mixes to women," is the BBDO theory. "If we influence a husband or child to say, 'That looks good, why not buy it?'—well, great. But by adding nighttime sponsorships we are simply extending our reach and reaching more *women*."

As a Burnett source put it, "The housewife still buys the dessert. Then she surprises her family with it. It's at this point that 'family approval' comes into the picture, not when they see the ad. If they like the product then she'll buy it again."

The cake mix scramble is being watched carefully by marketing and media men not only for its inherent dramatic interest, but to determine the kind of trends being set for what has been called a "revolution in kitchen habits in America" brought on by the advent of "convenience foods"—of which cake mixes are only one item.

"If it's not a revolution, then at least it's a trend that will not be denied," opined one observer. He suggested that General Mills' history is a good example of the way things change. "GM started out in the flour business, then its major business was cereal, and now it's up to its neck in more than 40 types of mixes. Convenience foods could eventually become the tail that wags the dog."

Instant prepared potatoes, for example, have made a tremendous impact, and studies are underway now to determine how to hold that market. Also gaining in popularity are a wide variety of instant muffin, bread and roll mixes, pie mixes, pizza pie mixes, pancake mixes, and so on.

Quaker Oats is a heavy challenger to GM, Pillsbury, and General Foods in the area of the non-cake mixes. Spot television expenditures for Aunt Jemima mixes in 1958 were $1,168,000; in 1959, $1,193,000. Quaker Oats bought $1,156,342 worth of network tv time in 1958, $611,939 in 1959. Of the 1959 spot figure, $90,290 was spent on Aunt Jemima cake mixes.

This fall the major brands will be entering the airwaves with still more

(Please turn to page 82)

# WHAT THE NEW NTI

**Revisions in Nielsen's semi-monthly NTI report simplify program figures for ad agencies and advertisers**

**Biggest change: a move to total U. S. tv homes as the new rating base from those in station coverage area**

The first significant changes in the Nielsen network tv pocket-piece in years and a big jump in the market coverage of the NTI multi-network report are being closely studied by buyers this week.

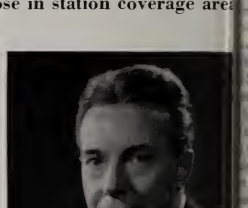
Major beneficiaries of the move to streamline both format and data of the semi-monthly report will be the ad agencies and their clients. But the tv networks will also gain from inclusion of more specific shows and audience data which will give them a more precise and detailed "showcase."

Of the four changes, one is the most controversial and the most far reaching. This is the switch in share and rating measurements to a base of total U. S. tv homes from the previous base of those homes within the coverage area of all the stations in the network line-up.

Jay Eliasberg, director of research for CBS TV, thinks the changing of the sample base "is a good idea now, and was a good idea then"—"then" being a year ago, when he and other industry research executives made this recommendation as members of the Advertising Research Foundation's ratings committee.

Switching to total tv homes means that both the individual rating and share will tend to decline although the number of homes reached will remain the same. The decline will be particularly evident, said one agency media v.p., "for ABC TV, which tends to have shorter line-ups, and for any network program which has similarly limited station clearance."

He went on to say that "CBS TV and NBC TV usually clear from 96% to 99% of their stations during prime night periods, whereas ABC TV averages between 80% and 90%." Here's how the previous PSB (Program Station Basis) works in contract with the new total U. S. tv homes as a base.



**HENRY A. RAHMEL**, v.p. and manager of the broadcast division, heads NTI activities

Working with simple figures, if there were 50 million tv sets and the PSB line-up covered 90% of them, the measurement base would therefore drop to 45 million sets. If the show reached 4.5 million people, the rating would be 10 on a Program Station Basis. But in terms of total U. S. sets as the base, 4.5 million homes reached would therefore result in a rating of nine. Thus the number of homes reached is exactly the same but the rating has diminished.

ABC TV, in a directive to its network sales staff, cites this explanation as example of the new method.

The 11 June NTI report shows the *Alaskans* station line-up covered 92.9% of tv homes. Since there are 45.2 million tv homes, this means that 41,991,000 tv homes are physically able to receive the show. The show was viewed by 7,594,000 homes per average minute during that period, with therefore a PSB average audience rating of 18.1. Under the new method, the show's rating would appear as a percentage of total U. S. homes or 16.8, the number of

# POCKET-PIECE SHOWS BUYERS

homes divided by the total average audience for the show.

Again, the audience size is the same—7,594,000—but the rating was expressed from 18.1 to 16.8.

Another change is shown in the grid" pages of the pocket-piece. reviously, one average was given for he show ratings covering both weeks f the report. Readers had to turn to he front of the book to get the exact ating for each of those weeks.

Now the grid pages contain both f the weekly ratings. For example, he first week rating for a show ight have been a 10, the second eek a 20, and the printed average ould — in the past — be listed as 5%. This, said one agency research-, "gives an incomplete picture of e rating situation." Now, with both e 20 and the 10 ratings given, the ency person can "better check the ogram profile in its environment." e added that this is particularly sigficant with the increasing number specials which hypo a rating pat-rn.

Still a third modification in the cket-piece is the listing of ratings r individual quarter hours, regardss of the number of sponsors. Herefore, the Nielsen NTI report has ded to give half-hour ratings unss there was multiple sponsorship thin the time period.

As multiple sponsorship gains in pularity, the need for more pinnted measurement increases also, one network man noted. "The avge audience is the minute-by-min- rating, yet night periods span es when there are substantial anges in set usage. Typically, the rage audience might have been ed as 30, but this would be an avge of a 40% sets in use figure at .m. and a 50% at 9 p.m.

"Rating share has more significe with the quarter-hour figure ause it gives a better picture of program environment as it's bro- down more finely."

Nielsen is also introducing an adonal measurement service, which optional to subscribers. It is reting on ratings in 51 markets

(*Please turn to page* 81)

## THESE ARE FOUR IMPORTANT CHANGES IN NIELSEN TV DATA

| New Nielsen data | What the data indicate |
|---|---|
| **Changes in the NTI Pocket-Piece** | |
| **1. Grid-pages (colored and boxed network program sections) now include two separate weeks of program audience data instead of only one average.** | *This makes for quicker and easier appraisal of each week's individual programing, saves time spent previously flipping to the front section for the specific ratings rather than the average of both.* |
| **2. Ratings are listed for each individual quarter hour as well as for over-all program ratings. Heretofore, ratings were given for longer show periods.** | *Nielsen says the increased frequency of rating listings enables admen to appraise on a more precise basis the effect of audience build-up or drop-off as well as that of competitive programing.* |
| **3. Ratings are now expressed in terms of total U. S. tv homes rather than as a percent of tv homes falling within the coverage area of each program (formerly known as PSB—Program Station Basis).** | *This means percented as well as projected figures are directly comparable from program to program and present the net results of all factors which determine the size of a program's audience. The homes delivered will remain the same, but rating and share of audience will be lower.* |
| **Changes in the multi-market report** | |
| **1. Nielsen has developed a 51-market tv rating supplement which is optional to subscribers. It covers all markets in which each network has an affiliate and in which none has more than one.** | *These competitive area figures give a more precise measurement of program popularity, with all networks measured from an equal base. This alternate-week summary is in addition to the fast 24-market report, which continues unchanged as an optional buy.* |



JOHN W. BURGARD, v.p. for advertising at B&W joined the company in 1932. Three of his predecessors in the job have become B&W presidents, including William S. Cutchins who moved up in 1958

## PROGRAMS TOP B&W'S STRATEGY

Basic strategy in Brown & Williamson use of tv is purchase of participations or alternate sponsorships in network and syndication programs. This fall the Kentucky tobacco company will be riding on no less than 23 different tv shows.

**ABC**

BOURBON STREET
SURFSIDE 6
BRONCO
SUGARFOOT
STAGECOACH WEST
COLT 45
SATURDAY NIGHT FIGHTS
POST BOXING SHOW
NAKED CITY

**CBS**

THE TEXAN
WANTED DEAD OR ALIVE
CHECKMATE

**NBC**

CONCENTRATION
DOUGH-RE-MI
PLAY YOUR HUNCH
YOUNG DR. MALONE
FROM THESE ROOTS
NBC ELECTION PACKAGE

**Syndication**

FLIGHT OF THE ROBIN
THIS MAN DAWSON
TOMBSTONE TERRITORY
MEN OF ANNAPOLIS
THE VIKINGS

**PART II OF TWO PARTS**

# B&W'S BIG TV SUCCESS STORY

**✒ 10-year rise of Louisville tobacco firm has been sparked by shrewd, cost-conscious buys in tv medium**

**✒ Now tv's 10th largest customer, B&W promotes its cigarettes via 18 network, 5 syndicated tv programs**

LOUISVILLE, KENTUCKY

Last week, Brown & Williamson executives and SPONSOR editors huddled over faded tearsheets of a two-part story on B&W which appeared in this magazine in November 1950.

Ten years ago B&W was approaching the infant medium of tv with extreme caution. Said SPONSOR in 1950, "Bates timebuyers do not buy spot schedules in a tv market until it can boast 20,000 sets or more. Then they buy two or three 20-second announcements to establish a franchise."

This year, by way of startling and dramatic contrast, B&W tv schedules extend into more than 180 markets and B&W cigarette brands are being promoted on a near saturation basis over more than 23 network and syndicated television programs.

B&W, far from being a timid or minor factor in tv, now ranks among tv's top 10 advertisers (only outspent among the tobacco companies by R. J. Reynolds) along with such awesome giants as P&G, Lever, American Home, General Foods, and General Motors.

And tv must be given a major share of the credit for B&W's surging rise from 17 billion to 52 billion cigarettes in 10 years, and for more than doubling its share of the market in that same period.

As explained in Part I of this story, B&W's success owes much to both the character of the company itself and to the violent and turbulent marketing revolution which has shaken the cigarette industry sin World II.

But the extraordinary power of t and the exceptionally shrewd wa in which B&W and its agencies, T Bates and Co. and Keyes, Madden Jones use the medium have provid a real upthrust for Viceroy, Ko Raleigh and other B&W sales.

B&W, itself, is a company that h been built up almost entirely broadcast advertising.

In the 1930's and 1940's it dev oped efficient, low cost methods f promoting its brands via radio, a its own air media savvy has be greatly augmented by its long-ti associations with two air-mind agencies.

Freeman Keyes of Keyes, Mad & Jones, received his first assignm from B&W in 1938, when he hea Russell Seeds. His agency now ha dles all Raleigh advertising.

The Ted Bates association da back to 1946 when what is now t world's fifth largest agency was o six years old.

Rosser Reeves, Bates board cha

nan, is credited with bringing the &W account into the shop. He was ates' first B&W copywriter and still ssumes active creative supervision of ll B&W copy (see box at right).

Under B&W's present structure, ates advertises all B&W cigarette rands except Raleigh, and acts as gency of record for the account.

Handling B&W's over $25 million n tv billing is, beyond question, one f the most complex jobs in the agen- y business. Last week in Louisville, &W v.p. for advertising John W. urgard showed SPONSOR the Bates rganization chart, containing names f more than 109 people directly con- erned at the agency with B&W busi- ess.

A talk this week with Howard lack. Bates v.p. and group super- isor detailed some of the problems.

B&W operates on a "spot pool" asis with buys into network and yndicated programs being made for he company and spots then assigned o various brands according to com- licated marketing patterns, and to t special sales needs.

Because of the mountain of detail nvolved, Bates exploys two group upervisors: Black who functions on "staff" level, and David C. Loomis who is group supervisor for "opera- ons."

Under them are account supervi- ors, and account executives respon- ible for specific brands.

In the Bates media department ver-all supervision on B&W, under dward Grey, senior v.p. and depart- ent chief, is handled by v.p. William Kennedy. Tv media buying is split nto three parts—network, spot, and yndication—and other media execu- ives handle media relations, budgets, nd spot pool operations.

Because of the B&W policy of con- entrating most of its tv expenditures n network and syndicated programs, he Bates radio/tv department is eavily involved in B&W affairs and enior v.p. and department head ichard Pinkham, is a frequent Louis- lle visitor.

On the creative side, in addition to he names given in the box at right, ates maintains a group of writers pecifically assigned to B&W, and has o less than four full-time tv art di- ectors on B&W work.

An unusual, and according to

## AT TED BATES 109 WORK ON B&W

*Last month Ted Bates submitted to B&W an elaborate organization chart showing 109 of the agency's personnel who worked directly on the account. Here are some of the top executives in account, media, radio/tv, and copy. With few exceptions (Reeves, Pinkham, Grey, etc.) most are exclusively assigned to B&W.*

### Account section

**Archibald M. Foster,** *sr. v.p. and group head*
**Howard Black,** *v.p. and group supervisor*
**David C. Loomis,** *v.p. and group operations supervisor*
**John C. Doherty,** *v.p. and account supervisor*
**Alan Miller,** *v.p. and account supervisor*
**Albert W. Reibling,** *asst. v.p., acct. executive (budget control)*
**Bruce Crawford,** *account executive*
**Edward Lonergan,** *account executive*
**Robert Long,** *account executive*
**Bowen Munday,** *account executive*
**John Doble,** *account executive*

### Media

**Edward Grey,** *sr. v.p. and department head*
**William J. Kennedy,** *v.p. and assoc. media dir.*
**Norman Chester,** *asst. v.p. and group supervisor*
**Don Severen,** *asst. v.p. for media relations*
**Miss Da Costa,** *media service supervisor*
**Nick Sinnott,** *network buyer*
**Jack Cunningham,** *asst. to network buyer*
**Bill Warner,** *syndication buyer*
**Bill Petty,** *asst. to syndication buyer*
**John M. McCormack,** *spot buyer*
**Frank Nolan,** *asst. to spot buyer*
**Miss Parslow,** *spot pool operations*
**Jack Bissell,** *budget control*

### Radio/tv

**Richard A. R. Pinkham,** *sr. v.p., radio/tv director*
**Harold J. Saz,** *v.p. and bus. mgr.*
**John Kucera,** *v.p. network relations*
**John Lalley,** *asst. v.p. new programs*
**Miss Lucille Webster,** *contracts*

### Copy

**Rosser Reeves,** *board chmn. (directly supervises B&W)*
**Jeremy Gury,** *sr. v.p. in charge creative operation*
**Irwin Levine,** *v.p. creative supvr. B&W*
**Zachary Schwartz,** *creative tv supervisor*

Bates, absolutely unique agency function is performed by former Disneyman Zachary Schwartz, specialist in creative tv visualization, who passes on all B&W commercials and works with writers and producers to secure maximum visual effects.

Contacts with the client in Louisville are headed up by the account group, but other department members are often present.

Asked about the frequency of agency visits, B&W's John Burgard grinned and said, "They live here." Bates confirmed that two or more agency representatives are usually away on trips to the B&W factory, "but," says Black, "we try to stagger the visits, because down there they operate with a small advertising staff."

B&W is a firm believer in "letting the agency do the work." B&W's advertising department numbers in addition to v.p. Burgard, Clyde McDaniel, who functions as executive assistant, Arthur Erickson, former BBDO account man who was brought to Louisville three months ago to head up tv operations, and Ann Callahan who is responsible for bills, budgets, and schedules, plus secretaries and clerks.

At B&W (as at most cigarette companies today) all major advertising decisions are passed on by the company president, William S. Cutchins, himself a former v.p. for B&W advertising. Sales and other executives also participate in advertising discussions.

The impact of tv on B&W's marketing strategies can be seen in the fact that it has divided the country into "tv areas" and allocates advertising expenditures, and measures sales in terms of tv patterns. (Another large company which has adopted the tv area plan is Anheuser-Busch. See SPONSOR 2 Jan. 1960.)

B&W's 182 tv areas do not coincide with the sales territories of the company's 500 salesmen, but even more exact records are kept on them. Tabulations show brand by brand sales for both B&W and competitors, together with advertising expenditures and "costs-per-1,000 cigarettes" for each zone. Decisions to add spot schedules in various markets are made on the basis of tv area studies.

(Please turn to page 81)

# How radio brings out

**Hair tonic, sold only in barber shops, pinpoint barbers and their customers with 15-market spot push**

**Registers 60% gain in Westchester, Long Island with 'Herald-Tribune' net test; finalizes 52-week contrac**

Once again spot radio has demonstrated its mettle as a personal, 'grass roots' medium.

Barbers are not retailers and their customers come in for a service, not to buy goods. That's the hair-raising problem faced by Dan-d Industries, Boston, which last January introduced a product to be sold only in barber shops. How to interest barbers in selling the new dandruff-remover hair tonic, and how to orient the clientele to barber shop purchase?

"We had to make the barbers feel a part of our sales team," says Peter Theg, head of Dan-d's agency Pete Winters Assoc., New York. "For this radio has been our main catalyst thanks to its flexibility, frequency, and suitability for the personal touch.

"We've encouraged them to stock the product and listen to our commercials by offering hundreds of them tag-end mention. To be on the radio is no routine happening in a barber's life; in fact, for many it is definitely glamorous. And when they tune us in to hear about themselves and fellow barbers, we also reac their customers, our consumers, righ at the point of purchase."

Currently radio accounts for 75% of Dan-d's ad budget, which is ex pected to total around $200,000 fo its first year. The one exception t this radio-heavy approach took plac in New York City for the first fiv months. During that period spot t had major medium status, maint to insure vitally needed distributio for the new product.

So far as the city itself was co cerned tv got Dan-d off to a very goo start, according to Theg, but progres was limited in outlying Westchest and Long Island where the populatio is ever on the rise. Therefore, i June Dan-d shifted its sights to su urbia and ran a month-long, 50-spot a-week test on each of the *Herald Tribune* network outlets: WVIP, M Kisco; WVOX, New Rochelle WGHQ, Kingston-Saugerties; WFY Mineola-Garden City, L. I.

Westchester and Long Island sal for June reportedly rose 60% ov the previous high, while distributio in this region was up 40%. As a r sult, in July Dan-d signed a 52-we pact calling for 50-minute announc ments per week on each of the *H* stations. This constitutes nearly of Dan-d's New York area advertisi contemplated for the coming year.

"That test taught us that in larg sprawled-out cities we can do o most effective job of reaching sub urbia with suburban radio stations Theg notes, "We're adding new ma kets month by month, and when w get to Los Angeles, San Francis and Chicago we'll very likely be pu ting this technique to work again.

Copy approach was perfected du ing the June test also. Due to th personal nature of the product, li



**STRATEGIST** Pete Theg, head of Winters ad agency, buys stations for Dan-d on basis of their ability to personalize the product

# the salesmanship in barbers

copy was used, delivered "man-to-man" by the locally known announcers. It was learned that the best way to encourage announcers to adlib on the commercials was to give them straight copy. "When the copy contains a gimmick, the announcer tends to go along with it and is inhibited about bringing his own personality into play," points out Theg. With straight copy and agency encouragement the announcer feels free to be himself."

As a former announcer, who is still active in the field on a free-lance basis, Theg theorizes extensively on the fine points of copy delivery. He believes that just about every listener reacts differently to various aspects of an announcer's personality. He feels that the announcer delivers copy a little differently each time and by doing so appeals to a continually broader base of audience. In his opinion this theory was borne out by the successful June test.

In keeping with his emphasis on copy delivery, Theg takes special notice of announcer ability when selecting stations. Often he visits the stations, or if this isn't feasible, auditions tapes to determine if the personalities are right for the product.

The media pattern outside the New York area consists of heavy emphasis on spot radio, with some auxiliary use of tv where economical arrangements can be made. Dan-d uses all 60-second spots on radio, with the average frequency at 50 per week in each market.

With this frequency, the spots are not confined to peak male listening hours, but rather are spread over the 6 a.m. to 7 p.m. period on weekdays to obtain a broader base of men. Morning and afternoon news adjacencies are employed. Weekend exposure occurs Saturday morning, to get in the "last word" before the men go out for a haircut. Sunday afternoons are used because of high rate of automobile radio tune-in and as a means to reach men while they're planning the coming week.

Among the markets outside the New York area which have been exposed to Dan-d's radio drive thus far: Boston, Springfield, and Haverhill, all Massachusets; Portland, Me.; Manchester and Concord, both New Hampshire; Providence; Hartford; Philadelphia; Washington; Columbia, S. C.; and Asheville, N. C. Plans call for the same radio-heavy pattern in new markets as they are added. (As of presstime Baltimore and four North Carolina markets were added.)

To enhance the campaign, Winters Assoc. has developed window streamers for barber shops. They plug the product and the station carrying the commercials. Their three-fold purpose: 1) To build barber enthusiasm every morning on arrival at the shop; 2) To reach barber's customers, and 3) To gain listenership for station carrying announcements.

Thanks to the success of this burgeoning campaign, Dan-d Industries, a wholly-owned subsidiary of the Lady Cornell Comb Co. of Boston, is soon to produce several new products for barber shop sale.

**ETAIL-MINDED** Garden City, L. I., barber is lauded for his Dan-d hair tonic sales by Wallie Dunlap, mgr. of WFYI there, as customer looks on



# Wanted: new company spokesmen

**Increasing demand for the tv spokesman may create shortage of top-notch men and women in the field**

**Ingredients for successful company spokesman calls for high-caliber, mature, executive-type announcer**

After a costly and fruitless search, a major tv client last week gave up looking for a new face to represent the company on video and began talking turkey with a tried-and-proven veteran.

The failure of the hunt is significant for a number of reasons. First, it's representative of a new surge of interest in the tv spokesman. Though a living-and-breathing representation of the corporate personality has long had a special attraction to the blue-chip accounts on television, the high cost of the medium has been pushing advertisers into extracting the last ounce of value from their expenditures.

Second, the time, effort and money spent to find the new face testifies to the importance clients attach to this combined public relations and advertising device.

Third, the failure to find the proper blend of talents points up a serious problem: there aren't enough top-rate people around.

Unlike the first "trial and error" period in company spokesman history, advertisers no longer look to the entertainment field for their representatives. It was discovered that the so called glamor boys (and girls), aside from attracting the initial attention, did not sell the product. A few former entertainers have proved successful and remain as popular commercial announcers. Generally speaking, however, the percentage is ver small. Advertisers nowadays see men and women talented as per formers, to be sure, but with th appearance of the mtaure, dependabl executive. "The kind of talent tha doesn't have tassels on his shoes" i the way one official describes it

The dozen or so top compan spokesmen (they include several wo men) in the business today are repre sentative of persons who would hav reached the top in any business. H (or she) was chosen by the tv clien for his ability to represent his com pany advertiser in many off-camer ways.

The company salesman must know his product as a company executiv does: at the manufacturing level a well as retail. His knowledge an liking for the company product en dows him with the ingredients neces sary for adding believability to hi sales message.

The top company spokesmen (wh earn well over $100,000 a year) ar chosen for their flair for projectin

## Westinghouse now has two company spokesmen: Furness & Davis

**CONSUMER PRODUCTS**—Betty Furness, shown here 'on camera' at the Democratic Convention this summer, is now in her 12th year as 'pitchwoman' for Westinghouse. A dozen or so out-of-town appearances at sales meetings are part of her tv duties



**CORPORATE IMAGE**—Canadian tv personality Fred Davis wa signed by Westinghouse this year to act as corporate 'pitchman' The addition of a second company spokesman indicates the grow ing popularity of this type of television advertisin



varmth and confidence. The mark
f the successful tv salesman stems
rom the down-to-earth way of in-
piring an across-the-counter selling
onfidence to millions of home view-
rs. The top company spokesman is
lso a person whose home life is
bove reproach. In short, the tv an-
ouncer who succeeds in the role of
ompany spokesman is the "nice guy
or gal) next door," the person view-
rs welcome into their home.

These are the qualities advertisers
ok for in their tv salesmen—these,
lus a large chunk of the talent re-
uired to be relaxed, convincing, per-
asive, and authoritative in the hectic
mosphere of a television studio.

The growing demand for this tv
enomenon stems from the more re-
nt tv client education in "merchan-
sing" his announcer-salesman. The
lvertiser has learned how to cash in
the box-office appeal of his repre-
ntative. As a result, the company
okesman does much more than ap-
ar before the camera.

He attends company sales confer-
ces, conventions, and many times,
ecutive meetings. He represents
s company at business and social
nctions. He also shakes the hand
"interested" customers over a
endly drink, a round of golf or a
y of boating. His identity with the
mpany product is carried with him
erywhere—and adds up to many
llars of plus value for his company.

An example of the new role played
the company spokesman is illus-
ted by Rex Marshall, one of the
men in the business today. Mar-
ll, who started his tv spokesman
eer in 1946 with Electric Auto-
e, takes his "spokesmanship" seri-
sly. So much so, he composed a
rule guide for would-be tv an-
ncer-salesmen called "Ten Com-
ndments for a Tv Salesman."

Like other top-notch spokesmen,
rshall got his start in radio.
1948, Marshall, whose income is
uted to be well over $150,000, de-
ed to try the then new medium,
vision. On WJIX, New York, he
ed cheese during a commercial for
ch he was paid $10.

Although Marshall speaks also for
er tv sponsors, he is best known
'Rex Marshall speaking for Rey-
ds Metals." Since his affiliation
h Reynolds in 1952, Marshall has




**JULIA MEADE,** tv's No. 1 saleswoman, is known to millions as Ed Sullivan's 'favorite niece.' Her spectacular rise to fame over an eight-year span is due to her soft-spoken charm

been the only individual identified by the viewing public, year in and year out, as the tv spokesman for Reynolds aluminum.

At the same time, his role of company spokesman has grown progressively in an area little known to the public at large. It is that of a Reynolds company salesman to the firm's customers and to its own people in all the regions from coast to coast.

Off camera, this role of company salesman has involved a multitude of activities. The use of his name and likeness in a tremendous variety of sales promotion material, scores of pictures autographed to company customers, participation in customer conventions and golf tournaments—and, perhaps most significant—speaking appearances at Reynolds' own sales seminars, regional meetings, and various other company affairs.

The spokesman role for women (although the demand is more for men, according to one talent agency) is clearly defined by the popularity of Julia Meade.

Almost unknown eight short years ago, Julia's rise to fame as tv's No. 1 saleswoman was something less than spectacular. Blond, beautiful and tastefully attired, Julia's success can be explained, in part, to the

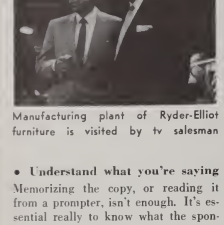


## HEARD BUT NOT SEEN HERLIHY

*The popularity of Kraft spokesman Ed Herlihy grew despite the fact he is heard but not seen. Viewers know him as the voice behind the Kraft tv recipes.*

# TEN COMMANDMENTS TO GUIDE VIDEO SALESMEN TO SUCCESS

*Rex Marshall, one of the top company spokesmen in the business today, composed the 10 rules listed below. Marshall is seen in the photos here following his own advice for success*



Manufacturing plant of Ryder-Elliot furniture is visited by tv salesman



Golf course parley with McCullough Mfg. Co. and Reynolds Co. execs.

**• Understand what you're saying**

Memorizing the copy, or reading it from a prompter, isn't enough. It's essential really to know what the sponsor wants to get across—really to understand the meaning behind the words.

**• Be a "company man"**

Don't think in terms of showing up for the job. It's your company you're representing in private life as well as public. Be interested in it—learn about its products—get to know its people.

**• Be confident**

Have the feeling that the job you do is vital to the success of the product—because it is! The viewer's confidence in you will be in direct proportion to your confidence in yourself.

**• Be prepared**

Know the copy—get all the rehearsal you can—check your props. If your planned routine is secure, you're that much more able to meet emergencies. There's nothing that imparts that vital sense of confidence like being thoroughly prepared for the job.

**• Remember that simplicity is the highest form of art**

Your personal appearance, expressions and gestures, the clothes you wear, should provide a background for the product, not detract from it. The viewer should be conscious of only two elements in a commercial—the product, and the influence of your personality in its presentation.

**• Always try to make the other guy look good**

Because it's the people behind the camera who make you look good—account people, writers, director, cameraman, stage hands and engineers. Help them and they'll help you—make sure they get full credit and you'll wind up appearing at your best.

**• Stick to your style**

When you've developed the approach that's right for you, stay with it—don't change it lightly. You're not an actor portraying different roles—you're a specific individual visiting people's homes. That's the person whom the sponsor will expect to appear, and whom the viewer will expect to see.

**• Remember that it's hard to see yourself as others see you**

And without abandoning your basic style, you can always improve it. Take advantage of direction and qualified criticism. Watch and listen to yourself on kines and films—you'll usually find something that can be done better next time.

**• Plan your career**

It can last a lot longer than a 13-week cycle or a six-month residual. A good salesman can sell any good product, but you and your style are bound to be more suitable for some than for others. Best to think in terms of the long range rather than the quick buck.

**• Never forget the importance of your off-camera "performance"**

When you appear for a product, you represent the company behind it to more people than anyone else in the world. And your personal activities, your "public relations," your private life are what represent you to that company. Look at it this way—if you were head of the company, what kind of person would you select to speak to the public for you?

fact that she is refreshingly differe from other glamor girls. She do not rely on appearance tricks. Lo cut or tight slinky dresses are tab when she appears on tv as herse Just how successful this resoluti has been is proven in the hundre of letters she receives each week fro women all over the country aski questions like, "Where can I buy t same gown you wore last Thursday or, "What color shoes did you we with that lace dress last Sunday

The women viewers do not rese her and their confidence in her o vious culture is evidenced by the solicitations for advice.

Julia regularly attends sales me ings and travels with top manageme officials in personal appearance-co nected sales efforts.

Another example of successf "women spokesmanship" is Betty Fu ness who has been opening Westin house Refrigerator doors since February, 1954. How many refriger tor doors Betty has opened duri that time is not known: the only st tistic Betty can report is the numb of dresses she has worn. In 11 yea she reports, she has worn 386 dress on the Westinghouse shows.

The reason for so much concer over wearing apparel is the key to h successful popularity over the yea Women like her too, and try to em late her. "A kitchen, even in a tot electric home, is not the setting for Dior or Cardin model," says Bett "and I frequently make trips fro the living room to the basement lau dry on the set." With this in min she strives for neatness, comfort, go style and good taste.

About a dozen out-of-town appe ances for Westinghouse—at sal meetings, dealer conventions, etc. a made by Betty every year.

Betty's fame as the Westinghou saleswoman is so widespread it cause for many cartoon jokes (n of which decorate one of the wa in Betty's mid-Manhattan apartment Such identity can be a mixed blessin says Betty's publicity agent who on sent an item on Betty to a filler ser ice only to receive this note: "W can't give plugs to people like Bet Furness who is virtually synonymo with Westinghouse."

An outstanding example of succe

(*Please turn to page* 81)



**AGE OF** Citizens' Mutual is the voice of a little girl, typified by youngster at left. Visitors are (from left) Joseph V. Brady, executive v.p. Citizens'; Lou Stipe, Citizens' marketing director; Robert W. Kleinschmit, ad manager, and Frank E. Bair, vice president of Clark & Bobertz

# How to hold down sales with tv

**Detroit auto insurance company, with 80% of ad udget in tv, seeks to hold its market while limiting sales**

**Ciizens' Mutual advertises for 'image' during 'in- tionary cycle' where repair costs lag behind rates**

When does an advertiser put % of his ad budget into spot tele- on in order to keep his sales at *inimum?*

When the advertiser is an insur- e company," reveals Lou Stipe, ad- ising manager of the Citizens' ual Automobile Insurance Co., well, Mich. "Citizens,' like many rance companies, is in the un- al position of trying to hold its ket without expanding at this . The reason is that in an in- onary cycle insurance rates tend ag behind cost, so that there is little profit to be made in auto insurance."

Citizens' Mutual spends $120,000 out of its $150,000 advertising budget for spot announcements on three Detroit outlets: WJBK-TV (three per week), WXYZ-TV (two per week), and WWJ-TV (one per week). Individual agents contribute ½% of their previous year's volume to help cover the tv costs.

The company's sales volume was less than $5 million in 1947 when it began advertising over radio. By 1950, its first year on television, sales were at about $7 million. Sales for 1959 were almost $19 million.

"They could be well above that figure," according to Joe Brady, executive vice president in charge of sales, "but for that condition peculiar to insurance companies that makes it advisable to put a temporary lid on sales—rates lagging behind costs. For example, you write a policy for $100 based on today's costs. Eleven months later, the insured bumps a fender that has since gone up in cost. The company loses."

Compounding the problem: State insurance departments who must approve raises in rates "usually lag so in approval that even increased rates have been eroded before they are cleared. This can mean today's rates reflect perhaps 1957 repair costs."

What does television do for Citizens' Mutual? "A company's additional business has to be backed up

by reserves," says ad manager Stipe, "and this additional business can only be added as profits augment the company's reserves. Citizens' believes this means continuing to hold its familiarity and public image, but not making any real selling pitches.

"Eight-second I.D.'s on television have done a terrific job of getting that image and familiarity into 750,000 Detroit-area homes regularly."

The "image and familiarity" were achieved, says Frank E. Bair, vice president of Clark & Bobertz of Detroit. Citizens' Mutual's ad agency, "not by the spots themselves but by the *kind* of spots. We had to determine how air media could best be used to the advantage of an insurance company, a product without the glamor of the wares that lend themselves easily to advertising." To this end, client and agency created "the ebullient voice of a little girl answering a knock at the door with, 'Mama, it's the Citizens' Man!' "

"Mama, it's the Citizens' Man!" had two major functions, declares Lou Stipe. First, to build recognition and acceptance of the "Citizens' Man" as a friendly, sincere and helpful agent. Second, "the established reputation and some of the interesting features of the insurance company would be given an easy-to-grasp exposure."

Why a little girl in an insurance company commercial? Ad manager Stipe says the major reason is to show "confidence." He explains, "We felt that she made the point that everyone has confidence in him. By showing that a little girl recognizes her family's insurance agent and obviously respects him, we are saying through her that he must be a pretty nice guy."

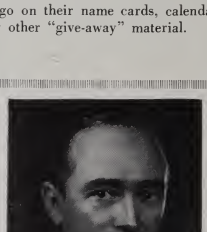
The spot was originally presented on radio. Then it moved over to television with the little girl visible as she went to the door. Gradually, the child was no longer seen, "so that parents would imagine her as their own youngster," says Stipe.

The agent is not shown fully, either. Stipe explains that there was no desire to create a prototype of an agent with definitive features, so that the actual agent would not be compared with a tv figure with one set of characteristics. This way, he can be "short and fat, tall and lean, young or old, with full hair or bald."

In the latest version, the camera is tight on the agent's briefcase on which is printed: "The Citizens' Man—Auto, Home, Business Insurance." Then the camera draws back to show all but the head and shoulders of the agent as he walks up to the door. After "three familiar knocks" the door opens and the little girl's exclamation is heard. Then the announcer says, "He is best for all types of insurance."

More than 90% of the company's 400 agents share the advertising costs with Citizens' Mutual on a voluntary basis. In some cases this involves as much as $500 a year.

The small group of non-participants are allowed to identify themselves as agents of the company but not as "Citizens' Men." Nor are they permitted to use the "Citizens' Man" logo on their name cards, calendars or other "give-away" material.



Joseph V. Brady, Citizens' exec. v.p.

**'Conditions peculiar to insurance companies'**

*Spot tv spending would be way above Citizens'* $120,000 *yearly but for conditions "peculiar to insurance companies," according to Brady. It's advisable to put a temporary lid on sales because rates lag behind costs. A policy written at* 1959 *costs will have to be paid off in inflated costs today, he says.*

The company has learned from ex perience the impact of television, re veals Stipe. Only a few months afte the "Mama" copy went on televisio Citizens' agents were reporting warr receptions, according to the adverti ing manager. Mothers would call ou to their children, "Kids, come see Here's the Citizens' Man" as thoug a celebrity had come to visit. The also reported that parents were con stantly suggesting that the looks o age of the girl in the commercial wer wrong. Pleased agents said the saved valuable time because rappor had been established before their ar rival.

Once, when the "Mama" cop was pulled off the air for a 1( month period in 1958-59 at th agents' request ("It was not dignifie enough"), the agents had to tur around and ask for the reinstatemer of the spots. "Results were just no the same," says Stipe. "At this poin people began telling agents, 'I se you're back on tv.' The fact was thi the company was never off televisio and its schedule had not been d minished. Only the 'Mama' them had been missing."

Radio is employed by Clark Bobertz throughout Michigan as backstop to the tv campaign and t reach special audience groups. "W think radio is ideal for reaching th male audience and when we need longer spot for a specific sales push Stipe states.

Individual markets getting "sele tive radio support" include the fo lowing: WABJ, Adrian; WTA( Flint; WBFC, Gaylord; WBSE, Hill dale; WJBL and WHTC, Holland PHDF, Houghton; WHMI, Howell WIKB, Iron River; WKZO, Kalama zoo; WOAP, Owosso; WCEN, M Pleasant; WSOO, Sault Ste. Mari and WFYC, Alma.

Although the company wishes t hold its volume down, individu agents may have a tough competiti picture. In these cases, radio suppo is available if they wish to use it ov their own signature, and we pay on half the cost.

"We think radio is ideal to do th job," he says. "In fact, we have ca paigns for this purpose, and to reac the over-all male audience, ready fo that time when the need and desire t sell come back."

# TIMEBUYERS of the U.S.: Part III

*isted below is the third installment of a five-art roster covering most of the men and women in .S. advertising agencies connected with the buy-g of national radio/tv time.*

*The complete listing represents agencies in* 19 *ajor cities (plus a few others) responsible for acing more than* 90% *of the total national spot usiness.*

*Part I, consisting of New York and Chicago, as published in* SPONSOR's 14*th annual edition of* ir Media Basics. *Part II, covering California Los Angeles, San Francisco plus Beverly Hills, ollywood), ran in the* 8 *August weekly edition of* ONSOR *and is followed by Part III, listed below, overing Georgia (Atlanta), Louisiana (New Or-ans), Massachusetts (Boston), Michigan (De-oit). The remaining* 11 *major cities in five ates will be published in succeeding weekly issues follows:* 22 *August, Part IV, Minnesota (Minneapolis and St. Paul), Missouri (Kansas City and St. Louis), Ohio (Cincinnati and Cleveland);* 29 *August, Part V, Pennsylvania (Philadelphia and Pittsburgh), Texas (Dallas and Houston), Wisconsin (Milwaukee).*

*Because of the popular demand for reprints of this valuable listing in* 1957, *a handy pocket piece listing Timebuyers of the U.S., as published in* SPONSOR *and* Air Media Basics *will again be reprinted and soon available at* $2 *per copy. Basis of the listing is the winter-spring* 1960 *edition of* Time Buyers Register *published by James M. Boerst's Executives Radio Research Service of Larchmont, N. Y. and updated by* SPONSOR. *Material from* Register *is used with published permission. The alphabetical listing includes media executives, accounts and buyers who service accounts, as well as addresses and telephone numbers of all advertising agencies.*

## Part III: Timebuyers of Atlanta, New Orleans, Boston, Detroit

### ATLANTA

**)VERTISING CENTER**
1401 *Peachtree St., N.E. Atlanta* 9, *Ga. Trinity* 4-4481
**bert Martin, Ted Will, Charles Kupfer**
icopee Mills, Inc. (textiles—lumite), **artin;** Progressive Fire Ins. Co., **Kupfer;** entific Atlanta (marine safety and pool uipment plastics), **Will;** Southern Gener-dns. Co. (auto ins.), **Kupfer;** Style-Craft-. Inc. (Aqua-Float life jackets, ski belts, yant cushions), **Will**

**ARDEN, THOMPSON, FRANKEL & STMAN, SCOTT**
2 *Eighth St., N.E., Atlanta* 9, *Ga. Trinity* 6-5587
**H. Bearden, Norman Frankel, Robert laney**
lanta Baking Co. (Betsy Ross, Sunbeam lad), **Frankel & Dulaney;** Fabro, Inc. g food), **Frankel & Dulaney;** Miss orgia Dairies, **Bearden & Dulaney;** Or- Exterminating Co., Inc., **Frankel & laney**

**NNETT & CO., INC.**
01 *Forsyth Bldg., Atlanta, Ga. Jackson* 5857
**Bennett, Ellen Evans**

**CLARKE, GEORGE I., COMPANY**
1401 *Peachtree St., N.E., Atlanta* 9, *Ga. Trinity* 6-4834
**George I. Clarke, owner & dir.; Joan M. Shaw, copy; Jewell Russell, comptroller**
Atlanta Belting Co., G. H. Rauschenberg (carpeting), Pet Dairy Products Company

**GEORGE & GLOVER ADVERTISING AGENCY**
805 *Peachtree Bldg., N.E., Atlanta, Ga. Trinity* 2-3597
**Dale Smith**
Fly-Cord, Inc. (Fly-Cord Fly Killer), Southern Nitrogen Company (Dixie Nitrog.)

**LILLER, NEAL, BATTLE & LINDSEY, INC.**
1371 *Peachtree St., N.E., Atlanta* 9, *Ga. Trinity* 3-3381
**Pamela A. Tabberer, media dir.; Dorothy Lee Nelms, branch office media**
**Avrilla Phillips, Bobbie Kemp, Mary Jean Meadows, Patricia Wilson**
Abbott, Proctor & Paine (investments), **Nelms;** Armour Agricultural Chemical Co (Vertagree and Big Crop), **Phillips;** Bank of Georgia, **Meadows;** Bank of Virginia, **Nelms;** Bev-Rich Company (powdered soft drinks), **Nelms;** Brock Candy Co. (Brock bar, etc.), **Nelms;** Carling Black Label Beer, **Kemp;** Colonial Stores (grocery chain), **Phillips;** H. G. Hastings (seeds, garden suppls.), **Phillips;** H. W. Lay (potato chips), **Wilson;** Patten Seed Co. (Centi-Seed), **Meadows;** Piedmont Airlines, **Meadows;** Pomono Products Co. (Sunshine food prods.), **Meadows;** Ravo Peanut Oil, **Wilson;** Rich's, Inc. (dept. store), **Meadows;** Sophie Mae Peanut Brittle, **Wilson;** Trust Company of Georgia, **Nelms**

**MC RAE & BEALER, INC.**
15 *Peachtree Place, N.W., Atlanta* 9, *Ga. Trinity* 5-6428
**Floyd W. McRae, Jr., Alex W. Bealer, III, Harry L. Jones**
Allen-Haddock Import Co., **McRae;** Benton Bros. Drayage & Storage, **McRae;** Decatur Federal Savings & Loan, **McRae;** Gold Kist Peanut Growers, Div. Cotton Producers Assn. (Ravo peanut oil). **Bealer;** Munford Do-It-Yourself Stores, **McRae;** Southeastern Liquid Fertilizer Co., **Bealer;** Tri-Oil Inc. (Phillips 66), **McRae;** Westbrook Motors (Dodge-Plymouth), **Jones**

**TUCKER WAYNE & COMPANY**
1175 *Peachtree St., N.E., Atlanta* 9, *Ga. Trinity* 3-2021
**Anne A. Benton, v.p. in charge of media; Ann Hutcheson, ass't. media dir. & timebuyer; Ruth E. Trager, timebuyer; Vir-**

**ginia Stone, Peggy Hutto, ass't. time-buyers**

American Bakeries (Merita bread, cakes), **Hutcheson;** Creomulsion Company (Creomulsion cough medicine, Creozete & MSM), **Trager;** C. J. Moffett Medicine Co. (Teethina), **Trager;** National NuGrape (NuGrape beverages), **Hutcheson;** Pharmaco, Inc. (Artra skin tone cream), **Trager;** Sealtest Foods Souther Div. (Sealtest milk, ice cream, cottage cheese), **Hutcheson;** Southern Bell Telephone Co., **Trager;** Stevens Industries (Cindrella peanut butter), **Trager;** Write Right Mfg. Co., Inc. (school supplies), **Trager**

**WYATT, BURTON E., & COMPANY**

1008 *First National Bank Bldg., Atlanta, Ga. MU* 8-1121

**Burton E. Wyatt**

Montecello Nursery Co. (Mahan Pecans), Savannah Sugar Refinery Corp. (Dixie crystals sugar), Standard Oil Co. of Kentucky (Crown & Crown Extra gasoline)

## NEW ORLEANS

**BAUERLEIN, INC.**

1026 *Hibernia Bldg., New Orleans* 12, *La. Jackson* 2-5461

**G. Cranow, radio-tv dir.; Mary Porter**

**FITZGERALD ADVERTISING AGENCY**

1040 *St. Charles Ave., New Orleans, La. Tulane* 3131

**H. E. McDonald, media v.p.; Wm. H. Thomas, radio-tv; E. Boyd Seghers, Jr. Margaret Stair, Gloria Landry**

Alaga Syrup Co., **Seghers;** Austex Chili, **Stair;** Blue Plate Foods, **Landry;** Brown's Velvet Dairy Prods., **Seghers;** La. Coca-Cola, **Stair;** Fant Milling Co., **Stair;** Jack's Cookies, **Seghers;** Jackson Brewing Co., **Seghers;** King Cotton, **Seghers;** Louisiana State Rice, **Stair;** Maison Blanche, **Stair;** National Bank of Commerce, **Stair;** Southern Shell Fish, **Stair;** Snowdrift, **Stair;** Wesson Oil, **Stair**

**KOTTWITZ, ROBERT, ADVERTISING**

540 *Audobon Bldg., New Orleans* 16, *La. Jackson* 2-8158

**Robert Kottwitz, Jr., Margaret A. Dalton, Robert Kottwitz, III, Wm. R. McHugh**

Adler's (jewelry, silver, gifts), **Dalton;** Am. Liberty Tank Terminals, **Dalton;** Brennan's Restaurant, **McHugh;** Citizens Homestead, **Kottwitz, Jr.;** Vivian J. Gelpi Co. (Goebel beer), **Kottwitz, Jr.;** King for Toys, Inc. (distributor), **McHugh;** Stephens Chevrolet Co., **Kottwitz, Jr.;** Whitney National Bank, **Kottwitz, Jr.;** Willowdale Homes, **McHugh**

**SWIGART & EVANS, INC.**

327 *Exchange Place, New Orleans* 16, *La. Express* 5201

**Daniel G. Evans, media dir.**

Buick Milner Chevrolet Co. (dir.), Gold Seal Creamery (dairy prods.), D. H. Holmes Co., Ltd. (dept. stores), Mossy Motors (Oldsmobile dir.), Uddo & Taormina Co. of La. (Progresso authentic Italian foods), F. Uddo & Sons (Sure-Klean & Sure-Pine), Wallace C. Walker & Bros. (real estate developers)

**WALKER SAUSSY ADVERTISING, INC.**

*Penthouse, Texas Co. Bldg.*, 1501 *Canal St., New Orleans* 16, *La. Jackson* 2-9212

**John Browne, Marie O'Meara, Dorothea Schlesinger, Jos. C. Shields, P. J. Stakelum, I. J. Vidacovich, Jr., I. J. Vidacovich, Sr.**

Am. Brewing Co. (Regal beer), **Stakelum & O'Meara;** Commander's Restaurant, **Browne;** Elmer Candy Co. (candies & snacks), **Schlesinger;** Gen. Elec. Supply Co. (G-E prods.), **Browne;** Henderson Sugar Refinery, **Stakelum & O'Meara;** Hibernia Homestead (savings & loan), **Browne;** Meal-A-Minit Restaurants, **O'Meara & Vidacovich, Sr.;** Wm. B. Reily & Co., Inc. (Luzianne & RT coffee), **Shields & O'Meara;** Southern Memorial (Mausoleum), **Vidacovich, Jr.;** Wembly, Inc. (ties), **Schlesinger & O'Meara**

## BOSTON

**ALLIED ADVERTISING AGENCY, INC.**

100 *Boylston St., Boston* 16, *Mass. Hubbard* 2-4100

**Howard Shamban**

Beacon Company (floor wax)

**ARNOLD & COMPANY, INC.**

334 *Boylston St., Boston* 16, *Mass. Copley* 7-5600

**Edward P. Jancewicz, radio-tv dir.**

Audionics (hi-fi equip.), Cadillac-Oldsmobile, Dainty Dot Hosiery Co., J. M. Fields (dept. store), Formaid Co. (bras), Fox-Cross Candy Co., New England Brake (automotive), Rosoff's Restaurant, H. H. Scott, Inc. (hi-fi), Serta-White Cross Mattress Co., Seymour Chevrolet, Stop & Shop, Inc., Top Value Enterprises, Wethern's (millinery)

**ARONSON, ROBERT, ASSOCIATES, INC.**

651 *Boylston St., Boston* 16, *Mass. Kenmore* 6-5640

**Robert S. Aronson, Robert P. Daly**

Dickson Buick (Buick dir.), **Aronson;** Dunham Brothers Co. ("Tuff" shoes for men, Red Ball Jets, Dunham's Tyroleans), **Aronson;** General Elec. Supply Co. (housewares & radio—New England only), **Aronson;** Jiminy Cricket Tours, **Daly;** Miller's, Inc. (electrolysis equipment for women), **Aronson;** Smyly Buick (car dir.), **Daly**

**BENNETT & NORTHROP, INC.**

711 *Boylston St., Boston* 16, *Mass. Kenmore* 6-3820

**Ruth L. Simonds, media dir.**

CBS Electronics

**BRIGHTMAN, JULIAN, COMPANY**

534 *Beacon St., Boston, Mass. Commonwealth* 6-0430

**Julian Brightman, Sidney H. Kerber, Clark, T. Cronin, Edward Smith**

C. H. Alden Shoe Co. (Alden-Pedic shoe Aee Venetian Blind Mfg. Co., Angel Nov y Co. (wood prods.), Astor Prods. (exter inating prods.), Brown & Co. (plas wood), Carpenter-Morton Co. (paints, v nishes), Casco Music Co. (music system Gold Seal Rubber Co. (rubber & can shoes), Harvard Specialty Mfg. (table t nis), Hilo Varnish Co., George W. Moo (set screws), New Can Co., Northeaste Distributors (appls.), Northeastern Indi tries (kitchens), Northeastern Wallpap Corp., Old Colony Shoe Co., Pierce C C. S. (shoe trees & forms), Peoples Dr Co., Rapids Furniture Co., Richard, S ton & Wells (housewares), Sexton Can C Table Tennis Corp., Somerville Dress Meat Co., Universal Table Tennis, Wa paper Wholesalers Assn.

**CABOT, HAROLD, & CO., INC.**

136 *Federal St., Boston* 10, *Mass. Ha cock* 6-7600

**Gene Del Bianco, head timebuyer; Jo Quinn, Jr., asst. timebuyer**

Boston Gas Co., Boston and Maine Ra road, Carling Brewing Co. (Black Lab beer—New England only), Martin L. H Co. (Victor coffee & tea), Keyes Fibre C National Shawmut Bank, New Engla Electric System, New England Telepho and Telegraph, Rock of Ages Corporati S. S. Pierce Co. (grocers & importer Sylvania Electronic Systems (data syste operations), The Rambler Dealers Assoc

**CHAMBERS WISWELL, STATTUCK CLIFFORD & McMILLAN, INC.**

250 *Park Square Bldg., Boston* 16, *Ma Hubbard* 2-7950

**Matricia A. Caouette, Eleanor M. Hoe**

Bensdorp Co. (chocolate), Big Bun Ranch (drive-in), Boston Garden-Ar Corp. (rodeo, ice capades, ice follies), Jo E. Cain Co. (mayonnaise, etc.), Cham lain Co. (meat packing), S. C. Clayton (ZA-REX), Garcelon Stamp Co. (r order stamps), Narragansett Racing As Saltesea Packing Co. (chowders), Whit Milk Co. (dairy prods.)

**DOREMUS & COMPANY, INC.**

60 *Batterymarch St., Boston* 10, *Ma Hubbard* 2-5665

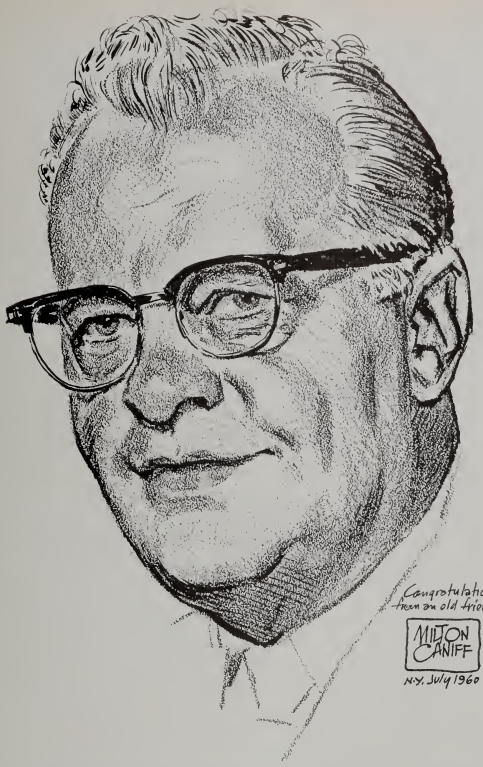
Algonquin Gas Transmission Co., Estabr & Co. (investments), Hadley Falls Tr Co., Lynn Inst. for Savings, Reynold Co. (investments), H. J. Seiler (fro foods), Anthony Tucker & R. L. I (invests.), Waltham Federal Bank

**DOWD, JOHN C., INC.**

212 *Park Square Bldg., Boston* 16, *Ma Hubbard* 2-8050

**John L. Tully, radio-tv dir., Wm. Monaghan, media dir.**

Albany Carpet Cleaning Co., Am. Lugg




## Why did Milt Caniff sketch this portrait of the Early Worm?

Nearly everyone in Central Ohio has a special fondness for the Early Worm. This month, his 20th anniversary on WBNS Radio, Milton Caniff speaks for all of us when he pens this salute, "Congratulations from an old friend."

The Early Worm (Mr. Irwin Johnson) has been mixing good talk and good music to get Central Ohio up on the right side of the bed ever since he left OSU's French department. That was 22,775 broadcast hours, 341,625 records and 150,000 public service announcements ago.

Irwin's community responsibility has never ended when he signed off the air. Even though he broadcasts nearly 30 hours each week, he has found time for more than 1,000 public appearances, most of them for charity, and his civic participations range from Columbus Boys Club to the Humane Society. Scores of awards have come to him from his own profession, including *Billboard*, *Downbeat*, *Radio-TV Mirror* and *Who's Who in Radio-TV*.

Listeners love him, sponsors stand in line to buy his show, and we're proud to have him aboard.

**WBNS RADIO · COLUMBUS, OHIO**



MUSEUM-BOUND. When Philadelphia's Art Museum opened in 1928 the news was told via WIP, then already 6 years old. Today WIP still makes friends for the Muse

**Worthwhile In Philadelphia** Two more Philadelphians ar about to visit their Museum. What brought them? Perhaps it was one of th announcements recorded by Museum officials for WIP, and broadcast at fre quent intervals by this pioneer in Philly radio. WIP offers authorities of Phila delphia institutions a forum for talking to the public in their own words—an voices. It's another example of the public service consciousness which has di ferentiated WIP from other Philadelphia radio stations for 38 years. It typifie Metropolitan's unique blending of traditional with new concepts to create grow ing audiences for **WIP** service . . . and your story . . . in **METRODELPHIA, PA**

A division of the Metropolitan Broadcasting Corporation. Harvey L. Glascock, V. P. & General Manager. H. D. (Bud) Neuwirth, Sales Director. Represented nationally by Edward

orks, Inc., Boston Edison Co., Burnham Morrill (B & M food prods.), Cott Bott-g Co., New Hampshire & Providence, rst National Stores, Haffenreffer & Co. ager beer), Maine Potato Comm., Maine ultry Assoc., Megowen-Educator Food ., Merchant's Acceptance Corp., Revere gar Refinery, R. G. Sullivan (7-20-4 & xter cigars), Westfield Mfg. Co. (Colum-a bicycles)

**LIOT, ROY, COMPANY**
25 *Huntington Ave., Boston* 16, *Mass. Kenmore* 6-7974
**y D. Elliott**

**ANK, HERBERT W., ADVERTISING**
314 *Stuart St., Boston* 16, *Mass. Hancock* 6-4463
**net Wilson, Harold J. Turin, Alberta garman, Sydney Berenson**
dham Plaza Shopping Center, **Berenson;** nkin' Donuts, **Wilson;** Garber's Auto hool (instruction), **Sugarman;** Jordan arsh Co. (dept. store), **Wilson;** Mass. pt. of Commerce (travel), **Turin;** Mass. attress Co., **Wilson;** Northshore Shopping nter, **Wilson;** Schine Theatres (movies), **erenson**

**ROST, HARRY M., COMPANY, INC.**
260 *Tremont St., Boston, Mass. Liberty* 2-6140
**rginia M. Fairweather**
lston Motors, Boston Nash Co., Bowl-or Co., Inc., Brockton Fair, Child World, lumbia Bakery Co., Cushman Bakery Co., ggett Choc. Co. (Page & Shaw, Apollo, wney's, Daggett's(, Durkee-Mower, Inc. arshmallow Fluff, Sweeco), Eastern Rac-g Assoc., Inc., Fellesway Shopping Plaza, E. Small Appls., New England, Gorton's Gloucester (frozen & canned seafoods), tpoint Co. (Boston div.), Jack & Jill Cat od, Jay's, Inc., Lafayette Radio Co., ncoln Downs, Mass. Horticultural Soc., assasoit Racing Assn., Merchants Bonded read Co., Rambler Dlrs. Assn., Salling-'s, Inc., Santa's Village, Sherman Exposi-ons, Inc., Stuben's Restaurant, Winslow hip Co., Schwinn Bicycle Co.

**OAG & PROVANDIE, INC.**
137 *Newbury St., Boston, Mass. Commonwealth* 6-7517
**osemary Rohmer**
ay State Macaroni Mfg. Co. (Viva prods.), ushway Div., General Ice Cream, Dawson's rewery, Inc., Friend Borthers, Inc. (baked ans), La Touraine Coffee Co., Statler Tis-ue Corp. (household papers), Swift & Co. New England plants), Table Talk Pastry

**ENYON & ECKHARDT, INC.**
334 *Boylston St., Boston, Mass. Copley* 7-8550
**lice M. Liddell, Irene E. Ford**
. P. Hood & Sons (dairy prods.), Mer-hants National Bank, William Underwood o. (canned meat & fish specialties)

**LLOYD ADVERTISING, INC.**
9 *Newbury St., Boston* 16, *Mass. Copley* 7-6540
**John Kurkjian, Stephen J. Burke**
Savings & Loan Associations and Cooperative Banks

**MEISSNER & COMPANY, INC.**
930 *Statler Bldg., Boston* 16, *Mass. Hancock* 6-9370
**John N. Meissner**

**PARSONS, FRIEDMANN & CENTRAL**
69 *Newbury Street, Boston* 16, *Mass. CO* 6-4310
**Robert F. Friedmann, Charles Penn**
Back Bay Association, Boston Town & Country Clubs, Fensgate Sidewalk Cafe, Homeyer Music Shop, Hub Distributors, Mucci Kitchens, Northgate Shopping Center, Pilgrim Productions

**REACH, MC CLINTON & HUMPHREY**
1235 *Statler Bldg., Boston* 16, *Mass. Liberty* 2-6100
**E. G. Gray, media research dir.; Marianne L. Meoli, media buyer**

**REILLY, BROWN & TAPPLY, INC.**
216 *Tremont St., Boston* 16, *Mass. Hancock* 6-8070
**Arthur F. Brown, pres.**
Bay State Academy, **Tapply;** East Coast Aero Tech School, **Tapply;** Filippo Berio Olive Oil, **McNamara;** Hugo's Restaurant, **Brown;** R. E. Jarvis (power mowers), **Brown;** Daniel F. O'Brien (funeral home), **Brown;** The Parks Co. (floor & wood finishes), **Tapply;** Ripple Sole Corp. (ripple soles), **Brown;** Saunders Electronics School, **Tapply;** Sykes Hernia Control, **Brown;** Thompson Buick Co., **Brown**

**SACKEL, THE, COMPANY, INC.**
316 *Stuart St., Boston, Mass. Liberty* 2-3666
**Ralph Schiff**
Berkline Corp., Eclipse Sleep Prods. of N. E., Inc., Goren Packaging Co., Inc., Pierom's Foods (real Italian prods.), Sturbridge Yankee Workshop

**SILTON BROTHERS, CALLAWAY, INC.**
131 *Clarendon St., Boston, Mass. Copley* 7-3730
**Marie E. Kachinski, media dir.**
Adams & Swett (rug cleansers), Barcolene (all purpose cleaner), Better Home Heat Council, Inc., Metropolitan Transit Authority, New England Provision (meats), Sears Roebuck (retail stores), The Shetland Co. (appliances), Winkler Dlrs. Assoc. (oil burners)

**SIMONS, PAYSON CO., INC.**
1000 *Sheraton Bldg., Boston* 10, *Mass. Liberty* 2-3890
**Robert J. Leary**
Old Mother Hubbard Pet Foods

**SNOW, CORY, INC.**
655 *Beacon St., Boston* 15, *Mass. Kenmore* 6-2171
**Malcolm B. Choate, v.p., media & research dir.**

**STERN, GABRIEL, INC.**
420 *Boylston St., Boston* 16, *Mass. Copley* 7-0363
**Ina Axelrod**
Alles & Fisher (J-A & '63 cigars), Beltone of Boston (hearing aids), City Sewing Center (sewing mach.), Elm Farm (supermarket), I. J. Fox (retail dept. store), Lewandos (chain of cleaners), Luby Chevrolet, Slumberland Prods. (bedding prods.), United Farmers (dairy prods.), Universal International (motion pics.)

**SUTHERLAND-ABBOTT**
581 *Boylston St., Boston* 16, *Mass. Copley* 7-8600
**T. R. Covey, Jr., radio-tv dir., Joanne Barbour**
Am. Sisalkraft Co., Blue Cross, Blue Shield Ins., Corcoran, Inc., Cradle Plan, Inc., Gold Filled Mfrs. Assn., Homelite

**TIPPETT & COMPANY, INC.**
1492 *Highland Ave., Needham* 92, *Mass. Hillcrest* 4-6005
**O. W. Tippett, S. R. Tippett, Donald M. Sears**
Coombs & McBeath, Inc. (Ford dlr.), **Tippett;** Devcon Corp. (plastic steel), **Tippett;** Hanlon's Men's & Boy's Shoes, **Tippett;** Iron Horse Restaurant, **Tippett;** 39 Newbury St., English Room, **Tippett**

**WALTHER, F. P., & ASSOC., INC.**
661 *Boylston St., Boston* 16, *Mass. Copley* 7-6131
**Edwin C. Whittemore**
Breck's Boston (lawn & garden seeds), Kyanize Paints, Inc., Sands, Taylor & Wood Co. (King Arthur flour & coffee), Whipple Co. (Grandmother's mince meat)

## DETROIT

**BATTEN, BARTON, DURSTINE & OSBORN, INC.**
1800 *Penobscot Bldg., Detroit* 26, *Mich. Woodward* 5-0620
**Woody Crouse, media dir.**
Dodge Div. (automobiles), Dodge Truck Div.

**BROOKE, SMITH, FRENCH & DORRANCE, INC.**
*East Jefferson at Burns, Detroit* 14, *Mich. Valley* 2-9700
**George Johnston, v.p., L. L. (Doc) Druckenmiller, Fred C. Nordsiek, Gilbert Paczewith, Hal E. Rumble**
Acme Quality Paints, Inc., **Paczewith;** American-Standard Industrial Div. (air conditioning), **Rumble;** Ferry-Morse Seed Co., **Nordsiek;** Motor Wheel Corp. (lawn mowers), **Druckenmiller**

(*Please turn to page* 80)

# NIELSEN'S EXPANDED SERVICE

The Nielsen 24 Market TV Rating, one of the television industry's most useful audience rating tools, is now available in 50 markets as well. The broader base is obviously important in itself; but as a sidelight, it also provides an interesting insight into the 24 Market Report. In the first of these pairs of surveys, the figures were almost identical! We at ABC Television are pleased to have this new market rating tool available; as pleased as we are to show up so well in it.

# ABC'S EXPANDED CHEST

The first Nielsen 50 Market TV Report shows ABC way out front. The same story you're familiar with if you've been reading your 24 Market Reports. In either study, ABC-TV holds its lead securely. In fact, in the two weeks just averaged, ABC was first on four nights, second on three. And never third. Of course we're proud and happy. As we imagine our sponsors must be.

| 3 Network Share of Audience* | |
|---|---|
| **ABC-TV** | **37.2** |
| NET Y | 34.8 |
| NET Z | 27.9 |

* Source: Nielsen 50 Market TV Report, average audience, for two weeks ending July 10th, 1960, 14 nights from 8:00 to 10:30 P.M. Sunday through Saturday

# What old radio formats have new audience

**E. R. (Pete) Peterson,** *senior vice president. Keystone Broadcasting System, Chicago, Ill.*

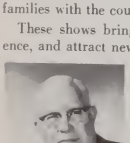
The tried and the true programing formulas for local radio are still paying off for advertisers, despite all the touting of music-news formats. This is proved to us at Keystone every day in talking with any of our 1,112 radio station managers.

These are just a few of the "old-hat" show formulas which are reaching radio's new and ever-growing audiences, particularly in the markets where all-family radio is a reality—where every member of the family tunes to his or her *own* station for specific programing of interest to each.

Most important of all, of course, is local news—not the state or national wire news but the kind of back-fence information which reveals who was born and who died and who went to the state capital. Local athletic activities are of obsessive interest to most citizens, and each area has its sports favorites.

And in farm areas—where we have 881 affiliates operating—more than 90% of the stations pull a devoted, daily audience of farmers and their families with the county agent.

These shows bring a steady audience, and attract new and vital inter-



*Swap shops and treasure hunts are much tried but still true for radio*

est in the station and in its advertisers. Remote pick-ups are always popular, and many stations hook up a phone line to the fire house so they get on-the-spot reports. Treasure hunts are far more attention-getting in medium and small cities than in major markets, and I've seen instances where the whole town went wild in looking for a hidden $50.

Another old format with new appeal is the swap type of show, where any listener can offer for exchange or barter items with other listeners—100 bushels of potatoes for a refrigerator, an accordion for water skis, and all kinds of trades which people love to hear about.

Another audience favorite in "hometown America" is the Sunday schedule of religious shows, which stations offer free to local pastors and ministers. These people are known personally, and they draw a tight and continuous circle of listeners. Most of these stations also use the student talent from nearby universities, and run in a line for lectures and symposia on subjects of interest to the community.

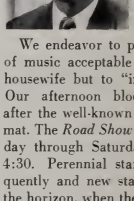
These local live shows are patterned to become an integrated part of the family life of any community. Many big stations, unfortunately, are too sophisticated to do this. And it's this factor of family-appeal which is interesting more national advertisers in small-market radio than ever before.

Automotives seem to be more interested in selling to these smaller areas than any other product category, but this has only happened in the last two or three years. Car manufacturers, as well as the individual 78 advertisers using our Keystone stations, are finding a listening and selling gold mine among listeners who feel that station personalities are members of their own family.

**Dige Bishop,** *general manager, WCTA, Andalusia, Ala.*

From sign-on to sign-off, our programing is primarily designed for the housewife. We know that she controls or influences approximately 80% of the family expenditure. To get the sponsor's message to this heavy splender effectively, we follow a format of what might be called "middle of the road" music. We do not pla any rock 'n' roll and only the best the rural or Western type of mus is used.

Less than 10% of the 45 rpm received by subscription or as compl mentary records are used. We su scribe to World and RCA Thesaur transcription services, and we parti ularly do selective buying of lp's fro the principal record manufacturer



*20-year-old formats, wh refined, can stand the test of time*

We endeavor to program the typ of music acceptable not only to th housewife but to "in car" listenin Our afternoon block is patterne after the well-known *Road Show* fo mat. The *Road Show* is featured Mo day through Saturday from 2 unt 4:30. Perennial stars are used fr quently and new stars appearing o the horizon, when they are acceptab to our format, are blended into ou afternoon *Road Show*. News hea lines and news of local interest, i cluding on-the-spot mobile broadcas are featured on this program.

The evening segment of the broa cast day—*Sleepy Time Down South*—has a format similar to the long re membered *Moon River* productio but our variation has no poetry.

Farm news programs, women service programs, and the mornin musical clock program have be standards on these stations (n note: Mr. Bishop operates sev radio stations) for years. Fro time to time new ideas or modifica tions are made on these shows. How ever we stick to the basic format use 14 years ago.

I believe that formats used as muc as 20 years ago with refinements today will stand the test of time an

# ppeal ?

command an even larger audi-
e.

**ward D. Allen, Jr.,** *president, own-nd general manager, WDOR, Sturgeon Bay, Wis.*

've been told that WDOR is one of most commercial, small-town ra- stations in the country. If this is e, it's because we've gone back to old radio formats that once were ccessful and still are.

Our most popular program—for ch we get premium rates—is *Party e.* This is certainly not a new t. Party line programs are heard over the country, but some of them pretty dull. Apparently, ours is because it sells. Remember Lum Abner when they first began? a couple of local boys without a pt. My sales manager (known as zy Dan)) and I talk about where fish are biting, discuss the pros cons of the latest City Council on and invite anyone who has thing to say to come in and say it. hey often do and we get on some ty controversial subjects, which e people both mad and glad at us. point is, it draws an audience. ddition to this, we sell small sec--hand items for individuals free of rge, announce lost and found gs and sing happy birthday and iversary to those celebrating that . It's been called a public service gram with a personality, and the



*Get local people into the act; names make news! Be friendly*

sors are standing in line to get t.

What made *Grand Ole Opry* so ular? The music wasn't good, but longed to a certain area. In our

(*Please turn to page* 83)





**NO, THIS IS "KNOE-LAND"**

**(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)**

**JUST LOOK AT THIS MARKET DATA**

| | | | |
|---|---|---|---|
| Population | 1,520,100 | Drug Sales | $ 40,355,000 |
| Households | 423,600 | Automotive Sales | $ 299,539,000 |
| Consumer Spendable Income | $1,761,169,000 | General Merchandise | $ 148,789,000 |
| Food Sales | $ 300,486,000 | Total Retail Sales | $1,286,255,000 |

**KNOE-TV AVERAGES 79.1% SHARE OF AUDIENCE**

**According to March 1960 ARB we average 79.1% share of audience from 9 a.m. to midnight, 7 days a week.**

**KNOE-TV**
Channel 8
Monroe, Louisiana

**CBS • ABC**
**A James A. Noe Station**
**Represented by**
**H-R Television, Inc.**

*Photo: Northeast Louisiana State College, Monroe. One of nine 4-year colleges within our coverage area.*

**In Roanoke in '60 the Selling Signal is SEVEN...**

Wig-wagging will get you nowhere, but your selling message on WDBJ-TV will go into over 400,000 homes in Virginia, N. Carolina and W. Va. . . . a rich and growing Television Market of nearly 2,000,000 people.

You can sell like sixty on seven. In Roanoke, seven is *WDBJ-TV* . . . best in sight, day or night, for higher ratings at lower cost. Your only station in this area offering CBS network shows — *plus* superior local programming, *plus* hard-hitting merchandising assistance.

*ASK YOUR PGW COLONEL FOR CURRENT AVAILABILITIES*

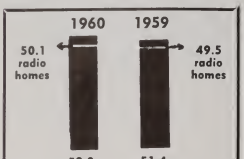
**WDBJ-TV**
**Roanoke, Virginia**



# Facts & figures about radio today

## 1. CURRENT RADIO DIMENSIONS

**Radio homes index**




Source: 1 Jan. 1960, SPONSOR; 1 Mar. 1959, A. C. Nielsen; homes figures in millions.

**Radio station index**

| | Stations on air | CP's not on air | New station requests | New station bids in hearing* |
|---|---|---|---|---|
| **End of June 1960** | | | | |
| Am | 3,483 | 98 | 628 | 197 |
| Fm | 741 | 171 | 74 | 44 |
| **End of June 1959** | | | | |
| Am | 3,377 | 123 | 516 | 155 |
| Fm | 622 | 147 | 49 | 21 |

Source: FCC monthly reports, commercial stations. *May, each year.

**Radio set index**

| Set location | 1960 | 1959 |
|---|---|---|
| Home | 106,007,095 | 98,300,000 |
| Auto | 40,387,449 | 37,900,000 |
| Public places | 10,000,000* | 10,000,000* |
| Total | 156,394,544 | 146,200,000 |

Source: RAB, 1 Jan. 1960, 1 Jan. 1959, sets in working order. *No new information.

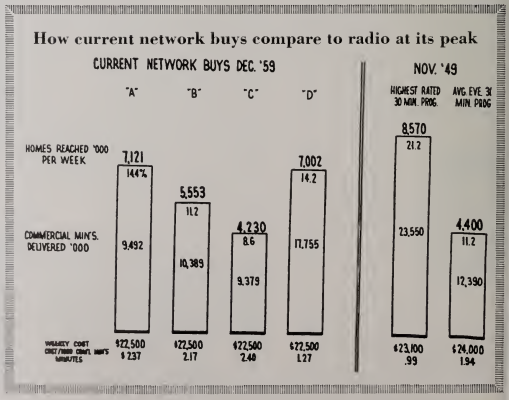
**Radio set sales index**

| Type | June 1960 | June 1959 | 6 months 1960 | 6 months 1959 |
|---|---|---|---|---|
| Home | 702,889 | 678,195 | 3,878,358 | 3,158,881 |
| Auto | 596,870 | 637,806 | 3,323,092 | 2,900,196 |
| Total | 1,299,759 | 1,316,001 | 7,201,450 | 6,059,077 |

Source: Electronic Industries Assn. Home figures are estimated retail sales, auto figures are factory production. These figures are of U.S. production only. Radios in phonographs add another 15-20% to the home sales figures.

## 2. CURRENT NETWORK PATTERNS

The Nielsen chart at right shows a group of actual current network radio buys vs. radio at its peak in 1949. Taking into consideration the enormous increase in cost of living together with a substantial rise over the past decade, in costs of all major media, network radio today is just as good a buy if not better than in 1949. Note also, based on the four current network radio buys, that the average homes reached per week is around 5 million compared to the 1949 average with 1.4 million homes



:ST WAY TO EMBRACE THE NEW YORK NEGRO COMMUNITY...

# "LIB" it up!




er two thoughts were synonymous—it's the New York Negro
munity and WLIB.

opolitan New York has the largest Negro Community in
rica—1,494,000. And it's growing larger every day.

has by far the largest share of that growing community
etropolitan New York. And its lead has grown consistently
after year.

can't think of one without the other. WLIB is first in the
o Pulse, first in Negro Public Service, first in Negro News.
it offers more Negro programming than all other stations
ew York combined.

That's why more national advertisers place more business on WLIB than on any other station programming to this vital market—they know that WLIB has proved itself far and away the most effective buy. Get the facts. You'll agree it makes sense to re-evaluate your media schedule and "LIB IT UP".

HARLEM RADIO CENTER

WLIB

Hotel Theresa, 125th Street & 7th Avenue, New York 27, N. Y.

**EMBRACES THE ENTIRE NEGRO MARKET IN GREATER NEW YORK**



# HOP, SKIP AND JUMP

A fun game for youngsters, but one that has no place in the hard school of salesmanship. Ask any merchandiser who has successfully sewed up KELO-LAND'S 73,496 square miles. He'll tell you that no one tv transmitter can begin to cover this prize market alone. Nor can any piecemeal "package" of two or three unrelated stations. Only one television beam does deliver all 103 counties to you—completely, simultaneously! That's powerful KELO-tv SIOUX FALLS and its KELO-LAND booster hookups. The whole, fantastic multimarket — with just one single-station rate card. Thorough KELO-LAND coverage at less cost-per-thousand than you'd have to cough up for other hop-SKIP-and-jump make-shift deals. Buy big—KELO-LAND!

CBS • ABC

KELO tv LAND

KELO tv SIOUX FALLS; and boosters
KDLO tv Aberdeen, Huron, Watertown
KPLO tv Pierre, Valentine, Chamberlain
JOE FLOYD, President
Evans Nord, Gen. Mgr. Larry Bentson, V.P.
Represented nationally by H-R
In Minneapolis by Wayne Evans & Associates

*National and regional bu*
*in work now or recently comple*

# SPOT BUYS

## TV BUYS

**Pontiac Motor Div., General Motors Corp.,** Pontiac, Mich.: N making multi-station buys in top 50 markets for 1961 Pontiac and introduce its new compact—Tempest. Campaigns are separate. P Pontiac, a five-day flight will begin 5 October; for Tempest, a fi day flight will begin 2 November. Buyer: David Balnaves. Agenc MacManus, John & Adams, Inc., Bloomfield Hills, Mich.

**The Quaker Oats Co.,** Chicago: Scheduling three nighttime m utes per week in numerous top markets for 26 weeks beginni 17 September. Quaker Oats is looking for spots "as close to pri time as possible." Campaign is for Puffed Wheat and Puffed R cereals. Buyer: Edith Hanson. Agency: Compton Advertising, In Chicago.

**Chun King Enterprises, Inc.,** Duluth Minn.: New activity for Ch King products will come in two four-week flights, the first starting September, the second 4 December. Nighttime minutes will be e ployed in major markets. Buyer: Betty Hitch. Agency: BBD Minneapolis.

**National Association of Insurance Agents,** New York: Curren buying fall schedules to start 10 September, with 25-30 probably be added. Five- and 15-minute news and sports shows are being for 13 weeks. Buyer: Lorraine Keirstead. Agency: Doremus & C New York.

**Corning Glass Works,** Corning, N. Y.: Beginning 12 Septemb a 13-week campaign for Corning Ware will open in 45 pre-select markets. Buyer: Arne Ramberg. Agency: N. W. Ayer & Son, Phi

## RADIO BUYS

**Sinclair Refining Co.,** New York: Campaign of 20-second spots run in more than 30 markets begins 15 August and will run for weeks. Schedules call for heavy use in driving times. Buyers: Be Powell and Robert Kutsche. Agency: Geyer, Morey, Madden & B lard, Inc., New York.

**Sylvania Home Electronics,** Batavia, N. Y.: Schedule to run 15 selected markets over five scattered weeks to cover areas th NBC network schedule does not reach. Begins 12 September a runs through 28 November. Buyer: Maria Carayas. Agency: Kudn Agency, Inc., New York.

**Standard Brands, Inc.,** New York: A four-week campaign for Bl Bonnet Margarine begins 12 September in 25 markets. Daytime mi utes will be employed. Buyers: Bob Decker and Pete Schulte. Agenc Ted Bates & Co., New York.



# NUTS & BOLTS

**What do you think of when you think of Oklahoma?**

**Cattle, Wheat, Oil, Football?**

**Add one more think. Manufacturing!**

**The Greater Oklahoma City Market has changed complexion in the past few years. Manufacturing has been added to the diversified base from which springs the fact that Oklahoma City is considered to be one of the five fastest growing cities in the nation. *It can also be one of your 5 fastest growing sales territories.***

**This is one of a series of messages telling the story of the industrial, economic and business development of the Greater Oklahoma market, and the parts WKY RADIO AND TELEVISION play in the distribution and sale of advertised products not only in Oklahoma City but in the stations' 56-county coverage area.**

# MANUFACTURING MANPOWER BUYING POWER

The increased mechanization of farming has released thousands of highly adaptable native-born workers into the labor force in Oklahoma. Because of planning, these workers are being absorbed in the expanding industrial and manufacturing activity in the Greater Oklahoma City Market.

The new manufacturing plants being added to the scene each year find many attractions in the market... natural resources, ideal weather, abundant power... but above all, the most impressive difference is PEOPLE!

Oklahomans have "pride of performance." We've known this for years. Manufacturers are finding it out. A recent comment from a major industrialist included.., "The vital factor in your progress has been the spirit, determination and pride of your people. This pioneering spirit, which attracted us* to Oklahoma, is the priceless ingredient in your economic expansion." (*name on request)

FACTS

**Newest and largest of the growing list of manufacturing firms in Oklahoma City is the new Western Electric plant. Initial work force . . . 4,000 people.**

**In the immediate Oklahoma City area alone, there are 14 industrial districts . . . several times that number in the WKY RADIO AND TELEVISION stations' coverage areas.**

**Bureau of Labor Statistics data shows the man-days lost annually through labor disputes for each Oklahoma worker to be just .27, compared to the national average of .64.**

**Dollar volume output per Oklahoma worker . . . $10,851 compared to national average of $10,634.**

The expansion of manufacturing means more people... more jobs... more payrolls... more spendable income. WKY RADIO AND TELEVISION, in its established role of prime communicator in the market, tells the story of your products to the people enriched by this industrial expansion.

A Good Market In Which To Do More Business. Good Stations *ON* Which To Do More Business.

A few of the reasons are set forth on Page 4.




Western
Photo






It's SALES power.

It's the difference between just doing what has to be done . . . and doing what CAN be done.

It's what WKY RADIO AND TELEVISIO does to improve our service to our audie

We either do it better . . . or not at al

Example: WKY RADIO has always had better coverage than any other station in the market. But we have ma three major improvements in transmit facilities in recent months, just to wide the gap even further.

Example: WKY-TV not only was the 1st station in the market to have Vid Tape. We installed TWO VTR machin because this means better service for the advertisers.

These are just two examples, chosen because they're the kind of thing the audience generally is unaware of. Bu what the audience IS aware of is that RADIO AND TELEVISION are the leadi communicators in the Greater Oklahom City Market.

This PRIDE does mean additional SEL POWER. It means you're doing busin with the BEST.

Being best is practically a mania with us, simply as a matter of pride. And makes it harder all the time for ot to follow us.

WKY RADIO A TELEVISIO

OKLAHOMA CIT

The WKY Television Syste WTVT, Tampa—St. Petersbu Represented by The Katz A

# WASHINGTON WEEK

15 AUGUST 1960
Copyright 1960 SPONSOR PUBLICATIONS INC.

**The hearing on the catchall broadcast industry regulatory bill developed pretty much as expected by trade insiders.**

Bill's prospect in a nutshell: the Senate Commerce Committee seems set to report out the measure **minus the House-passed provision for suspension of station licenses.** However, it appears, the provision of fines up to $1,000 per day for rules violations will remain in the measure.

FCC chairman Frederick Ford told the SCC's subcommittee chairman John Pastore that rather than no bill at all he would prefer a license without the license-suspension feature.

The NAB's Vincent Wasilewski conceded that the association's opposition to fines would be lessened **if reins were put on FCC power in that direction.**

Pastore made it clear that for his part he has a great admiration for the broadcast industry and does not want to deal with it too harshly because of the misdeeds of a few.

Some of the sting would be taken out of the provision for fines **by limiting liability to 90 days before the FCC calls a station to account.** Violations would have to be "willful and repeated." It would also be made clear that stations **could appeal such fines to the courts on their merits.**

The industry will not try to block the bill as it's due to be amended. They will gladly trade the limited new power to be given to the FCC for another section rolling back the FCC's interpretation of the sec. 317 sponsorship identification rules. This provision **would permit acceptance of free records, props, payment of remote expenses, etc., within reasonable limits.**

**Payola-plugola and other sections of the bill were agreeable to everybody.**

**The FCC stopped beating the broadcasting industry over the head just as a short Congressional session began, in which broadcasting's fat is really in the fire.**

While the Commission scattered in all directions for the annual August vacation, **chairman Frederick Ford remained available** to testify before the Senate Commerce Communications subcommittee.

The House Commerce Committee had before it a Senate-passed measure aimed at making possible Lincoln-Douglas-type debates between major party candidates for president and vice president. The bill would suspend the Section 315 equal time provisions to that extent for this one campaign.

The fate of the bill which would permit broadcasters to give time to the presidential and vice presidential candidates of the major parties without worrying about the crackpot and minor parties **was very much in doubt.**

During the regular Congressional session Rep. Oren Harris, chairman of the House Agriculture Committee, had made no move to call hearings. The bill was, indeed, very much a dead issue until the current special session was agreed upon.

Since then the networks have pleased the politicians mightily with their coverage of the two political conventions. Also, ABC, NBC and CBS have issued firm invitations to the two presidential candidates to accept free time. These developments would seem to have **greatly increased the pressure on Harris and his committee to get moving on the bill** which would make it possible for the two networks to make good on their invitations.

**The next move is up to Rep. Harris.**

# FILM-SCOPE

15 AUGUST 1960
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SPONSOR
PUBLICATIONS INC.

**The syndication doldrums of the past season are definitely over.**

The program market, after its slowest two quarters in history, did a complete turnabout in July as fall orders came in to give syndication a **bright outlook for the first time in around a year.**

At least these four major syndicators are sharing in the bonanza:

• **CBS Films,** sold Brothers Brannigan 82 markets, mostly in regional deals to **Blue Plate Foods, Standard Oil of Indiana, American Stores,** and **Standard Oil of Texas** and signed a Lay's Potato Chip regional on Deputy Dawg.

• **MCA,** put Shotgun Slade into its second year, starting off with a renewal of **Ballantine's** 27 market regional.

• **Screen Gems'** new Two Faces West rolled up sales in 115 markets, including regionals to Labatt's Coors, **Drewrys,** and **Standard Oil of Texas;** also, renewals to Manhunt in its second year included **Jax beer** in 19 markets.

• **Ziv-UA's** Case of the Dangerous Robin started off with **32 B&W markets,** and the tobacco advertiser was looking for time in 70 more.

Keep in mind that there's still more syndication money coming: General Mills, Ford, Brown & Williamson, Auto-Lite and Chrysler are all reportedly ready to spend widely, the only obstacle being the availability of good time.

**Now even time—the most insurmountable of all syndication obstacles—is opening up: The Thursday 10:30 p.m. slot on NBC will bring to five the total of late half hours to open each week this fall in three-affiliate markets.**

Come fall, stations will control 10:30 p.m. half hours on Tuesday (ABC), Wednesday (NBC), Thursday (NBC), and Saturday (CBS and NBC).

Syndication's dog days (no time, nothing to sell, and no one buying) are a thing of the past—and that's not all: **Syndication men have a programing trend generating excitement for the first time in three or four seasons.**

It's comedy: See it in big regionals like **Carling's Jim Backus** (CNP), **Blue Plate's Brothers Brannagan** (CBS Films), **Kellogg's Mr. Magoo** (UPA; national spot), and **Lay's Potato Chip's Deputy Dawg** (CBS Films).

**A proven star and a continuing regional backer make it comparatively simple to change the concept of a syndicated show, even in midseason.**

Take **MCA's Coronado 9,** successor to State Trooper for Falstaff and Rod Cameron, which began its premieres last January and March.

Here are good May or June ARB's for Coronado 9 in eight markets.

| CITY | RATING | SHARE |
|---|---|---|
| Cleveland | 13.0 | 30.0% |
| Des Moines | 26.4 | 64.4 |
| Little Rock | 26.5 | 61.6 |
| New Orleans | 21.9 | 50.1 |
| Omaha | 19.3 | 37.3 |
| Phoenix | 21.6 | 40.4 |
| Wichita | 13.2 | 32.4 |
| San Diego | 30.3 | 70.5 |

(Syndication veterans will recall this is the second format switch for MCA, Rod Cameron, and Falstaff. Before the western craze they teamed up in City Detective.)

**Another major tobacco company is understood to be looking around on the corporate level for syndication availabilities to be used cooperatively by its various brands.**

Coverage wanted: around 40 large markets.

Decision on whether to make one regional deal through a syndicator or to buy different shows station-by-station via reps is apparently still up in the air.

**Three of the new syndicated shows continue to move ahead briskly, chalking up station sales, and expanding some regional deals.**

They are:

- **Best of the Post,** the ITC anthology series, which made a total of 71 sales since 1 July, including 39 of the fifty largest markets.
- **Case of the Dangerous Robin,** Ziv-UA entry, which was sold to Labatt (Ellis Adv.) for WKBW-TV, Buffalo; WCNY-TV, Watertown, and WWJ-TV, Detroit, and also to Max Factor on KONA, Honolulu. The series is sold in 97 cities, including 43 major markets.
- **R. C. M. P.,** CNP's adventure series, made eight more station sales to reach the 71 market mark.

Incidentally, Best of the Post sparked a July for ITC which it calls the best month it's ever had. (For more sales details, see FILM WRAP-UP, p. 74).

**Until recently WCBS-TV, New York, was one of CBS Films' worst customers but lately it's become one of its best.**

The CBS flagship reportedly just bought **Brothers Brannagan** from the CBS film arm for Saturday at 7 p.m.

Just a few weeks ago WCBS-TV bought Robert Herridge Theater from CBS Films, but before that it's hard to remember back to another time when the two CBS units did business before.

**Many special effects problems in commercials are being solved with Mattescope, a travelling matte process controlled by MPO in the East and Cascade in the West.**

The process uses Eastman color film to obtain self-mattes when backgrounds are bathed in selected light.

In addition to **Kleenex's Manners** commercials, other users of the process include **Bulova's Art Linkletter spots, Sealtest's with Bat Masterson,** and a **Hamm's beer campaign.**

**Telescript CSP Inc. has a new TapeEditor on the market for only $1200.**

The new device, said to **eliminate time consuming video tape splicing methods,** has already been ordered by WNBC-TV, New York, and WNBQ, Chicago.

Telescript is a relatively new firm formed by three ex-Teleprompter executives who initially had the idea that prompting equipment should be sold, not leased.

**Here's a tip from KRGV-TV, Weslaco, to other stations with just one tape recorder: Mount it on a trailer unit and use it both outside the station for remote special events or commercials and also inside for station projection.**

The Southwest station, using the idea since last April, believes it's the first one-recorder station to mount its tape unit in a trailer.



*A round-up of trade talk, trends and tips for admen*

# SPONSOR HEARS

15 AUGUST 1960
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**A decision on what agency succeeds D'Arcy on the Olin-Mathison** $3 million ac count should be forthcoming this week.

The list of prospects has been shaved down to three. Meantime O-M has committe itself for a batch of CBS Reports the coming season.

**Desilu has put out feelers** about the prospects for next season of a **special which would cost around $500,000.**

Billed as Lucy Goes to Broadway, it would include the cast and musical numbers of th Broadway show that **Lucille Ball is readying for this fall.**

Time Magazine's waiting for Nielsen convention rating figure **so that it can apparently toss a few more barbs at tv's coverage of the political conventions.**

What the magazine is particularly interested in is **how the independent stations with their films** fared against convention viewing.

Time has called the network coverage **"more mettlesome than thrilling,"** even goin so far as to quote commendably from a contemporary it always hasn't cherished, the Ne Yorker.

Reflecting how the ABC TV hierarchy regards station relations: **it's been moved t extra-toney new quarters removed from the main building.**

Visiting stationmen—particularly from key two-station markets—**now can't help bu indulge in introspection** over the advances made by the network in these past few years.

**Discount at least 99.4% of that wailing from disappointed salesmen that tw of the tv networks are engaged in a daytime under-the-counter price-cutting war.**

The business being the fishbowl that it is, about the only thing a network can get away wit nowadays is **yielding a bit on program charges or squeezing a newcomer** into the rank of charter clients.

The agency itself takes a chance when it becomes the beneficiary in an off-rate card deal the other clients may want to know how come they also didn't get it, or **why wasn't the op portunity made available to them.**

**One advertiser that makes sure to touch all goodwill bases** when it puts on a specia is the Brewers Institute (JWT).

A 500-line spotlight ad is inserted **in every newspaper in every one of the 180-od markets** in which the show is televised.

**World tourists off Madison Ave. report that the countries in which they've found the strongest opposition to the introduction of tv are Israel and South Africa.**

The reasons for this as assimilated by the travelers:

Israel: the government is afraid that tv would **divert too much attention** from thei peoples' dedication to their tasks and objective.

South Africa: the colored people **would become conversant with other ways of life** cultures, and governments, thereby adding to the present resentment and unrest.




# How to Build a Boys' Club...

'he largest softball crowd in the history of Rhode 'and," acknowledged the Providence Journal. This how the softball game played for the benefit of ıe Providence Boys' Clubs between broadcasting 'als, WPRO and WJAR was reported. That the al score was 22-18 in favor of WPRO was less portant than the final gate receipts from more ın 6,000 enthusiastic fans. The real winners were youth of Providence.

The cheers which greeted the nine WPRO personalities introduced to start the game showed recognition and affection.

The friendly rivalry of the softball diamond was openly promoted with both stations referring to the personalities from both sides. A "Beat Station X" sign would have been out of keeping with the occasion. Of course, our fine business rivalry resumed with the final out. For "fine business" for your clients through WPRO-TV, the best buy in Southeastern New England, call Gene Wilkin, PLantations 1-9776 or Blair TV.

**WPRO-TV** Providence
CAPITAL CITIES BROADCASTING CORPORATION
• Represented by Blair TV


WWVA JAMBO

# JAMBOREE

# 1467 CONSECUTIVE WEEKS (28 YEARS) ON WWVA AND STILL GOING STRONG!

hey come and they go—shows of all kinds, all over America, but WWVA's gay, colorful Jamboree oes on and on. So does WWVA's Tri-State Farm Broadcast (now in its 25th consecutive year.) nd there's the Junior Town Meeting of the Air (now completing its 14th consecutive year).



ore than 2,000,000 people have travelled m near and far to see the famed WWVA mboree — a radio show! An average dience has consisted of persons from 119 unties in 21 states. But more important, e WWVA Jamboree has proven listener- ip in 595 counties of 23 states com- sing the entire northeast section of the tion — 39% of the nation's population.



The Tri-State Farm Broadcast is another example of live public service programming over WWVA. Produced in cooperation with the agricultural extension services of W. Virginia, Ohio and Pennsylvania, over 30 professional farm experts take part. First by far, choice of farmers for rural programming.



Award-winning Junior Town Meeting of the Air is produced by WWVA in cooperation with Bethany College and Oglebay Institute with 28 high schools (public, private and parochial) participating. Featured are Trans-Atlantic broadcasts with British high school students, arranged through the B.B.C.




These and many other continuing WWVA public service projects are dedicated to making the 67-county, Wheeling-Pittsburgh Area an ideal community in which to live and work and build a better America.

lse area survey proved rminant seven days a week. ly 50,000 watt network station Wheeling-Pittsburgh area.

**WWVA** Wheeling Radio (CBS)

STORER BROADCASTING COMPANY

*33 years of community service*

# NEWS & IDEA WRAP-UP

**FLOAT-FEST,** contributed by KOMO-TV to recent Seattle Seafair Parade, features Lorraine Demler ('Miss Keep Washington Green') seated at the helm, accompanied by station's Capt. Puget (c), Smokey, the bear and Donna Easton, who named float 'The Best Things in Life Are Free'




## PUBLIC SERVICE

**The FCC was the recipient of American Civil Liberty Union plaudits. The reason: its new policy of requiring broadcasters to consult with community leaders on programing when applying for a new license or renewal.**

Thoughts expressed in a letter from the ACLU's executive director Patrick Malin to Chairman Ford:

- It will make life more complicated for the station owner and staff, but will lead to better-balanced and more diversified programing.
- Conferences will have to go through a trial-and-error period, but can only lead to salutary results.
- The FCC's enforcement arm must be strengthened so that it may check stations' performance against their promises.



**LOOK, MA, NO HANDS!** Nor does Dick Schmitz, pgrm dir., KAKC, Tulsa, need them, while he and his donkey guard first base during baseball game. Station's 'Big 7 D.J.'s' played 'Best of Television' team, with proceeds earmarked for Lombard Youth Recreation Program

**NEW STATE** to be established by WIBG, Philadelphia, will be known as W-I-B-G LAND, 'The State of Happy Listeners.' Distribution of its own currency, a traffic safety campaign plus resolution to support public needs and provide accurate news reporting are part of station's new activities



**The American pre-election pulse will be explored this summer during a cross-country trek by newscaster and interviewer Mike Wallace.**

The sentiments and thoughts of citizens will be aired on *Closeup USA*, spot-fed to KEX, Portland. Ore., and other WBC stations.

**"I Speak for Democracy," is the theme of the 14th annual Voice of Democracy broadcast scriptwriting contest.**

The contest kits were mailed to every broadcaster and VFW post in the nation and to 28,000 high schools invited to enter the competition.

State winners will visit Washington in February, the top winner receiving a $1,500 scholarship to the college of his or her choice.

The contest is sponsored by the NAB. Electronic Industries Association, and the state associations of broadcasters in cooperation with the Veterans of Foreign Wars.

***Courtroom*, a program of simulated cases from the Baltimore Magistrate's Court, with members of the city's Bar conducting the proceedings, was broadcast on WMAR-TV.**

The dramatized cases ran the gamut from a neighborhood squabble to a hearing on armed robbery.

The president of the Bar Association discussed the Magistrate's System and the Municipal Court Reform Bill.

**Soon to be on display at the Alamo Museum is Davy Crockett's coonskin cap.**

Actually, the "real" cap is non-existent but the one to be seen is the replica worn by John Wayne in the soon-to-be-released film, "The Alamo."

This all came about when Allan Dale, **WOAI,** San Antonio, personality, saw clips of the movie and decided that the Alamo should have this symbol of "man's determination to die for a principle."

**A letter went out to Richard Nixon and John Kennedy last week from the Eastern Shore Broadcasting Company. The contents, an invitation for the two candidates to meet to record a "get out the vote" announcement.**

If the candidates agree to the proposal, **WDMV,** Pocomoke City, Md., will air the announcements 36 times weekly until election day, and make it available to all radio stations which show interest in broadcasting the tape.

---

**PRESENTATION**—series of 10 to be exact—based on 33-minute film outlining extensive program improvements at KGO-TV (San Fran.), was given by station's gen. mgr. Dave Sacks, sales mgr. Russ Coughlan. Present at one session: media dept. group from Benton & Bowles



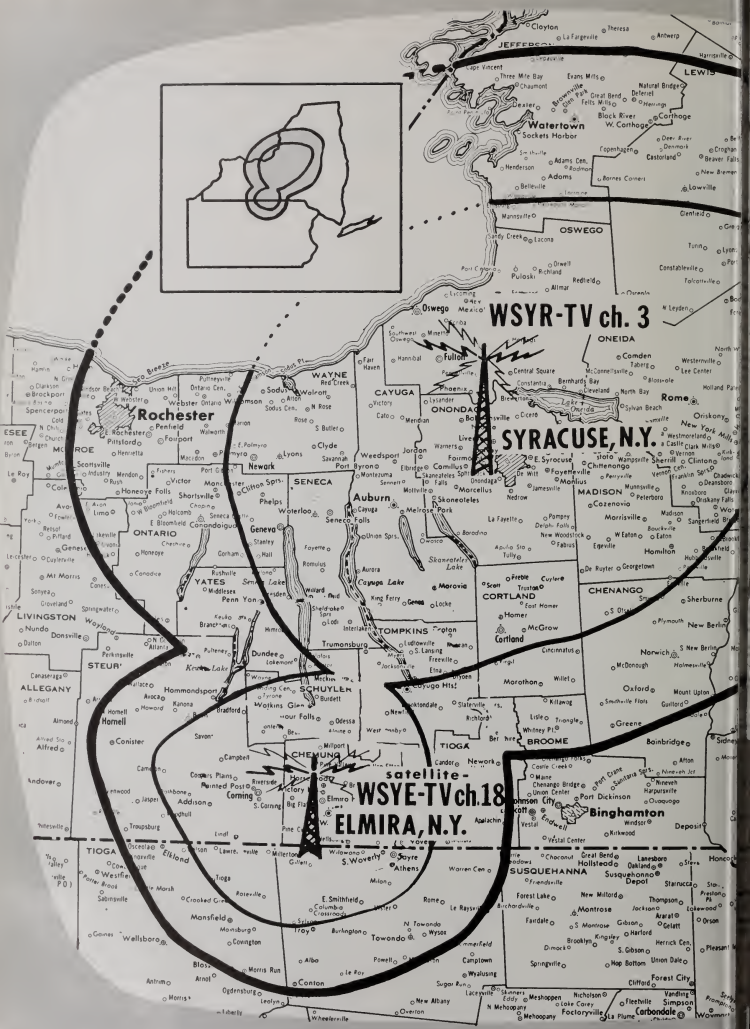
**MICHIGAN NATIONAL CHERRY FESTIVAL** gives press party at J.L.'s Franklin Simon dept. store. With Festival Queen Maurie Thompson (l-r): Bob Barry, Elisabeth Beckjorden, Les Biederman, pres. Paul Bunyan Network, WPBN-TV, Traverse City; WTOM-TV, Cheboygan

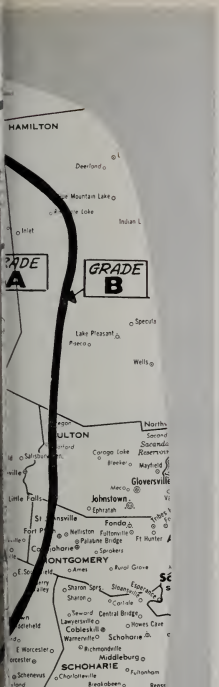






**LOOKING FOR NEWS,** is pretty Sandra Jean Neighbors, new unofficial member of WLOS-TV's (Greenville, S.C.-Asheville, N.C.-Spartanburg, S.C.) news dept., who hopes to make news herself as 'Miss Carolinas Press Photographer.' Sponsoring her in contest: sta.'s Joe Epley


WSYR-TV ch. 3
SYRACUSE, N.Y.
satellite-
WSYE-TV ch. 18
ELMIRA, N.Y.
Rochester
Watertown
Binghamton
Auburn
Corning
Hornell
Canandaigua
Geneva
Oswego
Fulton
Rome
Utica
Cortland
Norwich
Oneonta
Sidney
Owego
Elmira
Jefferson
Lewis
Oneida
Madison
Chenango
Broome
Tioga
Tompkins
Cayuga
Seneca
Wayne
Ontario
Yates
Steuben
Livingston
Allegany
Chemung
Schuyler
Susquehanna
Delaware
Otsego
Herkimer
Onondaga
Monroe
Orleans
Genesee
Wyoming
Niagara
Erie
Chautauqua
Cattaraugus
Lake Ontario
Lake Erie
Pennsylvania




# WSYR-TV

## PLUS!

# WSYE-TV

# DOMINATES CENTRAL NEW YORK

•

## WSYR-TV ALONE DELIVERS 44,287 MORE HOMES THAN ITS COMPETITOR

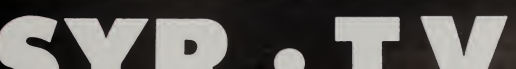
•

## WSYR-TV AND ITS SATELLITE, WSYE-TV, DELIVER 73,089 MORE HOMES THAN ITS COMPETITOR

*All figures NCS No. 3, weekly circulation.

# WSYR • TV

NBC Affiliate



*Channel 3* • **SYRACUSE, N. Y.** • *100 KW*

**Plus WSYE-TV channel 18 ELMIRA, N. Y.**

*Get the Full Story from* HARRINGTON, RIGHTER & PARSONS

## ADVERTISERS

**Colgate (Bates) is seeking to lighten its final quarter network tv burden even in the night-time sector.**

It's asking CBS to find an alternate sponsor for Sister Eileen in the Thursday 9:9:30 slot, starting in September.

Colgate only recently cutback about $250,000 of its daytime load for the remainder of the year.

Part of the bait: the alternate sponsor would get a half-franchise in the time period.

**Carter Products has denied the FTC charges of using deceptive tv commercials for Rise shaving cream.**

The complaint alleged that the purported competing lather in the demonstration is not a product used for shaving purposes but was prepared especially for the commercial.

Carter asserted that the complaint fails to take time limitations into consideration and expediencies necessitated by photographic reproduction.

**The FTC insists on issuing a restraint order on Colgate-Palmolive's "invisible, protective-shield" advertising.**

Colgate argued that the charges should be dropped since they eliminated that theme of its advertising after being served with the complaint.

The Commission retorts that the restraint order is insurance against future deceptive advertising of Colgate Dental Cream with Gardol.

**Alcoa's latest promotional tieup with its *One Step Beyond* series (ABC TV) is a compilation of stories based on the Step scripts in a paperbook published by Citadel.**

Previous promotional bit was an album containing excerpts from the series' musical scores.

Fuller & Smith & Ross is the agency.

**Campaigns:**

• **Eastman Chemical Products** has purchased participations in four consecutive tv shows on CBS TV aimed directly at the daytime women's audience from 10:00 a.m. to 12:00 noon every Friday. There is a total of 12 minutes of commercial time during the two hour period. The four sho are *December Bride, Video Villag I Love Lucy* and *Clear Horizons.*

• **Bisquick and Vermont Mapl Syrup** have joined forces to kick a fall "back-to-pancake" season wi a Silver Dollar Pancake and Syru promotion. A consumer offer of o stainless teaspoon in return for Bisquick box top and Vermont Ma bottle cap is part of the network and radio and tv spot campaig Agency: Knox Reeves.

• **Kitchens of Sara Lee** (C&W are reminding consumers to "Tak a cool summer break with Sara L Cake." The "Summer Cooler" prom tion, running in nine major market stresses "no hot kitchen, no hot oven for the cakes are ready to serve. T campaign will be featured on CB TV's *Captain Kangaroo.*

## AGENCIES

**The first advertising agency d voted exclusively to cooperati advertising, has been forme with Lester Krugman at the helm**

Cooperative Advertising Specialis will provide service for manufacture


WRGB puts your MESSAGE WHERE THE SALE BEGINS

Sales begin long before sales are made, and WRGB is there at the outset in the homes and on the minds of the people who can translate your message into sales.

Sales begin here, too, becaus more and more manufacture are discovering the test-marke ability of this Northeastern Ne York and Western New Englan audience. The thousands of eng neers, skilled workers, farmer and their families who live he represent a wide cross section preferences and tastes. And, th metropolitan, suburban and rur nature of this market furth gives you an excellent samplin of modern America's livin habits. But, what really mak sales begin here is that WRGB the number 1 voice and pictu in this area. Let WRGB plac your message where sales begi Contact your NBC Spot Sale representative.

WRGB CHANNEL 6
A GENERAL ELECTRIC STATION
ALBANY • SCHENECTADY • TROY

o engage in co-op advertising, in-
ding the creation, administration
l merchandising of their programs.

**ency appointments:** Manning
. to **Compton,** San Francisco, for
Coffee Company, Restaurant Divi-
n, Bakery Division and Food Serv-
Management Division . . . Inter-
ional Shoe Company's Vitality Di-
ion appointed **Gardner Advertis-**
g . . . Kodak Mexicana to **K&E de**
**xico** . . . Herald Tribune Radio
twork to **Zakin** . . . Vim Electric
mpany appointed **Wexton Adver-**
**ing** for radio-tv advertising . . .
l-E-Blend Fuel to **Hunter & Stap-**
, Sacramento.

**count resignation:** E. J. Brach &
ns and **Tatham-Laird** have mutu-
y agreed to terminate their client-
ency relationship effective 31 Octo-
.

**nsolidation: Clarke, Dunagan**
**d Huffhines, Inc.** has been ab-
bed into the **Sanders Advertis-**
**g Agency** of Dallas. C. C. Huff-
es, president of SD&H will be a
e president.

**men on the move: John Laurie,**
cted v.p., BBDO, San Francisco . . .
**nes R. Heekin,** appointed senior
., Ogilvy B&M . . . **Richard B.**
**ff,** joined Compton as v.p. and
ior group head in the creative de-
rtment . . . **Donald Harris,** to
. and director of media planning,
zgerald Advertising, New Orleans
. **Dr. Bevode McCall,** named
ertising research supervisor, North
vertising . . . **Edmund B. Mc-**
**rthy,** to assistant research direc-
, Fitzgerald—he was with Schlitz
. **Henry Norman,** named drug
ision supervisor, BBDO . . . **Ber-**
**rd Mounty** to associate research
ector, Lambert & Feasley . . . **Don-**
**l Sauers** to SSCB from Bates, as
y group head . . . **Frances Banis-**
, to associate media director, Tracy-
cke . . . **Jeanette Le Brecht,**
ned media buyer, Grant—she
nes from Cohen & Aleshire . . .
**nneth S. Olshan** from BBDO
**l Richard Olsen** from Esty, to
dia department. DCS&S . . . **Rich-**
**l A. Dahl,** to account executive,
rman, Craig & Kummel . . . **John**
**per,** appointed account executive,
P. Brother . . . **Frank Camard,**
account executive, Ketchum, Mac-
Leod & Grove . . . **Olin O. Stans-**
**bury,** to merchandising consultant,
Gardner Advertising . . . **Donald**
**Daigh,** to assistant radio-tv director,
Lambert & Feasley . . . **Ruth Jones,**
JWT timebuyer-group supervisor, giv-
en two or three months leave to work
on the political campaigns.

## NETWORKS

**ABC Radio and CBS Radio are now all geared up to tell their affiliates about the forthcoming changes in their program formats.**

In addition to tossing out the soap operas CBS is headed for greater emphasis on news: basically scheduling 10 minutes of it on the hour with the network and affiliates each selling five minutes of it.

**NBC Radio affiliates are reported to be unhappy about the service they are getting as a result of the network's recourse to A T & T "C" lines.**

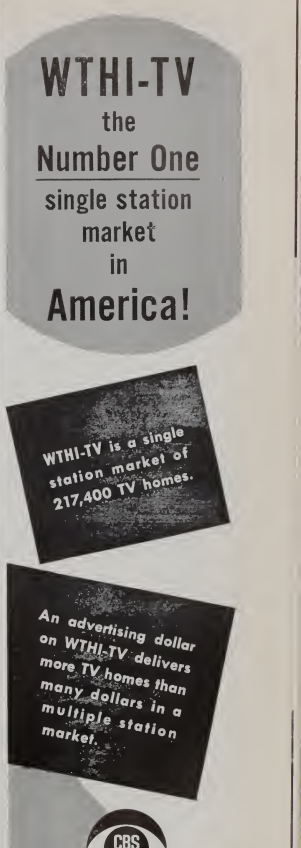
The switch from "A" and "B" lines exclusively to "C" lines was made to save what it is estimated will be $500,000 in annual toll line charges.

**ABC TV in a promotion piece on the appeal of American Bandstand cites a raft of findings about teen-agers and young people.**

They include these sidelights on how teens and young people make buying decisions:

- 98% of teen-agers have purchased frozen foods for their families and 45.5% do so regularly.
- 96.9% accept or share the responsibility for meal planning.
- 79% shop for food by themselves and 76% make new, on-the-spot purchases.
- 94% admit to adding their own preferences to shopping lists.
- As hostesses, three out of five girls average better than four parties a year.

**Network sales: Hazel Bishop** (Raymond Spector) will sponsor ABC TV's *Walter Winchell Show* . . . **Sandura Co.** (Hicks & Griest) has bought 1/6 of NBC TV's **Election Coverage**—the network's coverage of that event is now ¾ sold . . . **F. Ballantine & Sons** (Esty), **General Cigar** (Y&R) and **American Oil**

Represented by THE BOLLING CO.

(Joseph Katz) will sponsor the N. Y. Giants' National Football League games on CBS Radio.

**Program notes: ABC TV's** *John Daly and the News* will be available to affiliates for telecast at three additional times, 6:00, 6:15 and 6:30 p.m., EDT . . . *Here's Hollywood, Jan Murray Show* and *Make Room for Daddy* will join the NBC TV Monday-through-Friday afternoon lineup for the fall.

**New ABC TV affiliates: KHOL-TV,** Kearney, and **KHPL-TV,** Hayes Center, Nebraska, are joining ABC TV as primary affiliates.

**New interest:** ABC's international division has bought a minority interest in the Corporation Venezolana de Television S. A., a new Venezuela television network. Renny Ottolina will serve as general manager for the CVT setup.

## FILM

**Stations are getting more and more into the production and sales end of syndication these days.**

Three leading film stations, WPIX, New York; WGN-TV, Chicago, and KTTV, Los Angeles, have been leading the way as producers and distributors on their own.

Latest of many other stations also to expand syndication activity as a seller is **KDKA-TV, Pittsburgh,** which now has two programs in distribution: a daily health and exercise series with *John Hills* and *Funsville,* a children's show.

**Sales:** Official Films' *Greatest Headlines* to KONA, Honolulu; WSBT-TV, South Bend; KOLO-TV, Reno; WGAN-TV, Portland, and WAST, Albany . . . CNP's **R. C. M. P.** to WGN-TV, Chicago; WBAL-TV, Baltimore; WLW-T, Cincinnati; KYW-TV, Cleveland; WVEC, Norfolk; WLW-A, Atlanta; WLW-B, Miami, and WFIE-TV, Evansville . . . Ziv-UA's *Case of the Dangerous Robin* to KERO-TV, Bakersfield; WTVN-TV, Columbus, O.; WTVH, Peoria, and KVIP-TV, Redding . . . Programs for Television's $750,000 gross with J. Arthur Rank feature films include sales to WNBC-TV, New York; WHDH-TV, Boston; WGR-TV, Buffalo; WRCV-TV, Philadelphia; WHYN, Springfield; WRGB, Schenectady; WPTV, Palm Beach; WSUN-TV, Tampa; WLW-A, Atlanta; WCCO-TV, Minneapolis, and KTVI, St. Louis.

**Programs & production:** Official Films will distribute *Sportfolio,* 26 one minute shorts, and *Spunky and Tadpole,* 150 new cartoons . . . Ralph Junkin's Program Sales announces *Portraits and Profiles,* 130 five minute episodes narrated by Bill Stern . . . Bray Studios and Durham Tele-films have joined forces to sell cartoons.

**Commercials:** Playhouse Pictures completes a set of Burgermeister (BBDO) spots . . . Babcock & Kogan completed Jantzen tape spots (Hockaday Associates) at NTA Tele-studios . . . **Malcolm Scott** joins MGM-TV as industrial films sales director . . . UPA pictures has added to its staff art director **Vic Habouser** and directors **John Walker, Stev**


*Dominance* . . . IN GREENVILLE — SPARTANBURG — ASHEVILLE




A GIANT Market ranking with Birmingham, Nashville, New Orleans and Richmond*

*Here's the comparison, from TELEVISION Magazine Data Book, March 1960 (Note: Add (000) to all figures).

| MARKET | TELEVISION HOMES | TOTAL HOMES | POPULATION | RETAIL SALES |
|---|---|---|---|---|
| **WFBC-TV** | **394.5** | **502.4** | **1,971.6** | **$1,517,766** |
| Birmingham | 427.3 | 549.1 | 2,096.6 | 1,724,231 |
| Nashville | 345.2 | 463.4 | 1,731.4 | 1,426,693 |
| New Orleans | 383.4 | 468.8 | 1,710.7 | 1,556,221 |
| Richmond | 272.5 | 329.2 | 1,315.5 | 1,266,846 |

DOMINANCE IN THE RATINGS!

Beginning in 1953, WFBC-TV was first to serve all three metro areas of Greenville, Spartanburg and Asheville. From sign-on to sign-off, WFBC-TV has dominated every major survey covering these three areas.

NBC

CHANNEL 4

WFBC-TV

GREENVILLE, S. C.

*Represented Nationally by*

AVERY-KNODEL, INC.

Ask the Station or our Representatives for complete information, rates, and availabilities in the "Giant Market"

**rk, Ken O'Brien,** and **William** **ez.**

**ictly personnel: Harry Acker-n,** Screen Gems v.p., elected na-al president of the Academy of vision Arts and Sciences . . . **ry Franken** has resigned from A as advertising-publicity-promo-chief . . . **Herman Keld** to M-TV as research director . . . **ies Weathers** to Ziv-UA's Econo-sale division as Western spot s manager.

**motion:** Trans-Lux TV's *Felix Cat* will premiere in Hamburg on nan tv on N. D. R. in September a mock interview on the Brought ng From New York series.

## RADIO STATIONS

**roit Mayor Louis C. Miriani proclaimed 20 August as VJ Day to commemorate the ion's 40th anniversary.**

week-long celebration is planned onor the world's first commercial dcasting station. WWJ chalk's up s firsts: radio newscast, symphony dcast, and Tiger baseball game; debuts of Will Rogers, Fannie e, and Fred Waring.

lighlights of the week will include xhibit tracing the history of the on, a birthday greeting broadcast a civic luncheon.

**results of a study on auto-bile trip destinations has been ased by KQV, Pittsburgh.**

he booklet, dubbed *The Plus Au-e,* is intended as an aid to time-rs in evaluating the importance e car audience.

he study reports that more driv-and passengers go shopping at p.m. than at any other time dur-he day.

**s at work:**

**Out of this world: WLEE,** mond, sponsored a promotion First Official U. S. Expedition to ." Listeners were asked to vote he disc jockey whom they would like to send to Mars. Space was included on the ballot for those ers who felt that they might be ested in going along on the ex-pedition. Gene Loving was elected and started on the journey to Mars with a small group. Mars, Pennsylvania, that is.

• **It's a gasser: WNEW,** New York, invited its listeners to submit post cards with their name, address and phone number for a chance to see Frank Sinatra's night club act in Atlantic City. The contest, promoted only on William B. William's *Make Believe Ballroom* shows, drew 129,837 entries. Three winning couples were driven to the resort city in a Rolls Royce, were guests of the entertainer and remained overnight at one of the city's hotels.

• **Here an iceberg, there an iceberg: KOMA,** Oklahoma City, and **KXOK,** St. Louis, to beat the heat, asked their respective listeners to guess the time it would take for a mammoth iceberg to melt—to the second. Prizes were awarded to those who came the closest.

**Thisa 'n' data: KFMB,** San Diego, offering listeners caricatures of its air


We have the . . .

**CONFIDENCE**

. . . in our solid-selling adult programming

**LISTEN and COMPARE**

**before you**

**BUY the RICH SYRACUSE MARKET**

**at no cost**

**YOU OWE IT TO YOURSELF**

**YOUR CLIENT**

**Call WFBL collect at Syracuse HOward 3-8631**

Ask for Buyer's Listening Service. This service lets you hear all the Syracuse stations live. You can listen, compare and understand why WFBL is first in the Central New York market.

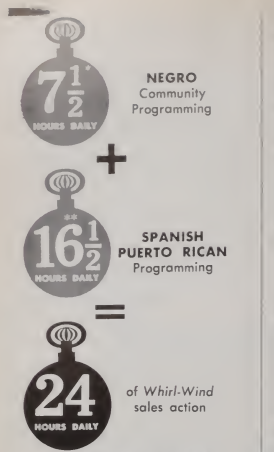
**WFBL RADIO**

**FIRST IN CENTRAL NEW YORK**

5000 WATTS DAY AND NIGHT

Represented nationally by

George P. Hollingbery Co.





personalities free of charge . . . **WPEO**, Peoria, received 86,000 coke caps during a recent promotion . . . **WJPS**, Evansville, Indiana, news director, Bob Wilson, reported to the secret service a tip he received about counterfeit half-dollars being circulated in the city—after checking, it was discovered that the coins were genuine but defective . . . The second annual **WIL** Night was celebrated in St. Louis' Forest Park Highlands Amusement Park — tickets for free rides and the selection of Miss Forest Park Highlands highlighted the evening . . . Construction work has begun on **WCRM**, Clare, Mich. . . . **WWSW-FM**, Pittsburgh, is celebrating its 19th anniversary—it's the oldest fm station in continuous service . . . **WTCN-AM-TV**, Minneapolis-St. Paul, celebrating its 35th anniversary . . . **Balaban Stations** have opened a New York office . . . **Sports notes: WTMJ**, Milwaukee, will be the originating station for the Green Bay Packer football network for the fourth consecutive year . . . **KPRC**, Houston, will carry the full schedule of the Houston Oilers football games.

**Station acquisition: WITT**, Lew... burg, Pa., bought by Peter Jan... from Wireline Radio & Associates... transaction handled by Hamilt... Landis & Associates.

**Kudos: WERC**, Erie, Pa., recipi... of the National Cancer Association... 1960 Public Service Award . . . **WOWO**, Fort Wayne, received a ... tation "in appreciation for its co... tribution to the recollections of Ab... ham Lincoln and to the principles f... which he stood" from the Linc... Sesquicentennial Commission ... Washington, D. C. . . . **KMPC**, Holl... wood, commended by the Los Ange... County Board of Supervisors for ... years' service to the community . . . **KORD**, Pasco, Wash., recipient ... the Ted Bates first media award ma... on behalf of the Hostess Cake Di... sion of Continental Baking Co. . . . **WINS**, New York, recipient of a sp... cial award for the Watchmakers ... Switzerland "in recognition of cre... tivity of merchandising during ... Quality Swiss Watch radio campaig... —spring 1960."


In Augusta, Georgia



YOUR PRODUCT'S BEST FRIEND IS

The FRIENDLY Group's WRDW-TV

CHANNEL 12

Newest member of The FRIENDLY Group serving over a million people with 721 million dollars to spend. The best of CBS and ABC.

*For Rates and Avails*

- IN AUGUSTA: R. E. Metcalfe, TA 4-5432
- IN NEW YORK: Lee Gaynor, OX 7-0306

Represented Nationally by Avery-Knodel, Inc.

**WSTV-TV** CHANNEL 9
The Best of CBS and ABC
STEUBENVILLE—WHEELING
Represented by Avery-Knodel, Inc.

**WRGP-TV** CHANNEL 3
The Best of NBC
CHATTANOOGA, TENNESSEE
Represented by H-R

**WRDW-TV** CHANNEL 12
The Best of CBS and ABC
AUGUSTA, GEORGIA
Represented by Avery-Knodel, Inc.

**WBOY-TV** CHANNEL 12
The Best of NBC and CBS
CLARKSBURG, WEST VIRGINIA
Represented by Avery-Knodel, Inc.

**KODE-TV** CHANNEL 12
The Best of CBS and ABC
JOPLIN, MISSOURI
Represented by Avery-Knodel, Inc.


## TV STATIONS

**Jerrold has sold its nine tv ante... na systems and two microwa... companies to H & B Americ... Corp., L. A. for $5 million.**

It will be recalled that Jerrold w... a partial victory in defending its... against a anti-trust suit brought ... the Government. The court rul... against Jerrold's divesting itself ... all the systems but did prohibit t... company from acquiring any mo... community tv setups before Au... 1962, with the consent of the court.

The antenna systems will be op... ated by B&H through a wholly-own... subsidiary, Transcontinent Commu... cations Systems, Inc.

**Ideas at work:**

- **Everybody wants to get in... the act:** The 26 July was Huck... berry Hound Day in Roanoke a... Salem, Va. **WSLS-TV** sponsored ... Huckleberry Hound for Presid... promotion at the local baseball pa... Presidential buttons and balloo... were distributed to the over 3,0... people who turned out for the "poli... cal rally."
- **Crowned:** To select a que...

# QUALITY BROADCASTING SELLS RICH, RICH SOUTHERN NEW ENGLAND



QUALITY IN ARCHITECTURE IS REPRESENTED BY CONNECTICUT'S STATE CAPITOL IN HARTFORD. DESIGNED IN 1871 BY RICHARD MARSHALL UPJOHN. A FEW RODS AWAY, THE CORNING MEMORIAL FOUNTAIN REFLECTS QUALITY IN SCULPTURE.

IN RICH, RICH SOUTHERN NEW ENGLAND, QUALITY IN BROADCASTING HAS BEEN THE HALLMARK OF WTIC RADIO FOR THREE AND ONE-HALF DECADES.

WTIC

**WTIC 50,000 watts** HARTFORD, CONN.

REPRESENTED BY THE HENRY I. CHRISTAL COMPANY

for the R.C. Dance Party. **WFMY-TV**, Greensboro, N.C., asked its viewers to vote for their favorite miss by sending in bottle caps. The Royal Crown show received 189,204 caps.

• **Over and out: WOOD-TV,** Grand Rapids, telecast the District Three Snipe Regatta by using ship to shore radio to keep viewers informed as to the progress of the race. One staff member stayed ashore, while another worked out of a speed boat equipped with a 30-watt transmitter.

**Thisa 'n' data: WTOP-TV's** *Ranger Hal*, hosting ten families at Fairfield Farms for the fourth consecutive year . . . **Sylvania Electric** has discontinued its tv awards . . . **KDKA-TV**, Pittsburgh, claims it was way ahead in share of audience during the political conventions — ARB averages for the Democratic convention, 53.4%: Republican, 59.2% . . . Sports notes: **Sports Network** will televise the entire 1960 Cleveland Browns pro football schedule for the third year . . . **WGR-TV**, Buffalo, will carry six games of the Browns on Sunday afternoons . . . Four of the five **CBS** o&o tv stations will carry pre-season football games—New York is the abstainer.

## REPRESENTATIVES

**At DeKalb Agricultural's annual hosting of reps, Sam Schneider, head of WLW Chicago office, presented these observations on farm radio:**

• *Lost Horizons*: the rep who's only knowledge of agriculture was acquired during one summer which he spent on his grandfather's farm.

• *The farmer's best friend*: the agriculture major, fresh out of college, who tries to sell a poultry feed advertiser, even though he is advised there is no poultry in a given market. The lad's approach: use a creative approach, buy some time and create a market for the product.

• *Statistical approach*: the statistician who has figures about everything—everything but audience data.

• *Direct approach*: the station man who doesn't know what products are handled by an agency or if they are distributed in his area, but he treats—buy something!

• *Fluid drive approach*: the farm radio director who spends his time traveling the country and getting to know all the farmers while his assistant broadcasts all the farm shows.

**Rep appointments — stations:** WLBW-TV, Miami, to **H-R** for national representation . . . WHAT, Hartford-New Britain, to **Forjoe & Co.** for national representation . . . KMEL, Wenatchee and KLOQ, Yakima, Wash., to **Torbet, Allen & Crane** . . . WITH, Baltimore, WXEX-TV, Richmond, to **James S. Ayer** for southern representation.

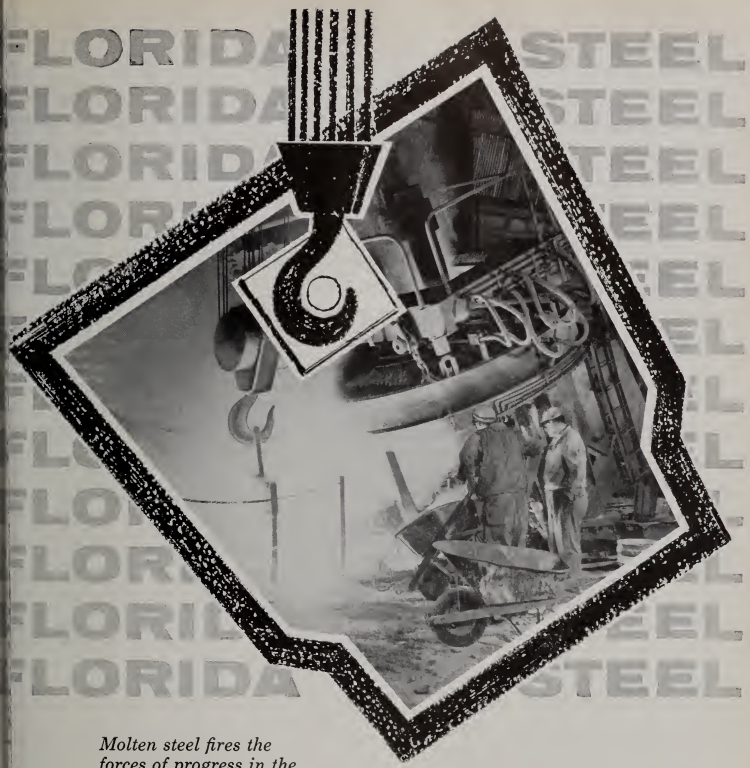
**Rep appointments — personnel: William E. Morgan,** named general manager, Adam Young, Detroit . . . **Ted O'Connell,** to eastern sales manager and **Richard Loftus,** to midwestern sales manager, CBS Spot Sales . . . **William L. Lindsey,** to sales staff, Blair-Tv and Blair Tv Associates, San Francisco . . . **Len Tronick** made account executive, Venard, Rintoul & McConnell . . . **William Condon,** joined TvAR as account executive.


from a proud past comes a...
FUTURE UNLIMITED!



Everywhere you look in Montgomery you see progress. This new Air University Library at Maxwell Air Force Base, part of a $103,000,000 property and material investment at Maxwell, is the world's largest aerospace library. It is only one example of this area's vast growth. Expansion means opportunity... an opportunity to expand your sales in a million market. And WSFA-TV covers the area like no one else can.

WSFA-TV
NBC / ABC MONTGOMERY - CHANNEL 12
Represented by Peters, Griffin, Woodward, Inc.
The Broadcasting Co. of the South
WIS-TV Columbia, South Carolina




*Molten steel fires the forces of progress in the*

## market on the move **TAMPA-ST. PETERSBURG**

Tampa-located, the Electric Steel Mill Division of Florida Steel Corporation typifies the mushrooming industries in a dynamic market.

This rich, booming market is *dominated* by WTVT, the station on the move — *your* most profitable buy in the entire Southeast!

**TOTAL SHARE OF AUDIENCE**
44.3% . . . Latest ARB

**Check the Top 50 Shows!**

| ARB | | NIELSEN | |
|---|---|---|---|
| WTVT | 34 | WTVT | 34 |
| Station B | 16 | Station B | 16 |
| Station C | 0 | Station C | 0 |

Station on the move **WTVT** CBS **Channel 13**
**TAMPA-ST. PETERSBURG**

WKY TELEVISION SYSTEM, INC. **WKY-TV/WKY-RADIO** Oklahoma City Represented by the Katz Agency

## TIMEBUYERS OF THE U.S.

(Continued from page 19)

**BROTHER, D. P., & COMPANY**
*General Motors Bldg., Detroit* 2, *Mich. Trinity* 2-8250
**C. Watts Wacker, v.p., media dir.; Jack Walsh, chief timebuyer; Richard J. Hoffman, Marv Megison**
AC Spark Plug Div., (spark plugs, oil), **Hoffman;** AC—The Electronics Div. (filters & fuel pumps), **Hoffman;** AC—Delco Div.; Guardian Maintenance, **Megison;** Guide Lamp Div. (autronic eye headlamps), **Walsh;** Harrison Radiator Div. (radiators and heat exchangers), **Walsh;** Holiday Inn of America: Hyatt Bearings Div. (roller bearings), **Walsh;** New Departure Div. (ball bearings, bicycle coaster brakes), **Walsh;** Olds. Div. (cars), **Walsh & Hoffman;** Rochester Prods. Div. (carburetors), **Walsh;** Saginaw Steering Gear Div. (power steering), **Walsh**

**CALDWELL, ALFRED B., INC.**
18333 *West McNichols. Detroit* 19, *Mich. Kentwood* 4-7320
**Alfred B. Caldwell**

**CAMPBELL-EWALD COMPANY**
*General Motors Bldg., Detroit* 2, *Mich. Trinity* 2-6200
**Carl Georgi, Jr., v.p., dir. media; R. H. Crooker, Jr., radio-tv media superv. R. E. Fischer, L. N. Harabadian, N. G. Jackman, J. J. Passmore, W. B. Schweikart, L. A. Tasker**
Chevrolet Motor Div., General Motors Corp. (cars & trucks), Delco Products—Div. of Gen. Motors (electric motors, garage door operators, rail van service, shock absorbers), Detroit Edison Co. (public utility), Firestone Tire & Rubber Co. (rubber, metals, plastics, synthetics, textiles & chemicals), Goebel Brewing Co. (beer), National Bank of Detroit, United Motors Service Div. of General Motors Corp. (automotive parts & accessories & electrical parts)

**DAVIS-DANIELS ADVERTISING, INC.**
139 *Cadillac Square. Detroit* 26, *Mich. Woodward* 5-9874
**Monroe D. Molner, Harry H. Goldberg, Don Levin**
Brennan Appliance (RCA Whirlpool distr.), **Molner;** Carbonated Beverages (Sweet 16), **Molner;** Mural Stone (siding), **Molner;** Crown Furniture, **Goldberg**

**DONER, W. B., & COMPANY**
505 *Washington Blvd. Bldg., Detroit* 26, *Mich. Woodward* 7-7400
**Ellen Huser Dryer, media dir., Jodie Cunningham, Richard Sheppard**
Lee Adler (DeSota, Plymouth), Argo Oil Co. (heating oil), Charlie's Oldsmobile & Cadillac, Democratic State Central Comm., Detroit Chevrolet Dirs. Assn., Detroit News, Elias Bros. (Big Boy) Restaurants, Federal Department Stores, Fingerson Bros. (Faygo Beverages), Gar-Ann Baking Co. (Silvercup & St. John's bread), Hygrade Food Prods., Kessler Buick, Manufacturers National Bank, Jerry McCarthy Chevrolet, Speedway Petroleum Corp. (Speedway & Dayton tires), Tann Corp., Tecumseh Products Corp., Ver Hoven Chevrolet Co., Winter Seal Corp.

**GEYER, MOREY, MADDEN & BALLARD**
14250 *Plymouth Rd., Detroit* 32, *Mich. Webster* 3-5520
**Arthur L. Terry, media dir.; John F. Henry, Jr., acc't. exec.**
American Motors Corp. (Rambler and Metropolitan), Miami Rambler Blrs. Assoc.

**GLEASON ADVERTISING AGENCY**
726 *Fisher Bldg., Detroit* 2, *Mich. Trinity* 3-8181
**Marjorie M. Sawyer, Peggy Van Camp**
Aunt Jam's Foods (pickles, preserves), **Sawyer;** Aunt Mid Co. of Detroit (packaged spinach & salad), **Sawyer & Van Camp;** George A. Cardella Co. (foods), **Sawyer & Van Camp;** Famous Foods, Inc. (Vita-Boy pot. chips), **Sawyer & Van Camp;** Perfekdo Co. (Schmidt's Ready-T-Roll pie crust), **Van Camp;** Roman Cleanser Co. (bleach), **Sawyer & Van Camp**

**GRANT ADVERTISING, INC.**
2900 *Guardian Bldg., Detroit* 26, *Mich. Woodward* 3-9400
**A. F. Yagley, media dir.; J. R. Hughes, asst. media dir.; D. W. Balnaves, spot radio & tv timebuyer**
Airtemp Div., Chrysler Corp., **Yagley, Hughes & Balnaves;** Electric Auto-Lite (spark plugs, batteries, etc.), **Yagley, Hughes & Balnaves**

**HAYES, ROY C., ADVERTISING**
2055 *Penobscot Bldg., Detroit* 26, *Mich. Woodward* 3-3584
**Roy C. Hayes**
John T. Lynch Co. (investigations), Transamerican Freight Lines, Inc. (motor freight)

**MAXON, INC.**
2931 *E. Jefferson Ave., Detroit* 7, *Mich. Lorain* 7-5710
**P. C. Beatty, med. dir., Al Duz, R. Inman**
H. J. Heinz Co. (Heinz 57 var.), **Beatty & Inman;** LaChoy Food Prods. (Chinese foods), **Inman;** Pfeiffer Brewing Co. (beer), **Duz**

**MACMANUS, JOHN & ADAMS, INC.**
*Bloomfield Hills, Mich. Midwest* 6-1000
**Lee C. Hanson, timebuyer & b'cast. supv. Robert D. Barrett, timebuyer**
Cadillac Motor Co. (automobiles), **Hanson & Barrett;** Detroit Times, **Barrett;** Dow Chem. Co. (Ag. Chem., Saran Wrap), **Hanson;** S. S. Kresge (various), **Barrett;** Mich. Con. Gas Co. (appls. & service), **Barrett;** Minn. Mining & Mfg. Co. (Shasheen Ribbon, Ag. Chem.), **Hanson;** Packer-Pontiac (cars), **Barrett;** Pontiac Motor Co. (cars), **Hanson;** Pure Pak. Div. of Excello, **Hanson;** Wolverine Shoe Co., **Hanson**

**MC CANN-ERICKSON, INC.**
1060 *National Bank Bldg., Detroit* 2, *Mich. Woodward* 5-7550
**Judy Anderson**
Buick Div., General Motors, GMC Truck &

**OTTO & ABBS, INC.**
2530 *Guardian Bldg., Detroit* 26, *Mich. Woodward* 1-6750
**Rudrick R. Otto**
The Frito-Nicolay, Dancey Co. (New E potato chips, Frito corn chips), Michig Mutual Liability Co. (ins.)

**ROSS ROY, INC.**
2751 *E. Jefferson Ave., Detroit* 7, *Mich. Lorain* 7-3900
**Carl E. Hassel, Ronald A. Post**
Chrysler Corp. of Canada Ltd. (passen cars & trucks), Detroit Bank & Trust C Michigan Hospital Service & Michig Medical Service, Michigan Tourist Coun Stewart-Warner (instant heat car heater

**SIMONS-MICHELSON COMPANY**
11*th Fl., Lafayette Bldg., Detroit Mich. Woodward* 3-3000
**Arthur Copland, Evelyn Keller, Leona Kurland, L. J. Michelson, Sam Rub Josh Sarasohn, Leonard N. Simons, C men Sarotte, Charles Lloyd**
Broward's Drug Stores, **Michelson;** C Bank, **Copland;** Cunningham-Kinsel D Stores, **Michelson;** E & B Brewing C **Simons;** Epps, International Merchand **Sarasohn;** Koepplinger's Bakery, **Rub** Krunchee Potato Chips, **Simons;** Marsha Drug Stores, **Michelson;** Pepsi-Cola Co. Mich., **Michelson;** Renard Linoleum Rug Co., **Michelson;** Sealy Mattress, **M chelson;** Velvet Peanut Products, **Mich son**

**STOCKWELL & MARCUSE**
15600 *Puritan, Detroit* 27, *Mich. Verm* 6-7111
**Philip R. Marcuse, William H. Stock**

**WINES & DEWITT ADVERTISING, IN**
746 *New Center Bldg., Detroit* 2, *Mi Trinity* 1-0080
**J. P. Wines**
Metro Mutual Insurance Co. (Gold C health and accident ins.)

**YAFFE, FRED, & COMPANY**
9*th Floor, Fox Bldg., Detroit* 1, *Mi Woodward* 2-9797
**Fred Yaffe, Donald Landy, Lanie Gol Millie Pearson**
Am. Muffler Installers. **Pearson;** Bro Dairy Co. (dairy prods.), **Yaffe;** Bro (muffler installers), **Yaffe;** Gold C Bonded Brake Installers (brake relinin **Yaffe;** Kaufman Home Style Food Pr **Pearson;** M. A. La Fond, Inc. (tobac **Landy;** Harry Newman Motor Sales (n & used cars), **Geller;** Ray Ridge Che (new & used cars), **Geller;** Harold Tu Ford (new & used cars), **Yaffe**

## NTI

(*Continued from page 35*)

where each of the networks has a station affiliate and where none has more than one, so there's no overlap in audience.

Thus the three networks start at an equal post position in the show popularity race—and the word "popularity" best describes the function of this measurement. The 51-market measurement, the experts agree, indicates what the program is doing on its own without the influence of many other factors.

ABC TV's research manager, Fred Pierce, characterizes the 51-market study as providing "the most sensitive barometer to date, on the broadest possible base, for measuring the performance of a network or a program in the true competitive arena."

As one agency buyer said, "It gives a more definite picture of a program, and you can analyze and study any individual show in its own terms rather than under some of the confusion which extraneous factors can introduce."

One spokesman sounded a lament for the loss of the PSB figures. He thinks this coverage statistic also helped round out the program picture and make for better show analysis. But too many agency people missed that limited-area coverage figure to that the industry *had* to come up with the more simplified base of total homes. I, personally, wish we could have both!"

A Nielsen spokesman, commenting on the substitution of PSB for total homes, says: "With almost universal set ownership and long station lineups, as well as overlapping service from affiliates of the same network, there is no longer any direct relationship between program coverage and delivered audience."

He points out that 70 tv stations cover 90% of U. S. tv homes, and that with addition of another 100 stations—for a total of 170—the reach is extended another 7%, for a total of 97%. But this added 100 stations will increase the *delivered* audience some 35%.

Overlapping stations as well as one- and two-station markets are omitted from the new 51-market survey as well as from an older service which is continuing the 24-market study.

## BROWN & WILLIAMSON

(*Continued from page 38*)

B&W's basic tv pattern is shared sponsorship or participation in network programs. (They buy none outright.)

To supplement network coverage, and provide needed weight in certain markets, B&W uses syndicated shows in 30 cities.

This past spring, in a move without precedent in syndication circles, B&W called in five major producers, handed each a list of its city and program needs and asked them to bid on the entire package.

The winning bid was entered by Ziv and the deal was closed in late June. Heading the list of Ziv properties which B&W will sponsor in various markets is one new program, tentatively titled *Flight of the Robin*. Such Ziv standbys as *Tombstone Territory* and *This Man Dawson* will be added in cities where B&W needs extra support.

B&W's limited use of other media beyond tv is determined by two primary factors—news values for new product or feature announcements, and what Burgard calls the "point of diminishing returns" in the use of a single medium.

For new product announcements such as the recent introductions of Belair and Kentucky Kings, B&W used newspapers, magazines, and supplements, in addition to heavy tv. "It seems right to use news media when you have news," says Burgard.

Beyond that, however, he feels that there may be, even with tv a point of diminishing returns in which extra expenditures do not produce extra sales results. He confesses that it is difficult to know exactly where this point is. But one thing that all tobacco men are eyeing keenly these days is the sharply increased cost of cigarette advertising.

"In the past 10 years" says Burgard, "these costs have more than doubled. Brands like Camel which once spent around 10¢ in advertising per 1,000 cigarettes are now spending 19¢ and when you get into filters, it is not unusual to have costs of 50¢ to well over $1 a 1,000."

Add to that, the fact that in today's market it costs well over $5 million to launch a new brand, and every company feels under pressure for new brands, and you can get some idea of the questions that the cigarette companies are asking.

But at present there is no question that the Big Six are putting their bluest chips on tv, and B&W, youngest of the group, has ridden the tv trail to a gratifying sales success.

## COMPANY SPOKESMAN

(*Continued from page 42*)

ful corporate personality representation is well-taken by Kraft, whose company spokesman is heard but not seen. Ed Herlihy, whose lip-smacking mmmm-mmm Kraft commercials send tv viewers on an ice-box raiding forage, was voted, "the salesman who can make you the hungriest."

Ed became the voice of Kraft—when it first came to television with the *Kraft TV Theater* 13 years ago. Only three times Ed has been seen on camera during the commercials. Focus is placed on the Kraft foods instead of the announcer. This however, did not hamper the growth of Herlihy's popularity and sponsor identification with Kraft." and his knowledge of the company product has made him famous as a speaker to home economist groups as well as to businessmen's clubs and organizations everywhere.

Ed, who started in radio almost 25 years ago (and is currently on New York City's WNBC, from noon till 2 p.m. daily), inadvertently saved one program from total collapse. A Shakespearean endeavor on *Kraft Theater* was panned by a critic like this: "The play was awful, but oh, those Herlihy commercials. I could hardly wait for the second act to finish so I could see what delicious tidbit he had prepared for me next."

Currently company spokesman for Phillies Cigars, as well as Kraft—he was also the Equitable Life Insurance spokesman. To add credence to this role here, he attended classes to study Life Underwriters course.

Other names in the business include Bill Shipley, Bill Malone, Barbara Britton, Ralph Paul, Dick Stark and Nelson Case—to name a few. Should the trend persist, the prediction by N. Y. attorney and management consultant George Foley, "soon all major advertisers will be represented by a company spokesman." may well become a reality.

NOW AVAILABLE FOR IMMEDIATE RELEASE

"REAL LIFE STORIES TOO HOT TO PRINT"

EXCLUSIVE!

A POWERFUL TV SERIES OF INFINITE VARIETY

INTRIGUE ■ TREACHERY ■ HEROISM ■ HUMOR
COURAGE ■ FAITH ■ GOODWILL ■ PATHOS

Brilliant and dramatic presentations of the best action, news and feature stories by members of the Overseas Press Club of America including such famous "by-liners" as Bob Considine, Eddy Gilmore, Quentin Reynolds and Pierre Huss. The infinite variety of life as seen through the eyes of the world's most renowned reporters.







*expertly portrayed by such stars as:*

**PHYLLIS CALVERT**
**RALPH BELLAMY**
**FAITH DOMERGUE**
***and many others***

13 ACTION PACKED EPISODES

*For complete information see your ABC Films Sales Rep or call:*

**ABC FILMS INC.**

1501 Broadway • New York 36, N. Y.
Telephone LA 4-5050

## CAKE MIXES

(*Continued from page* 34)

cake mix innovations. Just introduce are the "complete packages," co taining the mix for the cake prope frosting mix, filler mix—in sho everything needed for the comple dessert. And newly developed "blen ing of ingredients" will be advertis as reducing preparation to one ea step, "assuring" better cakes.

Constant innovation is necessa not only for the maintenance of shar of-market, but also because of a n threat—the growing popularity of t frozen cakes. At this time, bran such as The Kitchens of Sara L still have too many drawbacks seriously cut the cake mixes' lea They come in one layer only; t price (about 80 cents for a 14½ box) is high, and distribution a advertising are still mainly region

But as Duncan Hines proved, te vision can be a tremendous equaliz a speedy shortcut to the marketing new products, and the competiti must be ready for any exigency. Sa Lee's agency, Cunningham & Wal has been negotiating with NBC wi the object of bursting out as a n tional network advertiser. The pl is reported to be co-sponsorship five different types of tv specials wi the added purpose of drumming excitement among Sara Lee salesm

The Big three's agencies so far publically discounting the portent the frozen cakes. "I know of no pla underway or even contemplated measuring the effect of frozen ca in relation to cake mixes." was typical comment. Another add however, that "the market is broade ing every day and everything is s ject to change."

One fact that all agencies involv agree on: Duncan Hines has bro through the four-color barrier, a no matter what changes occur in cake mix-convenience food indust tv—whether daytime, nighttime, or spot—will be the big winner.

"This is a three-way dogfight no said one of the admen involved. "C sequently, advertising is made m important than ever. The only w to advertise cake mix is to illustr 'food appeal.' Now that television h matched its superior reach with c ative magic, it holds forth as 'must' medium for the cake mix convenience food advertiser."

**SPONSOR ASKS**

(*Continued from page 53*)

market people like polkas. We feature them on a special program with a live group that can beat it out with the best of them. And it has had the same sponsor for the past five years.

Remember the old spelling bee? With a larger audience listening at home than could have been packed in the old school house? We broadcast spelling bees each Saturday morning for about a two-month period. All the country schools in two counties participate in this and every one knows someone who's in the contest, including the merchants who are willing to sponsor it. It's fun and it pays.

And let's not forget the local preacher, doctor and mayor, who donated their services to advise the local radio audience. We do this, too. This time is not commercial but the adjacencies are. We "swap" recipes, announce meetings, bake sales and church dinners and broadcast Little League baseball. These are just a few of the early radio ideas we use. WDOR is local and intimate—an important part of the community. But best of all it's commercial.

SPOT AND SPONSOR HAVE A LOT IN COMMON




NOW AVAILABLE FOR IMMEDIATE RELEASE

COUNTERTHRUST

STARRING

TOD ANDREWS · DIANE JERGENS · INTRODUCING VICTOR DIAZ

Filmed entirely in the Far East, "Counterthrust" offers a bold, challenging look at the world's #1 trouble zone.

Authentic locales and teeming native masses enhance the rare entertainment values of this action block-buster!









13 ACTION PACKED EPISODES

*For complete information see your ABC Films Sales Rep or call:*

**ABC FILMS INC.**

1501 Broadway • New York 36, N. Y.

Telephone LA 4-5050

IN HANNIBAL-QUINCY, BRUCE,



THE ONLY ONE IS
KHQA-TV

KHQA-TV AVERAGES—
• 20% MORE HOMES AT NIGHT*
• 50% MORE HOMES DAYTIME*
* ARB, Nov. '59

KHQA-TV
HANNIBAL-QUINCY

one of the KGLO KGLO-TV WMTV FORWARD GROUP KFYR-TV WTAD KHQA-TV

Branham Co. National Reps.

# Tv and radio NEWSMAKERS



**Elton H. Rule** was appointed gener manager of KABC-TV, Los Angeles, ABC o&o station. For the past eight yea he had been general sales manager for t tv station. Rule began his broadcasti career with KROY, Sacramento, imme ately following his college graduation. Aft a wartime stint in the Army, he join KFBK, Sacramento, as an account exec tive. From 1949 to 1952, the new general manager was associat with KLAC-TV, Los Angeles, and then moved on to KABC-T



**Danny Kirk** was named radio/tv direc tor of Goodwin, Dannenbaum, Littman and Wingfield, Houston advertising agency. His broadcasting experience includes posts with: WCHS-TV, Charleston, W. Va.; WBRZ-TV, Baton Rouge; KTRE-TV, Luf kin, Texas; KCEN-TV, Waco, Texas; KPRC-TV, KGUL-TV (now KHOU-TV) and KNUZ-TV (now defunct), Houston; WACO, Waco, and KFMK, Houston. Kirk has also served as pr ducer-director, news director, production assistant, and announce



**John H. Pace** has assumed his new r sponsibilities as general manager of rad station KDEO, San Diego. Announceme of the appointment came simultaneous with FCC approval of the sale of the stati to Tullis & Hearne Broadcasting Co. Pa had been general manager of KABC, L Angeles, for the past two and one h years. Previously, he had been associat with radio stations KIOA, Des Moines, and KAKC, Tulsa. Jose Cahill has been appointed sales manager of radio station KDE



**Arthur C. Elliot** has joined Harrington, Righter & Parsons, tv station representa tives, as eastern sales manager. For the past eight years, Elliot was associated with CBS Spot Sales first, as New York sales man, from 1956 to 1958 as midwestern sales manager and, since 1958, as eastern sales manager. Before joining CBS, Elliot had been in the sales service department of WABD-TV, New York, (now WNEW-TV) and then with the D mont network, which is now defunct. He is the father of three boy

# KPHO-TV PHOENIX NOW FULL POWER



KPHO-TV, Phoenix, Arizona — America's Leading Independent — begins its second decade by proudly announcing the completion of its $400,000 improvement program.

Operating on low band Channel 5, KPHO-TV — first in Arizona since 1949 — now serves the state with maximum power, 100,000 watts, authorized by the F.C.C.

The brand-new facilities include the most modern and up-to-date RCA Victor TT/25/CL Transmitter and self-supporting IDECO tower with the latest RCA 6-Bay Antenna, 1770 feet above average terrain — the tallest of its kind in Central Arizona.



REPRESENTED NATIONALLY BY THE KATZ AGENCY

A MEREDITH STATION

KPHO-TV PHOENIX 5

KPHO-TV CHANNEL 5 • Phoenix, Arizona • Affiliated with Better Homes & Gardens Magazine

Richard B. Rawls, Vice President & General Manager • Howard Stalnaker, Station Manager
Bob Martin, Program Director • George McClanathan, Director of Engineering

# The seller's viewpoint

*Evaluating the typical station man's sales pitch is a composite timebuyer, created here by Allen Hundley, manager of the Dallas office of John E. Pearson Co., whose comments could be called the quintessence of many comments about station men which Hundley took mental note of during his discussions with agencymen. The semi-fictional timebuyer's strongest complaint: Station men, in general, neither add to nor vary from the hackneyed, high-blown pitch of their reps. "Why, oh why," he laments, "doesn't a station man come here with a plan to better use his station to sell our client's merchandise?"*



## IS YOUR SALES PITCH ALL BREAD AND GRAVY?

During the years past I have convoyed many station people through a series of agency calls to find, at the visit's conclusion, I had a feeling we hadn't made our point. I've discussed this with a number of agency people and, here, have compiled their succinct comments into what an articulate timebuyer might have said in answer to the question, "Do you enjoy it—do you learn anything—when I bring a station man to make a pitch?"

My composite adman said, "Why do most station people offer me bread and gravy when I want meat and potatoes? The average station caller brings in a beautiful story about his market and his station. Many illustrate with pictures of the transmitter, studio, and news car. They put on my desk elaborately printed brochures replete with valuable facts and figures, stuffed with entertaining personality profiles, letters from happy sponsors and impressive rating figures. They loudly proclaim that their competition is really a good guy—but runs a terrible operation; cuts rates, deals under the table while they, they are a 'clean operation.' They never cut rates—well, maybe they do have a few package deals—but *no* cut rates. And, merchandising! Why they say, for you, ole buddy, we'll send jumbo post cards to the trade, (which end up unread in the trash can) build a display with the product (at the combined studio transmitter to be seen by the engineers, announcers, and office girls), give you a half showing on our bus cards (eight buses in the right rear corner—a trade-out deal), *and* for your client we'll do a five-minute remote with our space age, up-to-the-minute, electronic, never more than a flash away, jet stream, authoritative, on-the-scene, when it happens from where it happens news mobile—*direct* from a leading supermarket (he's thinking, what the hell, I owe Joe's Food Palace something for that last schedule anyway). Then, and only then, after this panoply of convincers, this overwhelming evidence of a 'good' station, they sit back expectantly, as if I should immediately call in all concerned on the account and dictate a masterful campaign using their station. You, the poor rep who probably is hearing some of this astounding information for the first time, gulp and try to step into the breach with a plea for reason. You say to your station man, 'Look, Sam or Joe or Henry, the agency won't be ready to plan a schedule for brand X for some weeks yet; we just want to bring Tom or Paul or Ben here up to date on things in the market and with the station.' 'Oh,' says the station man, 'then I guess you'll handle it when it comes up.' And, starts fidgeting to get out so as to make the 10 other calls that day he brags about back home. You see, all bread and gravy—no meat, no potatoes. The station man has presented me with nothing I can't get from his rep. He's spent time and money to come into this agency and, in effect, say to me, 'You don't want to buy any spots do you?' Spots! Spots, hell! I can buy spots any time on any station. Why, oh, why, in the hallowed name of Madison Avenue, doesn't a station man come here with a plan—some glimmering of creativity—some means or vehicle to better use his station to sell our client's merchandise? So help me Kev Sweeney, *I'll* buy the martinis if ever a station man presents me with a new and unique way to use his facilities."

Station operators, managers, sales managers, it is said a parable to the intelligent suffices—does it? How do you make your pitch?


All
the props...
AND THE
AUDIENCE,
TOO!
In Shreveport, KTBS-TV shoots the works to put the sharpest, strongest picture before an ever-widening number of people. By last count* KTBS-TV sent its picture into four states to reach 1,361,300 people who spent $1.337,264,000 in 1959. Clearly, KTBS-TV has the power to produce profits and does so for its customers. Ask them, or the representative from Katz.
*Sales Management, July 10, 1960
KTBS-TV
CHANNEL 3 SHREVEPORT, LOUISIANA
NBC
E. Newton Wray, Pres. & Gen. Mgr. Represented by THE KATZ AGENCY, INC.




### Spot radio mystery

In some vital respects spot radio is the biggest medium of all. For one thing, there is one radio in working order for every man, woman, and child in these United States. For another, the radio habit is, for millions, as automatic as breathing.

Yet spot radio as an advertising medium doesn't attract many more dollars than outdoor.

Some say that spot radio is the most unappreciated and undersold medium. We're inclined to agree. But it isn't the buyer's fault. It's up to the medium to sell its true worth to the buyer and make it stick.

Spot radio will do better when (1) agencies are shown how to handle the voluminous paper work more economically, (2) avails aren't sold in quantity lots like sacks of potatoes, (3) rate cards are readable and stabilized, (4) agencies and clients recognize that not all the radio listening shows up on the survey, because there's no practical method to measure all radio listening, (5) programing, including community service, further improves, (6) and big radio stations recognize that they are big, big, big.

Radio need not be in the shadow of any other advertising medium. When radio men recognize this advertisers will, too.

### Convention costs to stations

Radio and tv performed a unique public service in bringing us the recent Republican and Democratic Conventions.

But not enough publicity has been given to the almost staggering amount of money which this service cost the industry.

Last week, for example, we talked to a Midwest station man who estimates that he is out of pocket at least $40,000 for his radio/tv convention coverage.

His losses come from the cancellation of programs and spots for which no make-goods were possible.

We believe that the total industry bill for the conventions will run close to $8 million for stations, plus several million for the networks.

Next time you hear anyone question the public service good faith of radio and tv, you might quote that figure.

## 10-SECOND SPOTS

**Where there's slogans:** Anheuse Busch is in court trying to preve the Freewax Division of Chemic Corp. of America from using "Whe there's life, there's bugs!" as an a vertising slogan. Too close, says Bu weiser, to "Where there's life, there Bud!" Freewax says it took the lir from a John Gay poem of 177 "While there is life, there's hope ( cried)." Freewax would settle f "Where there's life, you'll find bugs Budweiser still objects. *How abou "There's a bug in your future"—o "We're bugmen, not lawmen!"*

**Muscle break:** Admen shudder last week at the advice of Bob Ric ards, former Olympic pole-vault and Wheaties tv spokesman. Sugge tions: The physically inactive sec tary should try "ballet kicks" arou the office; the "busy executive, as sits at his desk," should execute "stomach pull-in, and occasiona swing his chair away from his de and raise his legs, holding them for six seconds, then lowering the slowly." Richards also suggests clean life, a proper diet, enou rest." *This could kill the ad busine*

**Economic note:** The latest *AFT Bulletin* contains a suggestion that t group's float in the Labor Day para show a swimming pool at one e and a poor house at the other. T sign would read, "That's Show Bi

**Modern times:** WOR, New Yo listeners had something grim to th about recently. While they were l ening to a commercial for *Esqu* magazine's August article, "Goo New York," a fiction piece about annihilation of the city by an ato blast, the city's Civil Defense org ization loudly sounded off with air raid siren test. *Just think, more "Madison Avenue" to attack*

**Cultural exchange:** The follow shows appeared on British tv (B and the eight ITV divisions) last S day: *Cannonball, Fibber McGee Molly*, the *Phil Silvers Show*, the bott & Costello Show, Internatio Detective, Lassie, 77 *Sunset St White Hunter*, and . . . *Hawke Tomahawk, Bonanza, Cheyenne, M erick, Wagon Train.* I say, chap, have a fortnight to get out of to



THIS IS NEW YORK...



THIS IS CHICAGO...



THIS IS LOS ANGELES

# . . and this is Albuquerque, the FASTEST GROWING CITY in the NATION!



Today, no timebuyer can afford to ignore the billion-dollar Albuquerque market anymore than he would ignore the other cities listed above.

Young, active-buying families moving to the nation's leading "growth area" have given Albuquerque these impressive national rankings:

**65th in Total Retail Sales**
**64th in Population**
**69th in Total Net Effective Buying Income**

Two years ago, Albuquerque was the nation's 90th market in Total Retail Sales . . . today it is 65th!

Two years ago, KOB Radio was the leader in "homes reached" in Albuquerque. *Today it still is!* Your *first* buy—your *best* buy—in this important market is KOB Radio.

**KOB-RADIO**
**ALBUQUERQUE, NEW MEXICO**

*Represented by*

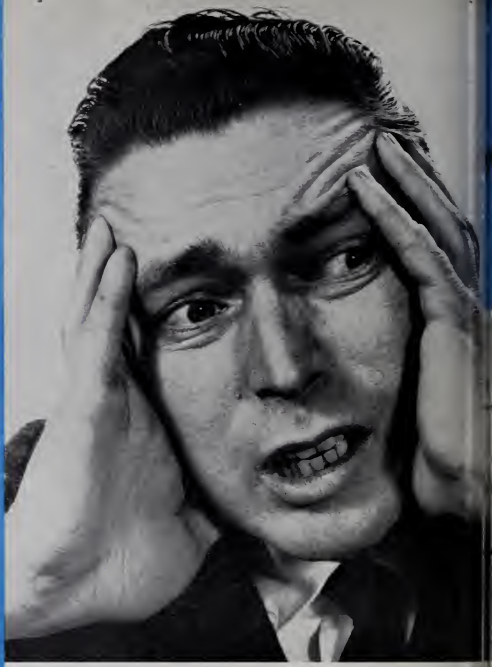
Edward Petry & Co., Inc.

*The Original Station Representative*

MADISON
WISCONSIN

# Holy Mackerel there!

ROCKFORD
ILLINOIS



## . . . it's two with one!

There is no head holding — when you buy Channel 3 for coverage of the basic Madison-Southern Wisconsin market — and the Rockford-North Illinois market. Remember Channel 3 is primary CBS for both markets.



# WISC-TV

CHANNEL 3

MADISON, WISC.

CBS TELEVISION Network

Represented Nationally by Peters, Griffin, Woodward, Inc.

22 AUGUST 1960
40¢ a copy • $8 a year

# SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE




AY WAGON, 1960 MODEL

...in the Land of Milk and Honey

the land of bountiful living, where the average family stores in Banks not Barns. We protect your confidence in us with safeguards:

1. Channel 2 for those extra Counties.
2. CBS for the best in Public Service.
3. 400,000 TV homes for greener pastures.

Land of Milk and Honey!

BAY-TV 2

N BAY, WISCONSIN

NS, General Manager • Represented by THE KATZ AGENCY




## WHAT TURMOIL IN OIL MEANS TO RADIO/TV

Fact that two major companies will become national marketers to affect air media buys

Page 29

## New network radio plans stir stations

Page 32

## Tv web costs: hour shows are 10% higher

Page 34

## A publisher looks at the radio business

Page 38

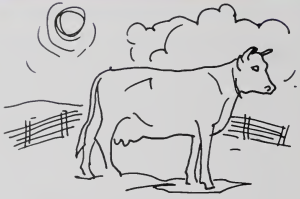
DIGEST ON PAGE 4

# Can you guess this one?

Put the sound effects together—
and come up with a famous tune



**1** Sound effect: Big Ben chimes



**2** Sound effect: Cow mooing



**3** Sound effect: Wind blowing

Answer—"Londonderry Air". And to you, the important thing is what happened on the air.

This was the first in our recent series of "Sound Charades". We thought, "Ha, ha, they'll be weeks figuring it out." Did we ever get fooled! We started the one above at 6 A.M. Each time it was broadcast, five people were given a chance to phone in the correct answer for prize money. Each time a charade was guessed, we changed to a new one.

Would you believe it—by noon, the same day, we had 4 winners. By 6 P.M. we had 8. 23 days and $3,200 later, we concluded that our audience was bright and we were broke!

These are the kind of people we offer you as an audience—people who can grasp a selling message, and who know a good thing when they hear it.



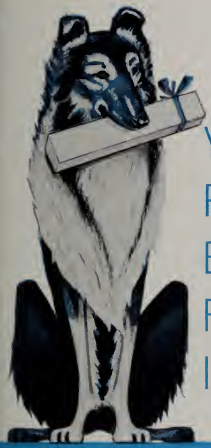
WWDC Radio

*. . . the station that keeps people in mind*

WASHINGTON, D.C.—REPRESENTED NATIONALLY BY JOHN BLAIR & CO.

*And in growing Jacksonville, Fla.—it's WWDC-owned Radio WMBR*

# IN AUGUSTA, GEORGIA



YOUR PRODUCT'S BEST FRIEND IS

## The FRIENDLY Group's

# WRDW-TV

CHANNEL 12

**IN AUGUSTA:**
Robert E. Metcalfe—TA 4-5432
**IN NEW YORK:**
Lee Gaynor—OXford 7-0306
Represented Nationally: Avery-Knodel, Inc.

Everybody breaks par with WRDW-TV in Augusta, "Golfing Capital of the World", where you can tell and sell more than a Million people with 721 million to spend. For Augusta, Georgia's second city, is now one of the nation's top 100 INDUSTRIAL MARKETS where new industry has invested $110 million dollars in the past 20 months. New facilities of Continental Can, S. H. Kress, General Electric, Glassine Corp. and Owens-Corning Fiber-Glass have joined the billion dollar Du Pont plant in this rich area where WRDW-TV is your product's best friend.

Member The FRIENDLY Group — John J. Laux, Exec. Vice-President

# WSTV-TV

CHANNEL 9

The lowest cost television bridge to the Upper Ohio Valley's Five Billion Dollar retail market. The best of CBS and ABC. Plus Shopper Topper Merchandising.

John J. Laux, Managing Dir.—AT. 2-6265
Represented by Avery-Knodel, Inc.
STEUBENVILLE-WHEELING

# KODE-TV

CHANNEL 12

28% taller and 29% more powerful. Tells and sells 152,000 TV homes who spend 750 million annually. The best of CBS and ABC. Plus Shopper Topper Merchandising.

O. T. Knight, General Manager — MA 3-7260
Represented by Avery-Knodel, Inc.
JOPLIN, MISSOURI

# WRGP-TV

CHANNEL 3

More to see on Channel 3 with NBC. Dominates the key corners of Tennessee, Georgia and Alabama where over a million people spend 800 million dollars.

Harry Burke, General Manager — OX 8-1505
Represented by H-R
CHATTANOOGA, TENNESSEE

# WRDW-TV

CHANNEL 12

Newest member of the FRIENDLY Group serving over a million people with 721 million dollars to spend. The best of CBS and ABC Networks.

Robert E. Metcalfe, Managing Dir.—TA 4-5432
Represented by Avery-Knodel, Inc.
AUGUSTA, GEORGIA

# WBOY-TV

CHANNEL 12

A captive audience of 150,000 TV homes with a spendable consumer income of almost One Billion Dollars. The best of NBC and CBS. Plus Shopper Topper Merchandising.

Roger Garrett, General Manager—MAin 4-7573
Represented by Avery-Knodel, Inc.
CLARKSBURG, WEST VIRGINIA

# NEGRO RADIO REALLY REACHES THE NEGRO-

other media can only touch him!

Mistakes can be costly! This time remember this PROVEN fact! You best sell to Negroes *with Negro Radio.* It's true some read papers and magazines and some watch TV, but *95% of all Negroes listen to radio!* Rounsaville Radio programs 100% to Negroes *with* Negro performers. All six Rounsaville stations are Number-One Rated by *BOTH* Pulse and Hooper! Get the facts on the tremendous rise in income, increase in population, standard of living and best of all—the BUYING POWER of the Rounsaville Negro Markets . . . $824,219,000 *AFTER* taxes in the Rounsaville coverage area! Experience is the best teacher. Experience Rounsaville Radio—one of the oldest and largest in Negro Radio!



**Personal Letter**

Don't be misled that Negroes will buy anything. Negroes are intensely loyal to products in which they believe. One vital fact is that they *do believe* what they hear on their own radio. And with believability comes sales. So, no matter what your budget for these six important markets . . . a proper part MUST go to Negro radio or you're missing this market! Try Rounsaville Radio—you'll see!

ROBERT W. ROUNSAVILLE, Owner-President

FIRST U. S. NEGRO-PROGRAMMED CHAIN
FIRST IN RATING IN SIX BIG MARKETS

**WCIN** 1,000 Watts (5,000 Watts soon)—Cincinnati's only all Negro-Programmed Station!

**WLOU** 5,000 Watts — Louisville's only all Negro-Programmed Station!

**WMBM** 5,000 Watts—Miami-Miami Beach's only full time Negro-Programmed Station!

**WVOL** 5,000 Watts — Nashville's only all Negro-Programmed Station!

**WYLD** 1,000 Watts—New Orleans' only full time Negro-Programmed Station!

**WTMP** 5,000 Watts—Tampa-St. Petersburg's only all Negro-Programmed Station!

Buy One or All—Discounts With Two or More!

RKO RADIO

ROUNSAVILLE RADIO STATIONS

PEACHTREE AT MATHIESON, ATLANTA 5 GEORGIA

ROBERT W. ROUNSAVILLE, Chairman-President
HAROLD F. WALKER, V. P. & Nat'l Sales Mgr.
JOHN E. PEARSON CO., Nat'l Reps.
DORA-CLAYTON, Southeastern Rep.






# NEWSMAKER of the week

***Norman Knight steps down this week as president of the Yankee Network and will be succeeded by William M. McCormick, vice president and director of sales of RKO General's WOR Division. Knight will devote his time to building his four-station New England group to the maximum seven, and to producing radio and tv programs on "Americanism."***

**The newsmakers:** Norman Knight this week resigned his posts as president of the Yankee Network Division of RKO General, Inc., and general manager of WNAC-AM-TV and WRKO-FM, Boston. The new president is William M. McCormick, who moves up from v.p. and director of sales of the WOR Division.



*Norman Knight*

Norman Knight is a broadcaster who is firmly convinced that "the entire approach to broadcasting should be of complete service to the community and the nation." His creed: "To create as many direct areas of public service as possible—in education, health, philanthropy, Armed Forces affairs and 'Americanism.' "

Knight, who is now president and sole stockholder of four stations in New Hampshire (WHEB, Portsmouth; WTSV-AM-FM, Claremont; WTSL, Hanover, and WEIM, Fitchburg), expects to have seven stations in his group within the next six months. He plans to devote 50% of his time, he says, to "public affairs work" as a "consultant, speaker, and fund-raiser for the various organizations in whose causes I believe, and without pay." The 36-year-old executive also hopes to produce "patriotic" tv and radio programs from his headquarters in Boston.



*William M. McCormick*

Knight spent six years with the Yankee Network. Previously he had been associated with DuMont Television's WABD in New York, MBS, and Storer Broadcasting. He prides himself on having worked "at virtually every job in radio and tv." He was v.p. and advertising director for SPONSOR from 1950-53.

William M. McCormick, 38, the new president of Yankee, started at WOR in 1946 as an account executive after five years as a Naval officer. He moved ahead steadily: A regional sales manager in 1954, assistant sales manager in 1955, sales manager of the WOR Division in 1956, and v.p. and director of sales in 1959.



Young & Rubicam, advertising.

here will now be a long pause
ntil the customer has slept eight hours,
ien made breakfast,
one the dishes,
ressed a toddler in his playsuit,
riven to a market,
nd forgotten all but the best commercials.
he best commercials give her ideas she can remember.
ho can afford to run merely good ones
hen only the best are remembered?
eople buy ideas.

"Successful Representation through Purposeful Salesmanship"

DEVNEY / O'CONNELL, INCORPORATED STATION REPRESENTATIVES

535 FIFTH AVENUE, NEW YORK 17, NEW YORK

NEW YORK / CHICAGO / HOLLYWOOD / SAN FRANCISCO

WORLD FAMOUS

MOHAWK MIDGETAPE PROFESSIONAL 500

HIGH SPEED

POCKET TAPE RECORDER

NO ELECTRICITY REQUIRED

OPERATES ON ONLY 1 BATTERY



Used by NBC – CBS and numerous radio and TV stations, for recording in the field.

Records anything it hears and plays it right back in unbelievable broadcast quality.

Special built-in "VU Meter".

Weighs only 3 lbs.

THE PEER OF POCKET TAPE RECORDERS... MIDGETAPE IS AMERICAN MADE.

"Science Fiction" accessories available for confidential recordings.

For literature, or free demonstration in your office, write Dept. B.

ALL TRANSISTORIZED

mohawk...

business machines corp.

944 halsey street brooklyn 33, new york

manufacturers

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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**FIRST**
IN HOOPER & PULSE*

**TWICE THE POWER**
OF ANY STATION IN THE MARKET

**LOWEST COST**
PER THOUSAND




*TAMPA-ST. PETERSBURG* WALT

* Most Recent Pulse and Hooper

Represented nationally by **GILL-PERNA** • New York, Chicago, Los Angeles, San Francisco, Boston, Detroit

CONSOLIDATED SUN RAY STATIONS **WALT**, Tampa . . . **WPEN**, Philadelphia . . . **WSAI**, Cincinnati





## We're being watched in Plain City

Unless you have visited a Central Ohio farm recently, you may not recognize this picture. Today, thanks to paved roads, the Ohio State University College of Agriculture and WBNS-TV, it's difficult to tell a Central Ohio farmer from anybody else. Contrary to what you may have heard this election year, our corn was better than "knee high by the 4th of July."

WBNS-TV country boasts 400,000 farmers and yields everything from hybrid corn to maple sugar. Dairy, wheat and hog money buys the better standard of living characteristic of the land where we were born and raised. Although there's plenty of hard work to do, there's still time to watch the world unfold on WBNS-TV.

Mail from our farm neighbors is always read with relish. It shows them to be interested in far more than weather predictions and coverage of the Ohio State Fair. The political conventions, the Olympic games, President Eisenhower's trips abroad, special reports on the U-2 and Khrushchev produce thousands of letters of encouragement bearing rural postmarks. They also produce a brand of native loyalty that rubs off on advertisers.

Agriculture is a half billion dollar enterprise in Central Ohio. It represents a highly attractive bonus for marketers who want both town and country sales. Ask the professionals along Madison and Michigan Avenues. They agree: *"If you want to be seen in Central Ohio — WBNS-TV."*

**WBNS-TV**

CBS Television in Columbus, Ohio
Market center of 2,000,000 people

*Affiliated with The Columbus Dispatch and WBNS Radio. Represented by Blair TV. 316 kw*

IN SAN DIEGO

THE DIALS HAVE STOPPED TWISTING... THEY STAY WITH KSDO

Now we are No. 1 . . . bigger than ever with audience polls placing KSDO in first place* for the San Diego total market. Best advertising investment in San Diego; KSDO AM, fine radio fulltime, where advertising is limited timewise — screened tastewise.

KBUZ Phoenix AM and FM
KSDO San Diego AM

THE GORDON BROADCASTING CO.
Represented nationally by Doren F. McGavren & Co.



by Joe Csida

# Sponsor backstage

## Air media from far and near



Since Capitol Records, the company to which my heart and broad back belong, is owned by Electrical and Musical Industries (better known as EMI), and since EMI owns many other companies in all parts of the world, my always keen interest in matters global has been vastly whetted in recent months.

On the next to the last occasion when I spent my week-out-of-four in Hollywood, my roommate was a fascinating gentleman named John Burnett, who heads up the EMI operations in Australia. And the time prior I shared twin-beds and board with Jack Wynant, who holds a similar post with the New Zealand operations.

My own boss, Capitol's president Glenn Wallichs is just about ready to take off for another month's look-see at the Orient, and hardly a day goes by now that there isn't a little to-do with somebody from Sweden or Italy or France or Johannesburg, or you-name-it. And enchanting it all is.

So enchanting, indeed, that nothing would satisfy me in putting together this week's piece than to make a few fast visits in the flesh and on the phone to a cluster of cronies and to scan the press releases with extra care to find out how much the international tempo on the radio and television sides has been stepped up. This quick look shows how mightily the pace has quickened, and surely posts the "It's getting late" signs for any advertiser or agency who hasn't yet begun to go global.

### Overseas tv market expanding

Ed Stern, head of Ziv-UA's international distribution operation, called International Television Programs, Inc., has just announced what he claims to be the largest single Latin American time and program buy ever made by an advertiser. This is Goodyear, International, which has just made a deal for the Ziv-UA package *The Man and the Challenge* for Brazil, Mexico, Honduras, Panama, Argentina, Venezuela, Peru, Uruguay, El Salvador, Nicaragua, Costa Rica, and just about any other Latin or Central American nation you can think of, including the Dominican Republic. Dominican Republic, yes! Cuba, no!

Stern's ITP has also made some 150 other sales totaling better than $1 million of just about every show in the Ziv-UA catalog in some 31 countries—in Europe, in the Far and Middle East, Latin and Central America, and,—of course, in Canada.

Other major tv film operations, of course, are stepping up their overseas selling activities, too, and CBS Films just this week reported an Australian deal for a group of shows including *Perry*

(*Please turn to page* 15)

g the Spanish-American war, it was vitally important that
ent McKinley dispatch a message to Garcia, the Cuban
tionist. Today, 61 years later, it's still a mystery how
merican courier, traveling on foot
gh hostile, unknown country, de-
l the message. There's no mystery
the way Balaban stations get your message through.
lively programming and interesting personalities make
ın the message-bringer of 1960. The word on your product
r service gets through to prospective buyers and
onsistently day after day, week after week with
laban stations ..... couriers par excellence.

# A MESSAGE TO GARCIA



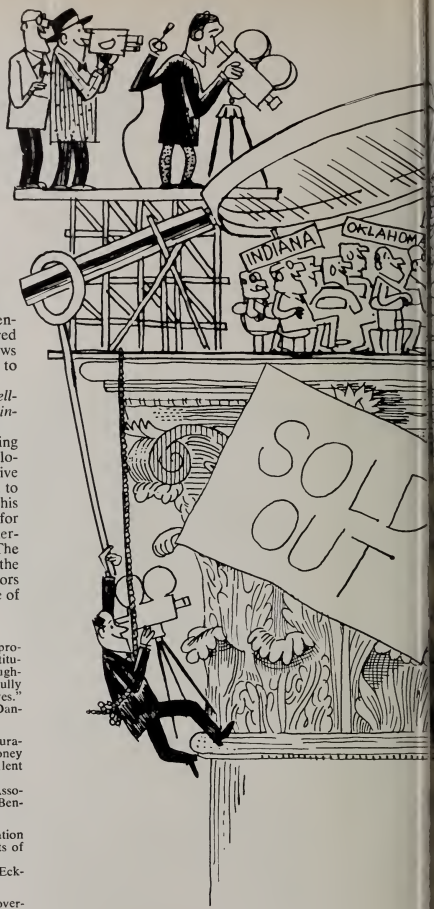
E BALABAN STATIONS

*in tempo with the times*

JOHN F. BOX, Jr., Managing Director

-ST. LOUIS WRIT-MILWAUKEE / KBOX-DALLAS

# Our Altruism Backfired




Now that the smoke of the political conventions in Los Angeles and Chicago has cleared away—and our *local* television reporting crews have returned to their home bases—we wish to report a statistic:

*Our stations were 100% successful in selling coverage of both conventions in every Corinthian market.*

We fielded a 14-man team—complementing CBS's superb national coverage—to achieve local and regional coverage, to tell an intensive story of our respective state delegations, and to view national events with local eyes. We did this with our eyes open, hardly daring to hope for extensive sponsorship, fully prepared to underwrite the expense in the interest of service. The fact that we didn't have to is a tribute to the enlightened local, regional and national sponsors who saw the prestige—and commercial—value of our local coverage.

*Among the comments:*

"Countless compliments attest that convention programs gave us a prestige vehicle for primarily institutional messages. We feel that other advertisers throughout the country should watch this sort of thing carefully and evaluate its possible future value to themselves."
—Texas National Bank (Agency: Goodwin-Dannenbaum) on KHOU-TV, Houston.

"Purchase of both conventions gave complete saturation of our market . . . KOTV spending lot of money and effort bringing local angle to our public. Excellent opportunity for advertising."
—Safeway Stores (Agency: Perry Ward Associates), co-sponsor with Conoco Gasoline (Benton & Bowles), on KOTV, Tulsa.

"Corinthian's convention coverage gave us saturation with dominance, intense audience interest—and lots of family audience per dollar."
—Bonsib, Inc., agency for meat packer Peter Eckrich & Son, on WANE-TV, Ft. Wayne.

"Through KXTV's locally oriented convention coverage with Shell's regular newscaster, Hank Thornley, people of Sacramento area will continue to associate Shell with important news presentation. This is an ideal combination of audience service and commercial impact."
—Shell Oil Co. (J. Walter Thompson, San Francisco) on KXTV, Sacramento.

* * *

It is heartening to prove that good public affairs programming is also good business. Each Corinthian station will continue to explore opportunities to bring such programming to the attention of sponsors who recognize that *service* and *commercial effectiveness* go hand in hand.

*Responsibility in Broadcasting*

**THE CORINTHIAN**




*Mason, Have Gun, Will Travel, Hotel De Paree, Wanted Dead or Alive* and others, which came to a gross of close to $1/2 million.

Maybe the best indication, however, of the way the world market in television is growing is found in the release of Intam, Ltd. who has just issued the new edition of its "Commercial Television Data Book." The tome tells the tale of global television's growth quite vividly. At the end of 1959 there were 78,000,000 television sets in the 22 countries of the world where commercial video was then operating. By the end of 1960, says Intam, there will be 86,000,000 sets in all foreign countries. In the past year 10 new countries have started tv services. South America's and Europe's sets have almost doubled in the past year. Australia's and East Asia's have quadrupled.

Another barometric reading of the booming overseas television picture is found in the annual report of Britain's Associated Television. This bright and aggressive operation showed a gross profit of $14,886,180 in 1959, and has just announced that for the similar fiscal year, ending April 30, 1960 gross profit is up to $15,087,324.

And almost any time you look at any important foreign market you'll find a substantial number of Americans among those present.

General David Sarnoff, chairman of the board of RCA, and a gentleman who has been preaching the small world-one world creed for a long, long time takes off again in October with Mrs. Sarnoff on a two-month tour of the Orient, parts of Asia and Europe.

And ABC's chief, Leonard Goldenson leaves next week (as this is written) for Latin America, while ABC TV president Ollie Treyz takes off about the same time for a trek through Europe.

I have been a little hard-pressed to catch my breath as a result of my frequent popping back and forth between Los Angeles and New York. But I began to feel ridiculously fragile when I took this latest look-around at the many radio/tv men, who make global jumps just as frequently and with much less hard breathing.

### Problems at home

Like many another broadcasting man I've been studying the statement of policy on the scope of its regulatory power over programing, which the Federal Communications Commission put out last Friday (29 July). I felt that the report was an excellent one, and extremely heartening to those of us who feel it is vital to the continued health and growth of broadcast as a business and an effective public service medium that the FCC exercise no censorship over programing.

But the Commission just last Monday sent wires to KARK-TV, KATV-TV and KTHV-TV in Little Rock, Arkansas, stating that it appeared to the FCC that the stations had programed improperly because they had not carried the network Republican Convention coverage from Chicago. They had instead carried campaign speeches by local and state politicians who were up for election the next day.

The FCC took the position that the stations may have been in violation of the so-called fairness stipulations of Section 315 of the Commission rules, but the simple fact remains that the Commission is presuming to tell a station that it should have carried a national political convention program instead of a local one.

The 315 battle is not yet won. Nor, indeed, is the battle for freedom of programing.

**KOTV**
TULSA *(H-R)*

**KHOU-TV**
HOUSTON *(CBS-TV Spot Sales)*

**KXTV**
SACRAMENTO *(H-R)*

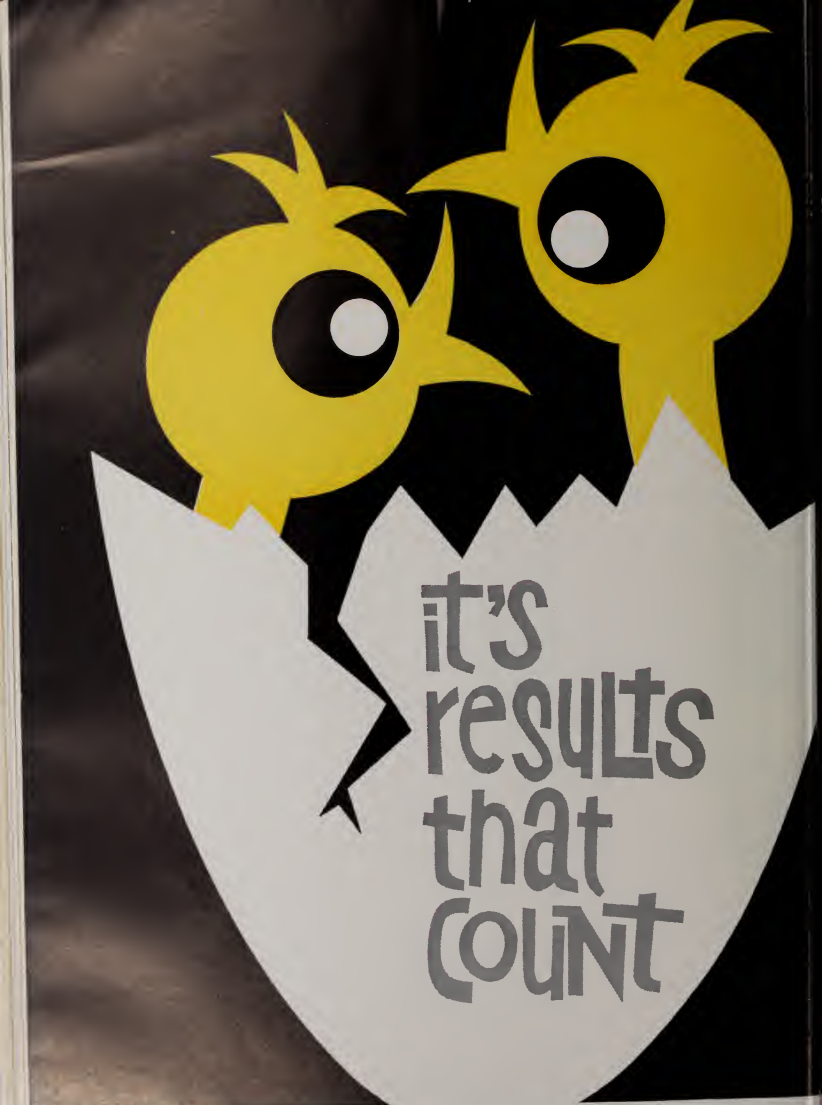
**WANE-TV**
FORT WAYNE *(H-R)*

**WISH-TV**
INDIANAPOLIS *(H-R)*

**WANE-AM**
FORT WAYNE *(H-R)*

**WISH-AM**
INDIANAPOLIS *(H-R)*

**ATIONS**




WNEW—New York
CKLW—Detroit
WIL—St. Louis
WRIT—Milwaukee
KDEO—San Diego
WTIX—New Orleans
WHLO—Akron-Canton
WKLO—Louisville
WARM—Scranton-Wilkes Barre
WING—Dayton
WPTR—Albany-Schenectady-
WXLW—Indianapolis

You'll get better results than you bargained for when you use an Eastman Represented Station. You'll be placing your client's message on top radio facilities in most of the top markets in America. Solid stations run by able and creative management—people who know the pulse of their listeners and how to hold their loyalty. And every East/man gets this full story to as many executives involved in the buying of time as it is humanly possible to reach. But it's results that count. So here they are. In 1959 the Eastman Represented Stations increased their total national billing 44% over the year before. We'd say the combination has paid off handsomely for every one concerned.

**EASTMAN REPRESENTED STATIONS GET RESULTS.**

P.S. Figures for the first half of 1960 are up 43% over 1959.



**robert e. eastman & co., inc.**
representing major radio stations

NEW YORK: CHICAGO: SAN FRANCISCO: DALLAS: ST. LOUIS: LOS ANGELES: DETROIT:

Columbus, Ohio
-Norfolk-Portsmouth
Phoenix

**KTOK**—Oklahoma City
**WSBA**—York-Lancaster-Harrisburg
**WAMS**—Wilmington

**KLEO**—Wichita, Kansas
**WAAB**—Worcester
**KHEY**—El Paso

**KXLR**—Little Rock
**KQEO**—Albuquerque
**WSAV**—Savannah
**KSYD**—Wichita Falls, Texas

THE RAILTON SPECIAL
IS THE
# *PACESETTER*
IN AUTOMOBILES

It hit an incredible speed of 415 miles per hour



# wsai

IS CINCINNATI'S
# *PACESETTER*
RADIO STATION

**WSAI is the only radio station in Cincinnati offering a merchandising plan through supermarkets. Our exclusive tie-up with A & P stores offers you extra sales promotion . . . guaranteed in-store displays for your client's products. In Programming . . . In Popularity . . . In Productivity . . . WSAI is Cincinnati's PACESETTER radio station**

Represented Nationally by **GILL-PERNA** New York, Chicago, Los Angeles, San Francisco, Boston, Detroit
THE CONSOLIDATED SUN RAY STATIONS WSAI–*Cincinnati;* WPEN–*Philadelphia;* WALT–*Tampa*

*Most significant tv and radio news of the week with interpretation in depth for busy readers*

# SPONSOR-SCOPE

22 AUGUST 1960
Copyright 1960 SPONSOR PUBLICATIONS INC.

**The outstanding spot radio availability call of the week came out of Ayer in behalf of Plymouth-Valiant, a campaign which will run 52 weeks for the top 15 markets and in flights for the other 50-60 markets, starting 29 September.**

Other activity involved **Mueller Macaroni** (DCSS); **Thomas Leming** (Esty); **Union Carbide's Prestone-Everready line** (Esty); **Gold Seal's Snowy Bleach** (Campbell-Mithun); **Accent** (NL&B), eastern markets.

**National spot tv doesn't as yet give them impression that it'll be bursting at the seams as far as final 1960 billings are concerned.**

For a mid-August the rate of new business activity hasn't been up to what it was in either '59 or '58. Reps concerned by the slow momentum have had their salesmen do a quick check of their agencies on the outlook. The consensus drawn: **clients are sitting on their decisions a little longer than usual but the outlook is good.**

One agency in particular, **BBDO, has a lot of stuff on the backburners,** but it's mostly ticketed for **January starting dates.**

The buying last week included: **Louis Marx Toys** (Bates); **American Sugar** (Bates); **Imperial Margarine** (FCB); **American Bakeries' Tastee Bread** (Y&R, Chicago); **PermaLift Foundation** (Cruttenden, Chicago).

**The big activity in Chicago the past week was Burnett's renewal of contracts for the Kellogg juvenile-appeal strips.**

Counter pitching has been heavy this summer from stations but it didn't appear that these presentations caused any appreciable change in the station lineup—at least **for the 1960-61 season.**

**The spot investment on these film strips: $7 million.**

**NBC Spot Radio Sales last week invited over some agency and advertiser media people to an informal exchange on what can be done to spice up radio's appeal for the buyer of the medium.**

All the guests, which included **Y&R's Pete Matthews, Colgate's Dick Paige, MacManus, J&A's Roger Bumstead and LaRoche's Hum Greig,** appeared to agree on this point:

The standards of measurement, which would cover every facet of listening from the homes down to portable, is in much need of updating and this ought to be an **all-industry project, with advertisers and agencies participating.**

**American Home Product, which recently upped William LaPorte to the presidency, is taking the Boyle-Midway account (around $4 million) out of JWT.**

In advising his people of AHP's notice JWT president Norman Strouse noted that **Boyle-Midway's sales last year went up 17.8%.** The change, he added, must have been for other reasons.

**Count on the Tea Council (Burnett) returning to spot tv in mid-October,** using **prime nighttime** 20s.

There's a fly in the ointment here: the Council has been doing some **testing in newspapers** and if it likes the results the budget may be less than tv got last year. TvB credits the promotion with **1959 billings of over $900,000.**

**Of particular note to the drug trade: the radical change in advertising complexion by Squibb, which before its acquisition by Olin-Mathieson rated as ultra-conservative in every regard.**

In aligning its vitamin line with **Repeats of People Are Funny** Squibb, so the comment goes, has virtually **put itself in the same class with the sellers of One-A-Day.**

Squibb had allocated **$400,000 for its tv debut** and to reach as many people as could for this money it sought out as inexpensive a recognized show as could be had.

**Major agencies continue to report that clients are nudging them to find out which of their competitors are enjoying local rates, and this applies to tv as well as radio.**

The innuendo here is: **if our competitors are getting local rates, how about putting your people to work in the same direction,** even if they have to travel for it.

As noted by a media director whose agency bills over $20 million in spot: **"The fly in the ointment is that traveling business.** We'd have to begin billing for travel expenses and as far as the client is concerned **that might make the difference between the local and the national rate.** We might first try to do it by telephone."

Background note: the SRA the week before urged all tv as well as radio stations to adopt a single rate before the situation caused by differing treatment for national product deteriorates too far.

(See 29 August SPONSOR-SCOPE for some novel views on single rate problems.)

**Compton has just put out a media pocketpiece for the information of its account people, showing the approximate cost of various media elements.**

Here's an excerpt from the pocketpiece involving **nighttime tv spot** estimates:

| | PER ANN. PRIME NIGHT TIME | | PER ANN. LATE NIGHT TIME | |
|---|---|---|---|---|
| **Number Markets** | **52 Times** | **Max. Discount** | **5-6-7 Plan** | **10-12-14 Plan** |
| Top 3 markets | $ 4,718 | $ 4,718 | $ 2,232 | $1,747 |
| Top 10 markets | 8,758 | 8,248 | 3,849 | 3,172 |
| Top 20 markets | 11,951 | 11,020 | 5,140 | 4,310 |
| Top 50 markets | 18,614 | 16,916 | 7,737 | 6,548 |
| Top 100 markets | 24,444 | 21,872 | 9,893 | 8,393 |
| Top 150 markets | 27,939 | 24,795 | 11,411 | 9,664 |

The agency's estimate of the **cost for a daytime minute:**

| **Number Markets** | **52 Times** | **260 Times** | **5-6-7 Plan** | **10-12-14 Plan** |
|---|---|---|---|---|
| Top 3 markets | $ 1,315 | $1,210 | $1,107 | $ 818 |
| Top 10 markets | 2,655 | 2,486 | 2,086 | 1,583 |
| Top 20 markets | 3,735 | 3,482 | 2,921 | 2,321 |
| Top 50 markets | 6,207 | 5,651 | 4,878 | 3,939 |
| Top 100 markets | 8,675 | 7,778 | 6,868 | 5,575 |
| Top 150 markets | 10,289 | 9,147 | 8,206 | 6,701 |

**The Simoniz (DFS) order which CBS TV thought it had all wrapped up has landed in the NBC TV pot, with the billings—covering the last quarter only—adding up to $950,000.**

The deal: **three daytime quarter-hours a week** and **20 nighttime commercial minutes.**

What evoked no little comment from NBC's competition: the nighttime minutes went for the **extraordinary low price of $13,000 per minute.**

**NBC TV has teed once again against ABC TV in comparing the actual housewife audience of the two.**

The latest statistical lance: an NBC research bulletin which analyzes **audience size and characteristics in comparison with ABC.** Following is a sample culled from this item, as based on average audience by NTI for January-March 1960 and ARB March 1960:

| COMPOSITION | NBC TV* | ABC TV** |
|---|---|---|
| Total viewers | 5,723,000 (100%) | 3,658,000 (100%) |
| Children | 1,880,000 ( 33%) | 1,500,000 ( 41%) |
| Men | 853,000 ( 15%) | 605,000 ( 17%) |
| Women | 2,990,000 ( 52%) | 1,553,000 ( 42%) |
| 19-29 | 554,000 ( 19%) | 325,000 ( 21%) |
| 30-39 | 743,000 ( 25%) | 427,000 ( 25%) |
| 40-49 | 589,000 ( 20%) | 353,000 ( 23%) |
| 50 and over | 1,104,000 ( 36%) | 448,000 ( 31%) |

* 10 a.m.-5 p.m. ** 12 Noon-4 p.m.

**Unless they find a network tv show the agency can recommend, the people on the Alberto-Culver group at Compton will suggest to the client that the money still available for a night-time half-hour be reserved for use next year.**

So far the agency in its browsing among the leftovers hasn't come on what it considers a good prospect.

As it is **A-C is set with two alternate half-hours on NBC TV for the fall.**

**As the eve of the summer Olympics approaches CBS TV finds itself with slightly less than a quarter of the events package unsold.**

The network's gross as it now stands is **$2.2 million.** That $200,000 represents the profit.

**You'll be getting a single annual figure on tv homes from here on out.**

In other words, that 45.2 million estimate that Nielsen provided at the beginning of the year will be the one that will have to do for the final 1960 quarter.

Explains Nielsen: **tv homes have reached too closely to the saturation point to** make it worthwhile putting out quarterly estimates any more.

**Texaco's toy merchandising stunt worked out so well last fall that it's repeating the idea this fall for four weeks in 30 tv markets, using kid shows.**

This time the lure will be a **Texaco service station miniature, in place of a tank truck, with a price ticket of around $3.50.** C&W is placing the minute schedule.

**There's no telling when Price & Waterhouse will process a national spot radio total for the second 1960 quarter.**

The accountant firm is hindered mainly by the fact that **some of the reps have fallen 90 days behind in obtaining and computing their figures from stations.**

The second quarter tally for 1959 was **$46,058,000.** It is expected that this year's quarter will fall somewhat behind.

**Looks like AFRA will be asking a wage increase of 15% when it sits down 15 September for negotiations on the tv-radio contract which expires 60 days later.**

The union has indicated it's primarily interested in **improved working conditions,** like **reduced rehearsal time** and **overtime rehearsal rates,** but sliced any way it comes down to more money for the sponsor.

(See SPONSOR SPEAKS for illusions nurtured by Screen Actors Union about tv.)

**That was no "anatomy of a rumor" about Wade's Chicago office buying L. A. time for Miles' new children's vitamin tablet, Chocks.**

The plans were merely changed: the **L. A. office will now do the buying for the west coast.**

**Norelco (LaRoche), which expects to be the No. 1 men's electric shaver by next spring, has added 48 markets to its Christmas trade spot tv blitz campaign.**

It brings to **138** markets. The campaign spearheads a new model.

(See 15 August SPONSOR-SCOPE for roundup of shaver fall tv activities.)

**You might take it as a rule of thumb, according to knowledgeable admen in the field, that five companies control 40% of the gasoline sold at service stations.**

The top five: **Standard Oil of New Jersey, Socony-Mobil, Texaco, Gulf** and **Standard Oil of Indiana.**

These next five can be credited with 20% jointly: **Shell, Standard of California, Sinclair, Phillips Petroleum and Cities Service.**

The group that composes 15%: **Continental, Sun, Pure, Tidewater, Atlantic.**

(See page 29 for broad-scope appraisal of this $32-billion industry.)

**Nielsen confirms, at least as far as the Democratic lap was concerned, ARB's story that NBC TV easily dominated the tv audience picture during the conventions.**

Of the total hours of home viewing, 373,415,000, NBC TV got 50%, CBS TV, 36% and ABC TV, 14%. In terms of ratings it came out: NBC TV, 14.4; CBS, 10.7 and ABC, 4.2. The share of homes tuned in per minute breakdown: NBC, 41.4%; CBS, 30.5%; ABC, 12.2%.

**Both CBS and NBC received a reprieve from Nielsen on the negotiations of a new master contract: the present services agreement is extended to the end of August.**

The reason: several of the network people involved are vacationing.

What the networks are basically trying to get out of Nielsen is a more reasonable attitude in the use of Nielsen material for selling purposes, certain changes in the service and the **elimination of Nielsen's unilateral right to cancel the contract.**

**The rep offices in Detroit are getting revved up for perhaps the biggest burst yet of spot radio schedules from the automotives.**

At least six car lines are on the verge of calling for availabilities.

**For other news coverage in this issue,** see Newsmaker of the Week, page 6; Spot Buys, page 54; News and Idea Wrap-Up, page 68; Washington Week, page 63; SPONSOR Hears, page 66; Tv and Radio Newsmakers, page 87; and Film-Scope, page 64.



MILLIONS OF YOUR CUSTOMERS
WILL BE COMING TO THE LAND* OF

# Profitunity

* 26 counties in Florida's richest industrial-agricultural trade area!

If you think the millions of annual visitors who'll be spending their vacations in the Land of Profitunity are going to miss Wagon Train, or Groucho, or Dave Garroway just because they are on vacation—*you don't know your average American.*

Many of them would as soon give up an arm as their favorite television show!

They are your customers. Keep them sold! Spot your product on WFLA-TV Channel 8 delivers the Tampa-St. Petersburg Metropolitan Market—America's 26th Retail Market—PLUS 26 rich, able-to-buy West Coast and Central Florida counties—*the Land of Profitunity!*

Write for all the details.

*Figures from Sales Management 1960 Survey of Buying Power.*

NBC

wfla-tv CHANNEL 8
TAMPA - ST. PETERSBURG

NATIONAL REPRESENTATIVES, BLAIR-TV




# WORLD MUSIC FESTIVALS

Radio's grand tour of festivals here and abroad continues the CBS Radio Network commitment to great music through the summer months. Now in its fifth season, the series takes listeners to Salzburg, Bergen, Bayreuth and many other notable gatherings of the world's foremost musicians. In all radio, the World Music Festivals are the kind of company you keep . . .

# ONLY ON CBS RADIO



## 49th and Madison

**Member of the cause**

Count Richmond, Virginia as one of the neglected food markets mentioned in your "Sponsor Speaks," 1 August.

Of the six major food chains doing business in Richmond, only two—A&P and Richmond Food Stores, have buying offices and warehouses located here.

A&P and Richmond Food Stores account for approximately 58% of the retail food sales in Richmond. Approximately 40% is done by Safeway, Giant, and Food Fair, with buying offices and warehouses in Washington, D. C., and Colonial Stores, with buying offices and warehouses in Norfolk, Virginia. The remaining 2% are unaffiliated stores.

Richmond food brokers and distributors, in most cases, get no credit for sales except to A&P and Richmond Foods. Their counterparts in Norfolk and Washington supply 40% of the food that eventually ends up on shelves in food stores in Richmond, Virginia.

In many cases, market selections and advertising budgets are based on wholesale shipments to the brokers, distributors, and distribution points. In this case, Richmond is not receiving credit for 40% of its food sales, and is probably eliminated from many market lists and receives advertising expenditures much smaller than it should because of this distribution pattern.

Hurrah for SPONSOR magazine for looking into this problem! It's one we at WRVA-Radio have been fighting for years.

Harold B. Barre
*sales manager*
*WRVA*
*Richmond, Va.*

**Kudos**

Much thanks for your very thorough and comprehensive story, ("Spot Radio Gains With 'Featurettes,'" SPONSOR, 25 July) concerning our company's efforts and the Adam Young company in developing creative rad programing.

Howard Webb
*media director*
*The Ralph Allum Co. I*
*N.Y.C.*

**Footnote**

We were pleasantly surprised to fi that you had reprinted our letter you regarding WCKR's program s to the *Miami Herald* in your 25 J issue of SPONSOR.

If we had known you would this, we would have put some ad tional facts into the letter:

The *Miami Herald* owns 42½% this station, but they had been spe ing considerable monies on anot station for many, many years. was only after this program was p sented, coupled with our dram rise in ratings (second, July Hoop that we were able to convince *Herald* to spend all their radio lars with WCKR.

For this reason, we are particula proud of this sale.

Alan Henry
*General mana*
*WCKR*
*Miami*

**Spreading the word**

The 25 July issue of your publica carried an excellent story on a re test conducted by this organizat The subject matter related the e of selectivity of a tv show and s sor identification with purchase the sponsor's product.

We should very much like to h permission to reprint this article its entirety to mail to our subscri This reprint will include highly ble credit of "Reprinted from st SOR magazine."

Eugene L. R
*v.p.*
*Trendex, Inc*
*N.Y.C.*

● SPONSOR is always happy to grant pe sion for reprints providing the request writing and suitable credits given this pu tion.

**ore info**

our article on "Who Likes Public rvice Shows?" in the 11 July issue SPONSOR was noted with much in- est.

For further evaluation of the infor- ation in your article, we would like obtain the address of Television rsonal Interviews, a copy of the estionnaire used in their survey, d the cities in which the measure- nt was taken. Any supplementary ormation you can provide will be atly appreciated.

Linda Disney
*McCann-Erickson Adv. (U.S.A.)*
*Chicago, Ill.*

*Television Personal Interviews' address is Madison Ave., NYC. TPI has agreed to ver Reader Disney's other questions.*

**AB readers react**

is letter is to take exception to the rce of material given you by Pulse connection with the fm penetration ture in Miami, Florida.

Your source gives Pulse, February 50. However, Pulse has used a fig- produced by them in a survey de in 1958.

Meanwhile, we have been informed a reliable distributor that 1959 s an exceptionally good year in fm sales in this market. They have ther informed us that in the first months of 1960 fm set sales have reased 300% over the same period 59.

There is not much that can be done his point to correct the figures in ir "Fm Basics"—and frankly, we 't know what the current fm pene- ion is in this South Florida Gold ast market. We do know that if y a few sets were sold between ember 1958 and February 1960, percentage points would have e up.

George W. Thorpe
*pres. & gen. mgr.*
*WVCG*
*Coral Gables. Fla.*

* * *

usual, *Air Media Basics* is a ter- publication crammed full of ex- ent information.

was especially happy to see a ple of pages devoted to "Fm ics." The information concerning fm penetration in major radio kets, however, certainly shows the n Cities in a very poor relative tion. I note that the source quoted Pulse, February 1960. Actually, the 16.9% indicated was from a survey taken for WLOL FM on fm penetration in October 1957, a thermofax copy of which I am enclosing. Subsequent to that period, we have had surveys conducted by Mid-Continent, Inc., an independent survey organization in the Twin Cities, which indicates the following fm penetration for Minneapolis-St. Paul: June 1958—21.7; November 1959—24.5.

All indications now from informal samples indicate in excess of 30% penetration, however, we do not, as yet, have an accredited independent survey to substantiate this figure. We will, however, have a new verified figure within the very near future.

I sincerely hope something can be included someplace in SPONSOR which would indicate that the penetration shown was actually from October 1957 and that the present picture is a minimum of 24.5 and closer to 30%.

N. L. Bentson
*pres.*
*WLOL/FM*
*Minneapolis*

* * *

It was very enlightening to see the penetrating fm statistics which you carried in SPONSOR's 1960-61 14th annual edition of *Air Media Basics* on August 1.

The scope of the fm figures that you printed were such that they should be in the hands of every buyer of airtime. Would it be possible to have 200 reprints each of pages 68, 70, 71, and 72 of this particular issue?

Thomas J. Daugherty
*manager*
*WKJF-FM*
*Pittsburgh*

* * *

Congratulations on another great job with your current issue of *Air Media Basics*. We would like to equip our salesmen and major local agencies with copies of the following units of your publication: 10 copies of "Time-buying Basics" and 10 copies of "Radio Basics." Would you arrange to have them sent to us as soon as possible?

Charles E. Trainor
*general manager*
*WKRG*
*Mobile, Ala.*

• Reprints of each of the *Air Media Basics* sections are being prepared and will be available very shortly.




SUSPENSE

An ide.l selling climate results when a program creates intense audience attentiveness. And, for 15 years, Suspense has been fulfilling this objective as it presents tales of terror uniquely suited to radio's imagery. Part of a Sunday line-up of Gunsmoke, Johnny Dollar and Have Gun, Will Travel, advertisers find their messages develop a special impact in such a sales setting. In all radio, Suspense is the kind of company you keep...

ONLY ON CBS RADIO



A TELEVISION ADVERTISING DOLLAR WELL SPENT

Sell Western Montana At $1 per 1,000 TV Homes

★ 9 OUT OF EVERY 10 TV HOMES view only KMSO-TV in Far-Western Montana. Captive Audience in 90% of the area.

★ 7 CITIES ENJOY KMSO-TV's Best Lineup of CBS, NBC, & ABC programs in Montana. Missoula, Butte, Anaconda, Helena, Hamilton Deer Lodge, and Kalispell.

★ "Preferred City" (Missoula) Bank Debits hit +20%, highest of all Montana cities. 18 V.H.F. Boosters "extend" coverage of KMSO-TV to

58,475 TV HOMES

CBS • NBC • ABC

KMSO-TV
MISSOULA, MONTANA

NATIONAL REPRESENTATIVES
FORJOE-TV, INC.

The Station of Quality in the Quad-Cities

QUAD-CITIES
DAVENPORT
IOWA
ROCK ISLAND
MOLINE
ILLINOIS
AS CLOSE TOGETHER AS THE BOROUGHS OF NEW YORK

CBS
WHBF
RADIO and TELEVISION


# Timebuyers at work

**Constance Williamson Ball,** of Ralph D. Gardner. New Y finds the extra services provided by numerous stations of consid able assistance in introducing new products. "A good exam of this is the broadcast part of our current nationwide campa for Polish ham, in which the tieing in of local retail outlets is important factor. For instance, our own merchandising efforts get a tremendous boost from the merchandising division of WQXR, New York, which contacts the trade regularly and has provided our accounts with leads that materialize into numerous new sales outlets. Another excellent example is WWCO, Waterbury, Conn. In support of our saturation schedule in that area, representatives of the station aided the account's local salesmen to achieve practically total distribution throughout beyond the Waterbury area." Cautions Mrs. Ball, "There is alw the problem of separating the wheat from the chaff, since many tions won't hesitate to promise the sky, but the merchandising other genuine assistance that are given mean a great deal to



**Marie Coleman,** Donahue & Coe, Inc., points out that when it necessary to make a fast buy, organization is the most import thing. "The agency should employ a few basic guides when sett up a campaign. First. it must decide upon the objectives of flight by thinking the product through thoroughly." Marie s "Before contacting the reps media department should plan familiarize itself with the mark it wants to hit and list the pr ble station buys. Still before ph ing the reps, the media departm should have decided the buc and estimated allocation per m ket. Once this is out of the w let the sellers know what you w and then hand them the re Quibbling about time segments only slow up the process, so m it elastic within your client's target. With a carefully thought procedure, buys can be made with minimum confusion and aggr tion because the media department, reps and stations know wha going on. I can't emphasize enough the necessity to take care o many before-hand details as possible before contacting the re





# *"Wow! All my spots were cleared on* WING *in* DAYTON"

Good reason to be happy! High Flying WING . . . according to May-July Hooper Index . . . has a 30.1 share in 7 AM to 12 Noon period, and a 31.6 share, 12 Noon to 6 PM, proving our continuing dominance in this important market. Get the facts from your East/Man or General Manager Dale Moudy.

**robert e. eastman & co., inc.**

national representative

**TIMEBUYERS . . .**

write a caption for this picture and WIN $25 CASH! Deadline September 4. Winning caption will appear in September 19 issue. Give your entry to your East/Man, or mail to WING, Talbott Tower, Dayton 2, Ohio.

*This month's Caption Winner: Arthur Edelstein, Grey Advertising in New York.*



AIR TRAILS stations are WEZE, Boston; WKLO, Louisville; WING, Dayton; WCOL, Columbus; and WIZE, Springfield, Ohio.




*(Just a matter of Relativity)*

- **WBTV-CHARLOTTE IS FIRST TV MARKET IN ENTIRE SOUTHEAST WITH 596,600 TV H**
- **WBTV DELIVERS 43% MORE TELEVISION HOMES THAN CHARLOTTE STATION "B"****

**Television Magazine - May 1960*
***NCS #3*



JEFFERSON STANDARD BROADCASTING COMPANY

**WBTV**

CHANNEL 3 CHARLOTTE

Represented nationally by CBS Television Spot Sales

## LET'S COMPARE MARKETS

| | |
|---|---|
| WBTV — CHARLOTTE | 596,60 |
| ATLANTA | 576,30 |
| MIAMI | 510,30 |
| MEMPHIS | 486,90 |
| LOUISVILLE | 459,40 |
| BIRMINGHAM | 429,40 |
| NEW ORLEANS | 384,80 |
| NASHVILLE | 346,00 |
| NORFOLK-PORTSMOUTH | 341,50 |
| RICHMOND | 273,90 |

# TURMOIL IN OIL

## $32 billion industry shaken by marketing upheavals—surge toward coast-to-coast selling means new ad tactics, new uses for radio and tv, new demands on agencies

This week in Houston proud Texans are working feverishly on the Southwest's tallest skyscraper, the new 40-story home of Standard Oil Co. (N.J.)'s new nationwide marketing subsidiary, Humble Oil & Refining Co.

This week in Chicago, harried executives of Standard Oil Co. (Indiana) are drawing up final plans for the September stockholders' meeting that will ratify the creation of Indiana's new nationwide marketing subsidiary, American Oil Co.

This week, throughout the $32 billion industry (3rd largest in the U.S.) oil men are buzzing with speculation about the surging power drives of these and other huge majors toward the new nationwide marketing patterns that will characterize the petroleum business in the '60's.

And for the agencies which serve these restless oil giants and



## Drive for coast-to-coast marketing will mean at least two big new national oil advertisers

for the advertising media they use, particularly for radio and tv, there seem bound to be sweeping changes ahead.

Most obvious of the changes are these:

- Within the next two years at least two more of the big oil companies will become major *national* advertisers.
- Network tv, hitherto almost useless to them because of their limited regional nature, should open up as an important ad medium.
- As the new generation of marketing executives takes in a new marketing era both spot and net tv should get a larger share of oil and gas appropriations.
- Spot radio, already high in favor among oil men, should continue to build and at the expense of newspapers.
- Agencies serving oil accounts will be called on for more marketing savvy in the '60's, and there will be some agency casualties.

Last year, for the first time, tv emerged as the No. 1 medium for oil and gasoline advertising as both magazines and newspapers declined.

Gross tv time billings in 1959 were up 17.3% to a new high of $32,831,894. Of this net tv accounted for $9,941,894 with by far the biggest chunk coming from Texaco's *Huntley-Brinkley* buy.

But the media patterns of 1959 and 1960 are almost certain to get ashcan treatment as the oil industry's new marketing patterns take shape.

For an understanding of what's happening and why, it is necessary to go back almost 50 years—to the Supreme Court decision of 1911.

This was the famous order which broke up the old Standard Oil monopoly and split the Rockefeller empire into regional companies.

Standard of New Jersey, Standard of New York, Standard of Indiana, Standard of California, and Vacuum Oil Co. were the major components in the split (though there were and are today a number of other smaller Standard Oil companies).

Over the next 30 years the Standard Oil corporations developed as regional U.S. marketers, but with huge foreign operations.

If, like many outside the industry, you have never realized the enormous size of the big oil companies, here are some eye-popping statistics:

Standard Oil Co. (N.J.) is today the second biggest corporation in the U.S. with assets of nearly $10 billion and gross sales (all products in all markets) of nearly $8 billion.

Of America's 20 largest corporations, no less than seven are oil companies and four of these have developed out of the old Standard Oil split-up. (See box below for gross sales and profit breakdowns.)

At the time the Supreme Court handed down its historic decision, two young vigorous but then comparatively unimportant competitors—the Texas Co., and Gulf Oil—were battling the Standard empire.

Today these two boast assets of $3.3 billion and $3.5 billion respectively, and sales of well over $2 b lion.

But the pattern of U.S. develo ment followed by the non-Standa companies, particularly Texas, d fered markedly from that of Standa Oil of New Jersey, Standard Oil Indiana, and Standard of Californ

Thirty-two years ago the Texas became a truly nationwide marke with stations in 48 states and Fi chief gasoline sold coast-to-coast.

Radio veterans will remember T aco's early and widespread use network radio with Ed Wynn a Fred Allen, a type of media buy that was not practical for most oth oil companies.

Today, with 40,000 dealers in states, Texaco has the most compl nationwide coverage of all the jors, and its use of NBC TV's *Huntl Brinkley Reports* is tailored to t broad-scale marketing pattern.

Not only that, but its balance sh looks about the sweetest of all oil giants. As the chart shows, 1959 ratio of net profits to gross sa was exceedingly healthy, and in first six months of 1960 its pro were up 7.5% over the compara period in 1959.

## IN 1959 OIL'S BIG 10 SHOWED BI

| Company | 1959 gross sales (millions) | 1959 net profits (millions) | No. of state marketing a |
|---|---|---|---|
| **1. STANDARD OIL CO. (N. J.)** | $7,911 | $630 | 38 |
| **2. SOCONY MOBIL OIL CO.** | 3,459 | 164 | 46 |
| **3. TEXACO INC.** | 2,831 | 354 | 50 |
| **4. GULF OIL CORP.** | 2,713 | 290 | 38 |
| **5. STANDARD OIL CO. (IND.)** | 1,957 | 139 | 45 |
| **6. SHELL OIL CO.** | 1,809 | 147 | 38 |
| **7. STANDARD OIL CO. (CAL.)** | 1,565 | 253 | 29 |
| **8. SINCLAIR OIL CORP.** | 1,232 | 45 | 37 |
| **9. PHILLIPS PETROLEUM** | 1,163 | 104 | 36 |
| **10. CITIES SERVICE OIL CO.** | 994 | 42 | 27 |

Sources: 'National Petroleum News Fact Book,' LNA-BAR as published by TvB, TvB-Rorabaugh, M

Nationwide marketing has held oblems for the other big oil majors, wever, and there were both legal d operational headaches.

To expand their U.S. sales struc- es they began buying into smaller gional oil companies and adding m as subsidiaries. In some cases ck control was not complete, how- r, and policy changes had to wait. other cases proper refining and nsportation facilities were not avail- e. And of course, there was the stion whether the courts would mit them nationwide operations.

The first big break in the old ndard Oil split came in the early 30's, when Standard of New York ocony) and Vacuum Oil Co. were owed to merge.

The new Socony Vacuum company luded also four smaller regional npanies, Magnolia in the South- st, White Star and White Eagle in Midwest, and General Petroleum the Coast.

Socony-Vacuum (now Socony Mo- Oil Co.) immediately began to ad- tise its Flying Red Horse and to certain extent its oil and gasoline nds coast-to-coast, but its distribu- n still was not entirely national and complete integration of the subsidiaries took a long time.

As a matter of fact it was only in 1959 that the entire Mobil operation was packaged in a single marketing set-up. At that time, too, Compton took over from the Radcliffe agency in Dallas and from Stromberger, LaVene, McKenzie in Los Angeles the Magnolia and General Petroleum sections of the advertising account.

But if the consolidation of the Socony-Mobil empire was a slow process, pressures within the industry since World War II have hastened the nationwide march for the other major companies.

"Right now," says D. Woodson Ramsey, newly appointed marketing chief of Humble Oil & Refining, "the industry has more damn gasoline than we have customers."

Over-production, plus high operating costs have focused executive attention on the economies of national brand, national marketing operations. And with the vigorous drive that is characteristic of the industry, nearly all are moving in this direction.

Largest, and probably most significant, is the Standard Oil Co. (N.J.)-Humble Oil set-up.

The new Humble marketing subsidiary, now handled by McCann-Erickson out of New York, will include all the old Esso territories along the eastern seaboard, the Humble Oil markets in the Southwest, plus territories of Pate, Carter and Oklahoma Oil companies.

In 1959 these added up to a total of 38 states, but Humble has announced in no uncertain terms that it is headed for "48-state marketing."

Long-range effect of the merger operations on advertising and agency practices is still uncertain. Last week, Robert M. Gray, former Esso ad boss who will head up the Humble advertising structure, told SPONSOR that no formal statement could be expected much before 15 September.

Meanwhile, however, speculation is rife at both Esso and McCann-Erickson's New York headquarters on "I wonder if I'll be living at Houston?"

One possible straw in the wind on Humble's nationwide intentions came recently when it bought into ABC TV *NCAA Football* telecasts. The buy excluded nine states—Florida, Georgia, Missouri, Mississippi, Michigan, Kansas, California, and ABC was asked to sell off if possible Kentucky,

## DIFFERENCES IN SALES, PROFITS, AND AD PATTERNS

| Network tv (thousands) | Spot tv (thousands) | Spot radio (thousands) | Newspapers (thousands) | Magazines (thousands) | Outdoor (thousands) |
|---|---|---|---|---|---|
| $ 292 | $2,014 | $1,200 | $1,273 | $1,330 | $1,508 |
| 1,140 | 564 | ..... | 2,850 | 837 | 138 |
| 5,816 | 649 | 1,500 | 422 | 1,523 | 245 |
| 1,443 | 823 | 415 | 430 | 1,198 | 704 |
| 235 | 1,680 | 610 | 2,048 | 169 | 2,897 |
| 112 | 2,452 | 1,500 | 2,543 | 1,134 | 3,282 |
| ..... | 1,222 | NA | 1,013 | 175 | NA |
| 127 | 230 | 2,500 | 900 | 582 | 565 |
| ..... | 1,324 | 605 | 2,139 | 222 | 313 |
| ..... | 118 | 1,000 | 75 | 109 | 711 |

dv. Bureau, Bureau of Advertising of ANPA, Outdoor Advertising Inc. NA: Not available.




**MORE OIL BUSINESS FOR NET TV?** At present Texaco's NBC TV buy of *Huntley-Brinkley Reports* is the major gas and oil use of net tv. But with other huge companies driving for coast-to-coast marketing, experts expect net tv to come into its own as a big oil medium

Iowa, Ohio, and Nevada, plus certain local markets.

Much the same atmosphere of big-things-brewing-but-still-no-clear-picture also prevails at the Standard Oil Co. (Indiana) headquarters in Chicago.

Standard of Indiana stockholders meet in late September and are expected to ratify, effective 1 January, 1961, the re-structuring of American Oil Co. as a nationwide marketing subsidiary to operate the merged territories of Standard of Indiana (15 states), American (25 states) and Utah Oil Refining Co. (five states).

This combination won't give American outlets in California and certain other territories, but a Standard of Indiana spokesman told SPONSOR that the company's goal is definitely for "nationwide marketing."

Taking over as agency for the combined operations is D'Arcy's Chicago office. Losing out in the shuffle are American's agency Joseph Katz, and Utah's agency, Gillham of Salt Lake City.

Heading American's new advertising set-up will be Robert B. Irons, who this spring succeeded veteran Wesley I. Nunn as Standard of Indiana ad boss on Nunn's retirement. Irons, who has a sales background with the company, says "the marketing concept has made the advertising man's job vital to the total selling effort."

Both American and Humble admit many sensitive problems in switching over brand names, logos, emblems in long established territories, and neither has yet made final decisions on such matters as the use of the Indiana "Torch" and the Esso name. Each company has made long-range commitments to the national brand ideal.

Meanwhile, the drive toward coast-to-coast marketing has been stirring up other members of the industry. Gulf Oil and Phillips Petroleum are reportedly locked in a huge stock market battle to acquire control of Union Oil on the Coast.

For both companies the Union acquisition would mean filling out their now non-existent California distribution. The agencies involved in this struggle are Y&R (Gulf and Union) and Lambert & Feasley (Phillips).

Similarly the new "Turmoil in Oil" has been challenging many agency affiliations. In a major shift this spring Shell left J. Walter Thompson, its long-time home, for Ogilvy, Benson & Mather.

Last week, after 13 years with the Ellington Agency, Cities Service moved to Lennen & Newell.

*(Please turn to page 81)*

# NEW NET

**Admen in less of dither than stations about new ABC and CBS network proposals**

**Biggest change to come: CBS will kill serials and dramas; hypo news, names**

Agencies and advertisers are a lo less excited about the latest moves t streamline network radio than thei network and station colleagues are.

They look on ABC Radio's move t implement news and vignette seg ments as a logical development i light of modern radio's demand fo short, quick, informative show slot And they think CBS Radio's move t kill its daytime serials and most of it dramas is long overdue in considera tion of television's dominance in thes program areas.

They're delighted to see a mor solid network radio front, and the like the promise of modern forma to match their modern marketin needs. But if agency and client me are calmly anticipatory, station me are in a dither.

Why so? Because it looks as if the are finally getting what they' been clamoring for: a network pr gram service of material which is sa able and which they, themselves, ca not develop locally. They also ho to get these network feeds at tim best suited to their local schedule and that they'll be paid in cash rath than in program services for the time.

ABC's affiliates will hear all abo the network's new plans this wee starting today (22) in New York a continuing through 29 August and meeting in San Francisco. These s tion executives are expected to more quiescent than their CBS cou terparts inasmuch as the ABC blu print has had considerable exposu and prior approval.

But the CBS stations, to meet New York 28 and 29 September, a still in the throes of exerting hea

# RADIO PLANS STIR STATIONS

essure on many network issues—
d the network plan is still in flux.
"rump" session in Florida a fort-
ght ago re-activated months-old ru-
ors that the network would kill off
traditional program back-stops—
(heretofore) perennial daytime se-
ls and the weekend dramatic seg-
nts.

Stations have been rebeling for all
months in the life of CBS Radio's
C (Consolidated Program Plan),
hich traded them programs for time
ther than involving direct payment.
ation management has also kicked
out dwindling ratings and advertis-
interest in the dramatic shows. It's
timated that only 20% to 25% of
e "soapers" have been sold, and
tings for them are reported to be
gh only in the "D" counties where
has limited penetration.

Affiliates as well as their customers
the agencies and advertisers—have
en a pattern cementing whereby
BS Radio has been running third to
BC and ABC in the four-network
e-up.

Agencymen, interested in network
atterns, nevertheless wonder what all
e fuss is about. Said one media
p. of a Top 10 shop in New York:
The CBS move is the final death-
nell of network radio as we have
nown it for four decades . . . and
at's as it should be! CBS just died
arder than the others, but the de-
ise has been inevitable for the last
ve years."

Another executive points to the hy-
oed ratings of NBC Radio, with its
ews and news-feature format, con-
rasting these with the hey-day rat-
ngs of daytime serials a decade ago.
le credits—and NBC confirms these
ast-rising figures—*Monitor* with a
ating gain of 100% in the first six
months of this year over the same
eriod last year; *Emphasis*, with a
50% hike; *News on the Hour* with a
38% rise.

"But it's been 10 years since day-
ime serials hit their peak," and in
1950 they were even higher than in
1945 despite the beginning inroads of
v, he explains. "The soaps in '50
were averaging about 8 or 9 ratings,
but five years later this dropped to
about 3.5."

"CBS is the last to fall into line in
terms of stressing radio's new, upbeat
program service," says still another
adman. From here on in, all four net-
works will be offering similar pro-
gram services under similar contract
arrangements with affiliates, but they'll
also be striving to make an individ-
ual network "image" impact with lis-
teners and therefore with clients.

ABC Radio's biggest innovation is
the afternoon *Flair* show, a 55-minute
program of 11 five-minute segments.
Two will be sold by the station and
by the network, with each vignette al-
lowing three and one half minutes of
talk or commentary by nationally
known figures.

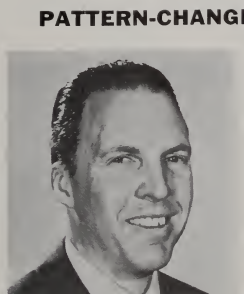
This format symbolizes the flexibil-
ity which is characterizing network
radio in this modern marketing era.
Says Robert Pauley, v.p. for radio at
ABC: "The stations can split up all
eleven of these quickies and slot them
anytime in their local programing be-
tween 1 and 4. This kind of pro-
graming matches their need—and it's
tailor-made for use of the national ad-
vertiser, too."

ABC will continue with its morning
*Breakfast Club*, moving into news five
minutes before every hour from 7:55
a.m. through 10:55 p.m. five days a
week and backing this up with an eve-
ning block of news and commentary.
NBC has a strong news service, as
does Mutual, and these form the foun-
dation of the network feeds to affili-
ates.

There's still no official comment
from CBS Radio as to the exact
plans which will be presented to af-
filiates for approval. President Ar-
thur Hull Hayes says the Florida
meeting of the executive committee of
the affiliates aided network planners in
the drawing of the new blueprint,
which will ultimately "have to reflect
the opinion of *all* affiliates." A state-
ment now, he said, "would be prema-
ture."

It's generally understood, however,
(*Please turn to page* 80)

## PATTERN-CHANGERS IN NET RADIO



**ROBERT PAULEY**
*CBS Radio pres.*



**ARTHUR HULL HAYES**
*ABC Radio v.p.*

**ALL FOUR NETWORKS** will be stabilized in terms of program service within next six weeks as ABC and CBS submit new blueprints to affiliates. They'll hit for maneuverable short segments which stations can slot locally, add news, news features to (1) service stations with shows they can't produce themselves, (2) bolster cumulative audiences, (3) get better clearances

# Tv web costs: hour shows up 10%

**Half-hour programs are also slightly more expensive, except for situation comedy category. This season will produce fewer programing innovations but more advertisers, with more than 20% of nighttime offerings being sold as spot carriers**

Advertisers will be shelling out more money per program next season but shows will be easier to buy into, SPONSOR estimates reveal the average cost of a nighttime network hour program will set clients back an additional 10%. Half-hour shows, with the exception of the situation comedies, have gone up only slightly.

A study of the upcoming fall schedule reveals that advertisers are clinging to established show types (as they have for years). The networks are attracting new clients by offering easier terms. For instance, in the situation comedy category, although the new half-hour shows may cost a bit more than before, the re-runs are much cheaper. This brings the average price down. And, as of now, 21 of the 26 filmed hour shows are being sold as spot carriers, with the advertiser able to buy as little as one minute.

Only in the anthology drama cate-

## SPONSOR'S ESTIMATED AVERAGE WEEKLY COSTS

| | SUNDAY | | | MONDAY | | | TUESDAY | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| | ABC | CBS | NBC | ABC | CBS | NBC | ABC | CBS | NBC | AF |
| 7:30 | Maverick* $82,000 W | Dennis The Menace $36,000 S.C. | (from 7) Shirley Temple $70,000 Dr | Cheyenne* $93,000 W | To Tell The Truth $24,000 A-P | Riverboat* $75,000 A | Bugs Bunny $34,000 C.C. | Station time | Laramie* $85,000 W | Hong $90,0 |
| 8:00 | | Ed Sullivan $102,500 V | National Velvet $37,000 A | | Pete & Gladys $37,000 S.C. | | The Rifleman $40,000 W | (repeats) Father Knows Best* $34,000 S.C. | | |
| 8:30 | Lawman $42,000 W | | Tab Hunter $39,000 Dr | Surfside 6*† $120,000 A | Bringing Up Buddy $35,000 S.C. | Wells Fargo $47,000 W | Wyatt Earp $41,000 W | Dobie Gillis $37,000 S.C. | Alfred Hitchcock $65,000 My | Adven of Nelson $48,0 |
| 9:00 | The Rebel $43,000 W | GE Theatre $51,000 Dr | Dinah Shore Chevy Show $200,000 V | | Danny Thomas $47,500 S.C. | Klondike $36,000 A | Stagecoach West* $88,000 W | Tom Ewell $38,000 S.C. | Thriller* $85,000 My | Haw Ey $81,0 |
| 9:30 | The Islanders* $95,000 A | Jack Benny $80,500 V | | Adventures* in Paradise $110,000 A | Andy Griffith $42,000 S.C. | Dante $37,000 My | | Red Skelton $54,000 V | | |
| 10:00 | | Candid Camera $34,000 A-P | Loretta Young $49,500 Dr | | Hennessy $39,000 S.C. | Barbara Stanwyck $41,000 Dr | Alcoa Presents $36,000 Dr | Garry Moore $115,000 V | Specials | Naked $94,0 |
| 10:30 | Churchill Memoirs $42,000 P.A. | What's My Line $32,000 A-P | This Is Your Life $53,000 A-P | Peter Gunn $39,000 My | Face The Nation $17,600 P.A. | Jackpot Bowling $37,000 S | Station time | | | |

Anthology Drama. My: Mystery. A-P: Audience Participation, panel, interview and game. P.A.: Public affairs. *Spot Carrier. †Repeats Free. ‡Price not available.

ry has the price of hour-long shows ne down, but this reflects the loss the whopping Ford *Startime* money ich inflated the 1958-59 average of 3,000 per hour to $125,000 in 59-60. Actually, without the Ford y, this category would also be up out 10%.

A breakdown of the post-7 p.m. ograms into seven categories indi- tes the programing and pricing nds for the 1960-61 season. The llar figures, as listed in the accom- nying charts, are SPONSOR's esti- ated average weekly list prices for a -week buy. In cases where adver- ers pick up 100% or 50% of the b, discounts will lower the official price. In cases where a sponsor takes only 13 weeks or six or seven out of a 13-week period, the price may be a little higher.

- There will be more situation comedies than ever—24 half hours are scheduled so far, including at least three cartoon series in prime time. Only 11 shows are hold-overs from last season (one of these is a *Father Knows Best* repeat). The average price per week: $38,250, about $1,000 less than last year.
- There will be fewer westerns this year, 14 half hours and eight hours as opposed to last year's 19 half hours and seven hour shows. All but five, two hour shows and three half hours, are hold-overs. The average price per week: $40,500 for the half hours, just $500 more than last year; $87,750 for the hours, almost $10,000 more than last year.
- The number of audience participation shows (including panels, interviews and games) will be reduced from 12 to nine, all half hours. All but one are hold-overs. Average price: $33,000, $5,000 more than last year.
- The biggest increase in hour shows will be among the mysteries. There will be 11 this year where there were eight, and four half hours where there were seven. Of the hour shows, four will be hold-overs, two return

## 'OR 1960-61 NIGHTTIME NETWORK TV PROGRAMS

| | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|
| **DNESDAY** | | **THURSDAY** | | | **FRIDAY** | | | **SATURDAY** | | | |
| 'S | NBC | ABC | CBS | NBC | ABC | CBS | NBC | ABC | CBS | NBC | |
| uts* 000 A | Wagon Train *$88,000* W | Guestward Ho! *$38,000* S.C.<br>Donna Reed† *$40,000* S.C. | Witness *$78,000* Dr | The Outlaws* *$88,000* W | Matty's Funday Funnies *$10,000* S.C.<br>Harrigan & Son *$39,000* C.C. | Rawhide* *$80,000* W | Dan Raven* *$79,000* My | The Roaring '20's*‡ My | Perry Mason* *$85,000* My | Bonanza* *$78,000* W | |
| ed Alive 000 W | The Price Is Right *$22,500* A-P | The Real McCoys *$41,000* S.C. | Zane Grey Theatre *$45,000* W | Bat Masterson *$39,000* W | The Flintstones *$44,000* C.C. | Route 66 *$85,000* A | The Lone Westerner* *$36,000* W | Leave It To Beaver *$30,000* S.C. | Checkmate *$80,000* My | The Tall Man *$36,000* W | |
| ster en 000 S.C. | Perry Como *$125,000* V | My Three Sons *$49,500* S.C. | Angel *$43,000* S.C. | Bachelor Father *$38,000* S.C. | 77 Sunset Strip* *$97,000* My | | Bell Telephone Hour *$175,000* (alternate show not announced) V | Lawrence Welk *$52,500* V | | The Deputy *$39,000* W | |
| ot A et 000 A-P | | The Untouchables* *$90,000* My | Ann Sothern *$41,000* S.C. | The Ford Show *$45,000* V | | Mr. Garlund *$37,000* A | | | Have Gun, Will Travel *$41,000* W | The Nation's Future *$5,000* P.A. | |
| teel ur 000 rong le tre 000 Dr | Peter Loves Mary *$38,000* S.C. | Person To Person‡ A-P | | Groucho Marx *$53,000* A-P | The Detectives *$45,000* My | Twilight Zone *$36,000* Dr | Michael Shayne* *$78,000* My | Saturday Night Fights *$45,000* S | Gunsmoke *$43,000* W | | |
| | Station time | Take A Good Look *$36,000* A-P | June Allyson *$44,000* Dr | Station time | The Law and Mr. Jones *$41,000* A | Eyewitness To History *$25,000* P.A. | | Make That Spare *$6,000* S | Station time | Station time | |

from 1958-59, five are new. Of the four half hours, one is new. Average price: $88,000 for the hours, almost $12,000 more than in 1959-60; $43,400 for the half hours, $5,000 more than last year (however, *Hitchcock Presents* at $65,000 makes a big difference here).

• The seven upcoming half-hour anthology drama programs are the same number as last season, and another hour show will be added to last year's three. Only two of the half hours and one of the hours are new, and another hour returns from two seasons ago. Average cost: $42,357 for the half hours, $3,500 more than last year; $78,250 for the hours compared to last year's $125,000 (inflated by the Ford *Startime* budget).

• This season's four half-hour and seven hour adventure shows compare with last year's eight and five. Mos four hours and three half hours, a new. Average price: $38,000 for th half hours, up $2,000; $90,714 f the hours, up almost $10,000.

• There will be six hour-long v riety shows, the same as last year and four half hours, three less. Ever one is a hold-over, except for a pr posed musical offering to alterna with the *Bell Telephone Hour*. Ave

## AVERAGE COST* OF NIGHTTIME TV SHOWS

| HALF-HOUR | | | | HOUR | | | |
|---|---|---|---|---|---|---|---|
| No. of Shows | Type of Show | Season | Cost | No. of Shows | Type of Show | Season | Cost |
| 14 | Western | 1960-61 | $40,500 | 8 | Western | 1960-61 | $87,750 |
| 19 | Western | 1959-60 | 40,000 | 7 | Western | 1959-60 | 78,000 |
| 14 | Western | 1958-59 | 40,000 | | | | |
| 5 | Mystery | 1960-61 | 46,500 | 10 | Mystery | 1960-61 | 88,900 |
| 7 | Mystery | 1959-60 | 38,500 | 6 | Mystery | 1959-60 | 77,500 |
| 7 | Mystery | 1958-59 | 36,000 | | | | |
| 7 | Anthology Drama | 1960-61 | 42,357 | 4 | Anthology Drama | 1960-61 | 78,250 |
| 7 | Anthology Drama | 1959-60 | 39,000 | 3 | Anthology Drama | 1959-60 | 125,000† |
| 5 | Anthology Drama | 1958-59 | 41,000 | 2 | Anthology Drama | 1958-59 | 63,000 |
| 4 | Adventure | 1960-61 | 38,000 | 7 | Adventure | 1960-61 | 90,714 |
| 8 | Adventure | 1959-60 | 36,000 | 5 | Adventure | 1959-60 | 81,000 |
| 9 | Adventure | 1958-59 | 34,000 | | | | |
| 9 | Aud. Participation‡ | 1960-61 | 33,000 | | | | |
| 12 | Aud. Participation | 1959-60 | 28,000 | | | | |
| 11 | Aud. Participation | 1958-59 | 30,500 | | | | |
| 4 | Variety | 1960-61 | 49,500 | 6 | Variety | 1960-61 | 128,250 |
| 7 | Variety | 1959-60 | 41,850 | 6 | Variety | 1959-60 | 125,960 |
| 9 | Variety | 1958-59 | 52,000 | | | | |
| 24 | Situation Comedy§ | 1960-61 | 38,250 | | | | |
| 15 | Situation Comedy | 1959-60 | 39,000 | | | | |
| 15 | Situation Comedy | 1958-59 | 41,000 | | | | |

[illegible] for 52 week buy
[illegible] Ford 'Startime' shows

‡ Includes panel, interview and game shows
§ Includes cartoon series

age cost: $128,000 for the hour shows, $3,000 more than 1959-60; $49,500 for the half hours, up about $8,000.

"The new season will be distinguished from those in the past by its flexibility," according to Sal Iannucci, director of business affairs, CBS Television Network. His ideas are typical of network thinking this season.

He noted that while many of the established shows are still being sold as half hours (most on an alternate week basis), the new shows are being offered "in more flexible terms" to make certain that the networks are as close to 100% sold as possible.

"We've made our sales plans to appeal to many more advertisers, especially those who have limited ad budgets and could not buy network time in former years," he stated. For hour shows, a sponsor can purchase half or one-third. For half hour shows, a sponsor can take the whole show each week or on alternate weeks, or he can buy one-third—which comes to a minute of network time.

As for costs, Mr. Iannucci pointed out that they have gone up for most show categories because prices in general are up—"they're up in the new production manual, guest talent fees have gone up, and normal escalator clauses are in effect in the older shows."

The fact that "so much production is done under such a few roofs" has lowered the cost of situation comedies over the years. Conversely, the trend to "location" shooting has raised the cost of adventure and western series.

The upcoming season is conceded to be "a rather unexciting one" by the advertising agencies. As Steve Kaplan, head of BBDO's program department, put it: "Advertisers are looking for 'tried and true' vehicles this season. Last year was much more exciting. There is more caution in spending this time."

Other money will be coming into the networks via specials. As last week's "Sponsor-Scope" noted, "straight entertainment" specials will cost in the neighborhood of $35 million for time and talent. About six are scheduled on ABC. NBC will lead the way with an estimated minimum of 56, while CBS should schedule half that many.

## DAILY VIEWING PEAKS FOR THE DEMOCRATIC CONVENTION

| Day (time) | Event (person) | Nielsen Average audience % | (000) |
|---|---|---|---|
| **Monday** (10:08-10:51) | Keynote address (Sen. Church) | **31.3** | **14,148** |
| **Tuesday** (9:29-10:51) | Platform presentation (Chester Bowles) | **30.0** | **13,560** |
| **Wednesday** (10:58) | Stevenson nomination (Sen. McCarthy) | **44.2** | **19,978** |
| **Thursday** (11:29) | Johnson nomination (Gov. Lawrence) | **32.7** | **14,780** |
| **Friday** (11:01-11:22) | Acceptance speech (Sen. Kennedy) | **38.9** | **17,583** |

Source: A. C. Nielsen Co., NTI, average audience homes.

# HOW TV HOMES WATCHED DEMOCRATIC CONVENTION

The average television home spent an average of nine hours and 38 minutes watching the Democratic Convention during its five-day span. The comparable '56 figure was 9:39.

This was revealed last week by the A. C. Nielsen Co. in releasing its first national tally of viewing data on the convention.

The average viewing total per home for the convention represents about 32% of the usual amount of time tv homes spend weekly in watching video—day and night. It is, of course, a much greater percent of the usual *nighttime* total.

Other highlights of the Nielsen report:

- Fully 86% (88% in 1956) of all tv homes saw the convention on tv at one time or another. This represents 38.7 million tv families.
- The top daily audience was registered on Wednesday, 13 July, when 32.7 million homes watched for six minutes or more. The presidential nominee was chosen on Wednesday.
- A preliminary check of peak audiences shows that the speech of Sen. Eugene McCarthy's nominating of Adlai Stevenson drew the highest homes figure in the speech sweepstakes (see box above).

Considering the length of the convention, the average minute figure for viewing came to a respectable level. It was 13.2 million homes—which is close to a rating of 30.

Some of the early morning viewing figures were impressive. For example, when Wednesday's balloting for a presidential candidate continued past midnight, millions continued to watch. When Kennedy won the nomination at 1:54 a.m. Thursday, there were still 12.7 million homes with their sets on.

Other viewing peaks occured during Johnson's acceptance speech and his nomination.

# A PUBLISHER LOOKS AT RADIO



**SPONSOR's Norman R. Glenn directs 12 pointe questions to the operators of today's radio station**

**Speech at University of Georgia deals with how t build radio to billion-dollar yearly advertising volum**

**by NORMAN R. GLENN**

I am greatly disturbed by the fact that radio, which commands a terrific amount of listening time—of the total time of housewives, in particular—gets so small a share of the over-all media budget. Media generally do about $12 billion a year. Radio this year, we assess, will get about $650 million of that. We don't think that's nearly enough. The radio industry should be a billion-dollar industry Of that total just mentioned, around $400 million will be placed in local advertising with the 3,400 am radio stations of the country.

This part of my message is directed to a number of questions to broadcasters. I hope it will help focus on how to build up this $400 million in particular, although I am taking a look also at national spot, so that it will come closer to the billion-dollar figure that I think the industry should command.

I say this with full realization that the radio industry has about as universal an opportunity to hold the American public as any instrument ever invented. More, as a matter of fact.

In going into this radio subject, I'm reminded of a book that I received not long ago from a prominent broadcaster in the West. The title was "What I Know About Radio." He had his name on the cover. I thought, I didn't know this man was an author. I looked inside and the pages were blank. Well, this is advice from a man who is up in New York, telling you how to run your business. And now that I'm brave enough to go into this subject, here are a number of the questions I would like to have you consider:

*What do you know about you business?* And, *what are you doin to find out? What are you aimin for in your business?* Let's examin it. I mean the radio business. I your market good? Is it salable? I it isn't, you ought to get rid of you station and go into a market that is I assume you have a good facility. A a matter of fact, I assume your ma ket and your facility are mighty good and that you're convinced on tha score. Well, if you are, what's wrong Why aren't you getting the amount o local and regional business that yo feel you should? Perhaps you're bothered because you should be do ing better, much better. But, specifi cally, what should you be doing bet ter, and how should you be doing it?

As I said before, I'm not here to be telling you how to run your busi ness; that would be presumptuous. And, besides, the running of any in dividual station is based on countless individual situations. But, I can stim ulate your thinking about your busi ness, and perhaps get your thought pores perspiring a little more freely.

*When was the last time that you took inventory of what you had and where you were headed?* When was the last time you thought accurately about solving your business prob lems? First, what are some of these problems? Do you know enough about your business to know what they are and how to really tackle them?

I know of a number of cases where the Radio Advertising Bureau—of which Allen Woodall of your own state is chairman of the board—stresses knowing your customers' business. They do studies on the shoe industry, on the supermarkets, on many industries, with the idea that

ou can't sell unless you know them. Let's look at these problems, and ask urselves what we're doing about hem, and what can be done about hem.

So let's start with a station basic; robably the number one station ba- ic: Am I getting enough business? Vhat is "enough business"? How do ou decide? For example, do you now how much the newspaper is get- ng in your own market? I recall iat I was in Omaha a year or two go talking to a radio station mana- er. He was talking about his goal nd he told me what it was. I said, Have you any idea what the news- aper in your city does?" He said, Yes, I do." When he told me the gure, I said, "How does that com- are with the total broadcast reve- ue in your city?" He said, "You now, that's an interesting question. happens that all the radio stations nd all the tv stations in our city on't do half of what that one news- aper does." And he added: "This ves me an idea. I'm going to work upgrade what I consider to be my loper share." Yes, you've got to ow what your goal is.

*Do you know what your local busi- ss climate permits?* How healthy it? Have you been to your Cham- r of Commerce lately? Your city velopment bureau? Is the nature your market and your station such at your business emphasis should 70% local, perhaps, and 30% na- nal spot; or what should it be? ve you decided that? Is your busi- s community properly sold on the ertising importance of radio?

Are you joining in any cooperative orts to sell the dominance of ra- ? And, I'm talking about the RAB, NAB, the associations of our in- try that do the job of selling the lium, as well as cooperative efforts your own community or in your te, wherever your business judg- nt indicates that such efforts would useful.

*Do you know whether your sales- n are out trying to switch the busi- ss from one station to another, or ying to create new business?* Are th trying to upgrade business? If yo re selling radio, do you know how bu radio really is? Do your sales- m ? Do you know how many radio

## UNIVERSITY TO PUBLISH SPEECH

**THESE REMARKS** *by* SPONSOR's *Norm Glenn are part of a speech delivered last winter at the University of Georgia's Radio-Television Institute. They are soon to be published by the University's Henry W. Grady School of Journalism as part of a volume titled "Attaining Goals via Better Communications," edited by Dean John E. Drewry*

families there are in the U. S.? How close this comes to saturation? And while I knew we were mighty close to saturation, I didn't realize that today there are 50 million radio homes, and actually the *total* number of homes is only about 51 million. I don't think you can come much closer than that.

As a matter of fact, there are three radios per family today in working order. The RAB estimates about 150 million radio sets in working order. Do you know why radio is much bigger than anyone actually calculates? And, you might be interested in knowing that in 1957 it was estimated that the average home listened to radio two hours and 11 minutes a day, while today we think it's gone up to two hours and 20 minutes a day. Do you know that SPONSOR reported in a recent lead story—which was titled "Local Radio's Shadow Over Newspapers"—that in a Philadelphia survey made not long ago, people were asked, "If you heard a rumor that war had broken out, where would you go first to find out if that rumor was true?" 70.5% said they would turn first to radio. We reported also, based on an H-R study, that women today spend an average of two hours and 40 minutes listening to radio. These are a few of the facts; I could quote many more.

*Do you know where sets are located in the home today?* This has been changing a good deal, but a recent authoritative study showed that today, 38% of the radios are in bedrooms. Many of them are clock-radios. People go to sleep with them, and wake up with them. Kitchen radios account for 21% of the locations in the home. Roughly speaking, of the 150 million radio sets in use today, two-thirds are in the home and one-third are outside the home. And of that one-third outside the home, close to 40 million of them are car radios.

*Do you know how many sets were built last year, and what kind they were?* Last year, close to 13 million sets were built. Portables, by the way, are getting a big sale.

Not only should I ask whether you, Mr. Station Manager, know these facts, but does your sales manager know them? And do you know where to get the information? Do you look to the RAB, to the trade publications for this information?

This week I stopped, along with Herb Martin, our southern manager, at some stations en route here. At one of the stations yesterday, the sales manager said, "I'm glad you stopped in, because out of your last issue I picked about 15 different things to pass on to our salesmen."

I suggest that you find out where to get information about radio, and that you pass this on to your salesmen to make sure they're posted.

*On another front, how do you stand on such a vital industry matter as editorializing?* I happen to have a strong feeling about editorializing. I have a strong feeling that stations are entitled to the right to editorialize, and I think that this is a pretty universal feeling today. But I also strongly feel that there is a grave responsibility involved in editorializing.

(*Please turn to page* 78)

# What's behind Petry's tv pitch?

**Spot tv primer put out by rep firm is aimed at the wholesalers and retailers who know little about medium**

**Food, drug and automotive people are the target of Petry's handbook, not the veteran buyer at the agencies**

Next week Edward Petry & Co. will undertake a missionary job for spot tv by directing its selling efforts to the grass roots source of advertising expenditures.

Backbone of the rep firm's selling effort is a new primer on the medium. Its approach is not calculated to startle the veteran agencyman, but then the primer is not directed at him. Its target is the diffuse but influential groups whose attitude toward media is often subtly (and, sometimes, not so subtly) felt at the agency level. Included in this group are wholesalers, jobbers and retailers.

A key device to promote the primer will be ads in business papers, specifically those in the food, drug and automotive fields. These will break in a week. Among the business papers which will benefit from Petry's full-page ads are *Food Field Reporter, Drug Trade News* and *Automotive News*.

Behind the Petry tactic has been the feeling that, despite tv's rocketing advances during the past decade, a vast number of smaller businessmen lack even the elementary facts about the why's and wherefore's of spot tv. The handbook spends some space on the general aspects of tv but doesn't waste much time in getting into its spot-vs.-network pitch.

Kicking off the spiel is a summary section of tv's audience, which, Petry points out, spends no less than 1.5 billion hours a week before the tv set. It also cites the gross time expenditure figures for national advertisers last year—which came to $1,262 million, of which $606 million represented spot's share and $656 million the network portion. And spot tv, says the booklet, "is climbing even faster than its intramural rival."

The handbook gives its readers a broad look at a tv medium which has grown, in something less than 10 years, to its present $600 million a year billings level.

Comparing spot tv to network, the booklet goes into the plus factors of the flexibility of the spot buy in station and market choice; in announcement time selection; and in programing preferences. It also explains, in detail, the flexibility advantages of that medium in choosing the number of markets, in determining the duration of an advertising campaign, and in the choice of regions.

The easy adaptability in pushing seasonal products with spot tv is also explained in the primer, and the value in launching new products cited.

Turning to programing, the Petry book points out the added selling strength of local video personalities whose popularity, in their respective markets, increases greatly the sales ability of the sponsored message. The Petry booklet backs up this statement by citing the success of the Esso Standard Oil Co. *Esso Reporter* sponsored newscasts in some 44 markets.

Spot tv reach versus network reach is gone into here also. Using a chart, the handbook illustrates an example of the deeper penetration of the spot buy in comparison with a top-rated network show.

A number of charts illustrating the essential differences between network and spot tv are sprinkled throughout the Petry primer which also highlights the monetary savings in the spot tv discount package buys.

The book wraps up its objectives by itemizing the expenditures by leading product groups and advertisers in spot tv during the past year.

## PETRY ON SPOT TV'S PLUSES

1. *Flexibility in choice of station and market*
2. *Flexibility in choice of time of day*
3. *Flexibility in choice of program*
4. *Flexibility in choice of number of markets*
5. *Flexibility in choice of campaign length*
6. *Flexibility in choice of regions*
7. *Flexibility in choice of seasons*
8. *Versatility in testing value of campaign*
9. *Versatility in launching new products*
10. *Versatility in dealer and distributor tie-in*
11. *Local program appeals add to sales effect*
12. *Greater reach—more people, more often*



**LAST WEEK'S RECORDING SESSION** of Beneficial's latest singing commercial was attended by company advertising director Alfred Mockett nd Al Paul Lefton agencymen. The jingle, written by composer Phil Davis (standing at right) will hit the airwaves this fall from 218 radio stations

# Radio sells money for Beneficial

**Finance company's success in spot radio spurs hike n advertising budget this year to more than $1,600,000**

**Record growth of 52-week-a-year advertiser results n company expansion, last year, by some 75 offices**

The Beneficial Finance Co., one of e nation's few consistent year-round dio advertisers, this week polished plans for its upcoming advertis- g campaign which will better last ar's radio expenditure of $1,578,- 0. The advertising money will go some 218 radio stations in the untry's top 150 markets.

The finance company, who last year corded a customer count of over 200,000 customers, and a circula- n of money loans totaling better than $750 million, will stick with the format which has proved most successful for the firm since it began using radio five years ago—one minute saturation spots during high traffic periods in each radio area. Its objective: to continue to reach household heads of average-income families.

The copy to be used is a one-minute musical jingle, written especially for Beneficial a year ago. Geared to seasonal money needs, the copy is revamped to fit various regions as well as changing seasons. The sales pitch this fall is Beneficial's "Holiday Money Special."

Last week's mid-Manhattan business parley, which brought Alfred E. Mockett, Beneficial advertising director, and several Al Paul Lefton Co. agency executives together to review the new fall commercials, marks the beginning of Beneficial's sixth year of consistent week-in, week-out, radio advertising.

Known originally as The Personal Finance Co., Beneficial first took to the radio advertising air-waves when the company realized that its advertising dollars were going to promote, inadvertently, competitive loan companies. It discovered, to its dismay, that money borrowers were confusing personal finance,—a generic term—

with a service provided by the increasing number of other loan companies.

It was obvious that a change in name was in order, according to company executives who also realized the need for a broader educational program in establishing the new Beneficial Finance name.

Previous company methods of maintaining customer contact were accomplished largely by direct mail. Confronted with the huge task of re-educating the public to a new name, the direct mail method was ruled out as laborious and slow. Radio, company officials agreed, would be faster.

The results, according to Beneficial's top adman—Alfred Mockett—were immediate and gratifying. Company officials were amazed to discover that "there was no drop off in business." Mockett told SPONSOR.

The surprising success of this first venture decided the company to sell their original plan of returning to the direct mail mode of customer-company relationship in favor of a large scale radio advertising campaign.

The finance company's attitude toward the current spot radio advertising campaign which now lists it among the few consistent year-round radio advertisers, was summed up by Mockett like this: "We can only measure the success of our advertising plan by the growth of the company." And, the "growth" of the company is well-illustrated in the fact that some 75 new finance offices were added to the company office during the past year. In California alone, the office count, with the addition last week of a new company office in Colton, now numbers 200. The success of Beneficial's radio advertising plan can also be measured in the steadily increasing flow of followers who, in the latest count, add up to well over 1,200,000. Last year, monies loaned out by the company tallied up to better than $750,000,000.

As the company grew, so did the advertising campaign. Spot schedules were bought on radio stations where company offices were located. As rapidly as new offices came into being, radio advertising branched out until it reached the present status of 218 coast-to-coast stations.

Radio buys are determined by company office placements rather than by stations reached or power. Reaching people within the office area is the objective here and overlapping into another office manager's territory avoided. According to advertising director Mockett, the "umbrella effect" of adequately covering the offices located in particular areas is aimed for in station selection.

All the commercials are minute, and heavy concentration is placed on high traffic hours, early morning and late afternoon peak listening time. Scheduling is directed at reaching the man of the house in average income families. Occasionally a news program is included in the spot buy.

The commercial pitch in all 150 markets is similar. Emphasis is placed on the easy availability of money loans for a diversification of family needs. In the past, loans were sought generally for everyday essentials. Mockett told SPONSOR, but with the aid of the broadening advertising campaign, he added, people are learning more and more that money loans are readily available for luxuries as well as for necessities.

Beneficial's early radio commercials were straight live copy announcing. Last year the straight pitch commercials were changed to ear-catching musical jingles. Reason for the switch: the management theorized that additional warmth and public understanding would be better conveyed via the musical notes.

Musical jingles, written by New York composer Phil Davis, are adaptable to seasonal changes. This fall, the jingle, whose attention-getting opening words tell of the "wonderful sound of money," will push the need for holiday spending money. The recorded musical net eliminates the need of searching for personality type announcers in various radio stations, although some exceptions are made at places where a particularly well known announcer exists. In these instances, the commercial is revised to include a musical introduction and closing, with the middle section given over to live copy.

Beneficial backs up its extensive radio advertising program with newspaper ads featuring cartoon drawings depicting average-type families with average-type family money needs. In some sections of the country where a heavier concentration of company offices exists, the auxiliary use of TV is added. The percentage here, however, is very small.

The end of spot radio advertising for Beneficial seems, at the moment, nowhere in sight. Regardless of what other advertising needs are employed, Beneficial's Mockett explains it like this: "As our company expands, so will our radio advertising."

## BENEFICIAL ADVERTISING MAN



*High on the list of reasons why Beneficial Finance advertising director Alfred E. Mockett favors the spot radio buy is flexibility. Mockett, who stepped into the top adman post five years ago, came to Beneficial 27 years ago as field investigator. Shortly afterward he was promoted to West Coast advertising manager, later to assistant advertising director.*

# TIMEBUYERS of the U.S.: Part IV

*Listed below is the fourth installment of a five-part roster covering most of the men and women in U.S. agencies connected with the buying of spot radio and television time.*

*Part I, consisting of New York and Chicago, was published in* SPONSOR's *14th annual edition of* Air Media Basics. *Part II, covering Los Angeles and San Francisco, ran in the 8 August weekly edition of* SPONSOR, *followed by Part III, 15 August, covering Atlanta, New Orleans, Boston, and Detroit. Part IV is listed below and will be followed by Part V, 29 August, which concludes Timebuyers of the U.S. with these remaining cities: Philadelphia, Pittsburgh, Dallas, Houston, and Milwaukee.*

*Because of the popular demand for reprints of this valuable listing (see picture at right) in 1957-58, another handy pocket-piece listing Timebuyers of the U.S., as published this year in* SPONSOR *and* Air Media Basics, *will soon be reprinted and available at $2 per copy. The pocket-piece will contain up-to-date changes plus some additional cities.*




## Part IV: Timebuyers of Minneapolis, St. Paul, Kansas City, St. Louis, Cincinnati, and Cleveland

### MINNEAPOLIS

**OZELL & JACOBS, INC.**
1133 *Pillsbury Bldg., Minneapolis, Minn.*
*Federal* 9-8621

**Wayne L. King, Mrs. Adrienne Roth**
urma-Vita Co. (Burma-Shave prods.), **ing;** Donaldson's (dept. store), **Roth;** owntown Council of Mpls. (retail prom.), **oth;** Fisher Nut Co. (salted nuts), **King;** reetings Unlimited (greeting cards & ifts), **King;** Jay Kline Chevrolet Co. (au- s.), **King;** Lan-O-Sheen, Inc. (washing rods.), **King;** Maico Electronics (hearing ids), **King;** Mpls. House Furnishing (re- il furn.), **King;** Northland Ice Cream, **ing;** St. Paul House Furnishing (retail rn.), **King;** W. O. Washburn Co. (Balm rgenta hand lotion), **King**

**AMPBELL-MITHUN, INC.**
1300 *N. W. Bank Bldg., Minneapolis* 2, *Minn. Federal* 9-7383
**rank Rolfes, Pat Brouwer, Katherine hulin, Rudi Marti, Ben Leighton**

Allied Van Lines, Inc., **Marti;** Andersen Windowalls (window units), **Brouwer;** First Acceptance Corp., **Marti;** Gold Seal Co. (glass wax, snowy powder, bleach, wood cream), **Brouwer;** Theo. Hamm Brewing Co. (Hamm's beer), **Rolfes;** Iowa-Des Moines National Bank, **Marti;** Kemps Ice Cream Co., **Thulin;** Land O'Lakes Creameries (dairy prods.), **Brouwer;** Larsen Co. (frozen & canned vegs.), **Thulin;** Malt-O-Meal Co. (hot weather cereal), **Marti;** Nash Coffee Co. (Nash coffee), **Marti;** Nash-Finch Co. (canned foods), **Marti;** Northwest Bancorporation, **Marti;** Northwest Orient Airlines, **Leighton;** Northern States Power Co., **Thulin;** Northwestern National Bank, **Marti;** Pacific Gamble Robinson Co.; The Pillsbury Co. (Pillsbury network, refrigerated mixes), **Brouwer;** The Pillsbury Company (Ballard, Shaker & Globe, feed & soy div.), **Brouwer;** Tecnique, Inc. (hair coloring prod.), **Marti;** Top Value Enterprises, Inc. (Top Value trading stamps), **Marti;** Trane Company (air conditioners), **Marti**

**COLLE & MC VOY**
3033 *Excelsior Blvd., Minneapolis* 16, *Minn. Walnut* 7-8411
**Lowell Swenson, John Livingston, Ron Olson, Keith Smith, Sam Earp, James Hanley, Kirk McVoy; Betty M. Jones, tv dir.**
Alumacraft (Alumacraft boats), **McVoy;** Brown Photo Co. (photo-finishing—direct mail), **McVoy;** Doughboy Industries (feeds & plastic toys), **Smith;** Farmers Union Grain Terminal Assoc., **Livingston;** Hi-Lex (Hi-Lex premium prods.), **Swenson;** Larson Chevrolet, **Earp;** Marvel Chow Mein (4 Chow Meins), **Earp;** Minn. Paints, **Smith;** Old Dutch Potato Chips, **Swenson;** Rath Feed, **Olson**

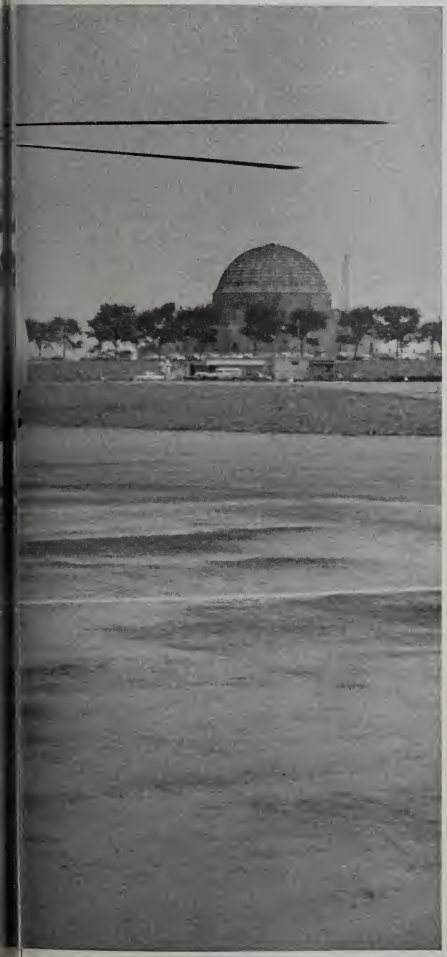
**CRADDICK SERVICE INC.**
885 *N. W. Bank Bldg., Minneapolis* 2, *Minn. Federal* 8-4767
**H. L. Craddick**
Anchor Laundry (launderer, dry cleaning), Hove Food Stores (fine foods), Lyon Fish

(*Please turn to page* 82)

# In Chicago



. . . **Meigs Field,** a man-made island on the lake front, is the busiest single-runway airport in the world. Here you'll find helicopter service to major airports; private flights; and scheduled airline departures—only *three minutes* from the "Loop."




In Chicago

# WGN

## TELEVISION

*—owned and operated by Chicagoans—is dedicated to quality programming and community service.*

WGN IS CHICAGO

*Quality • Integrity • Responsibility*

# RADIO RESULTS

## SHOPPING CENTERS

SPONSOR: 163rd St. Shopping Center AGENCY: A. I. Saltzman

**Capsule case history:** The 163rd Street Shopping Center of Miami wanted a promotion that would attract virtually the entire buying population of the area, and the A. I. Saltzman Agency and WQAM gave it exactly that. All WQAM's d.j.'s broadcast remote from a booth in the Center in an around-the-clock "Wake-A-Thon." There was no set length for the broadcast and the d.j.'s competed in prizes for the one who could stay on the air the longest. The listener who guessed the total number of hours the d.j.'s would broadcast from the booth won a vacation in Jamaica, and over 5,000 went to the Center's stores for entries. Schedules were purchased individually by the merchants to announce the promotion—about 20 spots per day for five days prior and two days after it began. Results: More people than the Center had ever seen came to see the d.j.'s and shopped in the stores. The "Wake-A-Thon" lasted five full days—and produced one of the Center's all-time highs in business volume.

**WQAM**, Miami Announcements & Special Broadcast

## HARDWARE & APPLIANCES

SPONSOR: Vaughn's, Inc. (55 stores of all types) AGENCY: Direct

**Capsule case history:** Vaughn's, Inc., dealer in hardware, washers, ranges, televisions, air-conditioners, home freezers, and refrigerators, decided to stimulate business with a saturation schedule on KXYZ, Houston. Vaughn's purchased a two-week schedule during the month of May, which was "the most effective advertising that we have ever done," said Claude Vaughn, its president. "Within this two-week period we actually received more results per dollar spent than ever before." Following the dealer's two-week concentrated effort, the company took a hiatus and purchased four newspaper ads spread over a two-week period, but did not get the results that it received on KXYZ. In fact, Vaughn's was still making sales as a result of its KXYZ advertising during the newspaper campaign. "Needless to say, this was a very happy experience," Vaughn said. "We will certainly continue to use KXYZ in all future advertising campaigns. No other advertising has ever given us these kind of solid results."

KXYZ, Houston Announcements

## REAL ESTATE

SPONSOR: Blue Ridge Shores, Inc. AGENCY: Dire

**Capsule case history:** To sell lakefront lots ranging i price from $2,000 to $12,000 per does not require a ma moth advertising campaign. Blue Ridge Shores, Inc, Louisa, Va., a subsidiary of American Realty Co. of Sprin field, Mass., accomplishes it with an average of three on minute spot announcements per week on WSVA, Harris burg, Va. The realty firm utilizes no other radio in t area. In the 12 weeks Blue Ridge has been on WSVA it already 50% sold out. The company originally estimated would take at least three years to sell the entire tract. WSV has not only brought people to Lake Louisa from near towns, but the majority drive from Harrisonburg more th 60 miles distant. Blue Ridge queries each customer as where he heard of Lake Louisa. Although figures are n available, only the medium receiving the greater number replies retains the account. Blue Ridge has purchased schedule using the same spots to run for the rest of 196

**WSVA**, Harrisonburg Announcem

## CLOTHING STORES

SPONSOR: Varsity Shops, Inc. AGENCY: Dir

**Capsule case history:** Buying saturation schedules WVEC, Hampton, Va., the Varsity Shops, Inc., has gott consistently quick results for its special sales for sever years. Archie Harrison, manager of the stores, with outl in Hampton and Buckroe Shopping Center, attributes mu of Varsity's successful sales campaign to the station. R cently, he ran two campaigns, a "Downtown Dollar Days and a "Jungle Wonders" promotion, and in both prom tions, the WVEC advertising produced new peaks in sal for the shops. "We're not interested in audience for sake audience," Harrison said. "WVEC, with its better-type pr graming, is directly aimed at the listener we're interested and the listener who gives us the best results. The statio good music policy, sports and local news programing h built a ready-made quality market for us in the Hampt area. It gives us a quality audience that has both high pu chasing power and a taste for the kind of clothing we sel

**WVEC**, Hampton, Va. Announcem

# THE INSIDE STORY OF ONE BACK COVER...




*THIS STORY RAN ONLY IN SPONSOR!*

**ANSING MOORE**
V.P.
Anderson & Cairns
New York

**LIUS JOSEPH, JR.**
VP MEDIA DIR.
Heineman, Kleinfeld, Shaw, Joseph
New York

**LEX E. BEDARD**
SALES MGR.
Radio Time Sales
Toronto

**ERRITT OWENS**
PRES.
Merritt Owens Adv.
Kansas City

**ARGE FLOTRON**
TIME BUYER
Leo Burnett Co.
Chicago

**ORGE LARRABEE**
SALES REP.
Station WTVL
Waterville

**ARTIN HERBST**
MEDIA DIR.
Donahue & Coe
New York

**JACK STACK**
ACCT. EXEC.
cer-Fitzgerald-Sample
New York

**HILTON HODGES**
SALES CO-ORD.
WIBW—WIBW-TV
Topeka

**TOM DAISLEY**
OWNER
Tom Daisley Adv.
Columbia, S. C.

**RONALD STACK**
BROADCAST SUPER.
J. Walter Thompson
Chicago

**ROBERT T. MEYERS**
V.P.
Cohen & Aleshire
New York

**HERB GOTTSCHALK**
ADV. MGR.
Lucky Heart Cosmetics
Memphis

**VIRGINIA B. THOMAS**
DIR. PUB. REL.
Three Springs Fisheries
Lilypons, Md.

**J. C. GRYSON**
MANAGER
WJBL
Holland, Mich.

**ARTHUR HARRIS**
SALES REP.
General Electric
Delmar, N. Y.

**JOHN J. McCORMACK**
PRESIDENT
John J. McCormack Adv.
Huntington

**ETHEL HARDY**
STENOGRAPHER
WNEM-TV
Flint

**DOWALD LANDY**
COPY WRITER
Fred Yaffe & Co.
Detroit

**BERGEN F. NEWELL**
ACCT. EXEC.
R. E. McCarthy & Assoc.
Tampa

**PETER A. KRUG**
ACCT. EXEC.
BBDO
New York

**ROBERT P. GEARY**
ASST. R-TV DIRECTOR
Mathisson & Assoc.
Milwaukee

**JOHN E. MAGUIRE**
V.P.
Harry M. Miller
Columbus

**MRS. J. H. LEAVITT**
SECRETARY
WLBZ-TV
Bangor

**B. ROBERT JOLLY**
TIME BUYER
Wade Adv.
Chicago

**C. J. O'DONNELL**
TIME BUYER
Maxon
New York

**RUTH JOHNSON**
MEDIA DIRECTOR
Milton Carlson
Los Angeles

**GORDON M. TOWNE**
SALES EX.
WBSR
Pensacola

**JIM MENDOZA**
ASST. TIME BUYER
McCann-Marschalk
New York

**EDWARD TASHJIAN**
BUYER
Mogul, Williams & Saylor
New York

**WALT GIBBS**
D.J.
KSWI Radio
Council Bluffs

**J. T. STARKEY**
MEDIA
Ingalls Associates
Boston

**FRANK J. SEGO**
PRESIDENT
Advertising, Inc.
Homewood, Alabama

**BEVERLY PREVEY**
COPYWRITER
BBDO
Minneapolis

**FLOYD SOUTHWELL**
SHELL ADVERTISING
Monroe, La.

**DAN BORG**
MEDIA BUYER
Cunningham & Walsh
New York

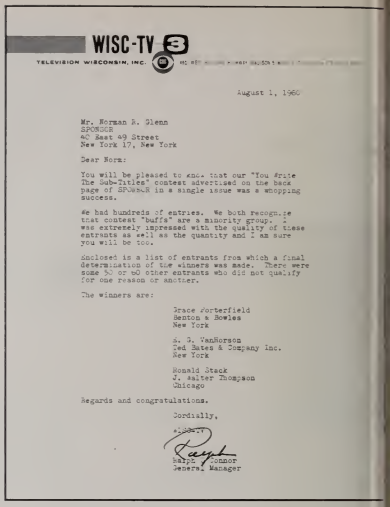
**GEORGE PETER**
BUYER
Cunningham & Walsh
New York

**PAUL W. LIMERICK**
V.P.
Western Adv.
Chicago

**GIFFORD D. THAYER**
CREATIVE DIR.
Tally Embry
Miami

**ALLAN V. JAY**
MANAGER
Videodex, Inc.
New York

# THE STATION WAS HAPPY....



WISC-TV 3

TELEVISION WISCONSIN, INC.

August 1, 1960

Mr. Norman R. Glenn
SPONSOR
40 East 49 Street
New York 17, New York

Dear Norm:

You will be pleased to know that our "You Write The Sub-Titles" contest advertised on the back page of SPONSOR in a single issue was a whopping success.

We had hundreds of entries. We both recognize that contest "buffs" are a minority group. I was extremely impressed with the quality of these entrants as well as the quantity and I am sure you will be too.

Enclosed is a list of entrants from which a final determination of the winners was made. There were some 50 or 60 other entrants who did not qualify for one reason or another.

The winners are:

Grace Porterfield
Benton & Bowles
New York

A. J. VanHorson
Ted Bates & Company Inc.
New York

Ronald Stack
J. Walter Thompson
Chicago

Regards and congratulations.

Cordially,

Ralph O'Connor
General Manager

## HERE WERE SOME OF THE ENTRANTS:

**D. S. TRUDE, JR.**
DIR. OF MEDIA
Clinton E. Frank
Chicago

**BOB KUTSCHE**
TIME BUYER
Geyer, Morey, Madden & Ballard
New York

**ROBERT STERES**
TIME BUYER
D'Arcy
St. Louis

**ANN JACKNOWITZ**
MEDIA BUYER
Young & Rubicam
New York

**FRANCES LINDH**
DIR. RADIO-TV
Garfield, Hoffman & Conner
San Francisco

**J. P. HEVERLY**
VP
Maples & Tuttle
Seattle

**RUNE GORANSON**
OWNER
Rune Goranson Co.
Seattle

**FLORENCE STOKES**
SECRETARY
Mission of Calif.
Los Angeles

**ED STERN**
MEDIA DIR.
Foote, Cone & Belding
Chicago

**BEN GREEN**
VP
Arthur Meyerhoff
Chicago

**WILLIAM C. GIBSON**
CLERK
Clay Stephenson
Houston

**MARTIN GENNUSA**
ASST. TIME BUYER
Lennen & Newell
New York

**JACK WALSH**
CHIEF TIME BUYER
D. P. Brother
Detroit

**LOUIS KRUH**
MARKETING SUPERVISOR
BBDO
New York

**WM. P. DOLLARD**
MEDIA SUPERVISOR
Young & Rubicam
New York

**NICK IMBORNONE**
TIME BUYER
McCann-Erickson
New York

**BARBARA FREEMAN**
TIME BUYER
Carson Roberts
Los Angeles

**JIM WATTERSON**
MEDIA BUYER
Lambert & Feasley
New York

**MARY ELLEN CLARK**
TIME BUYER
Morse International
New York

**ROBERT S. KUNKEL**
ACCT. EXEC.
Leo Burnett
Chicago

**N. P. SANTRIZOS**
ACCT. EXEC.
BBDO
New York

**R. S. MULFORD**
DIR. RADIO TV
D'Arcy
Los Angeles

**BILL LAHRMANN**
ACCT. EXEC.
Gardner Adv.
St. Louis

**JEFFREY A. ABEL**
DIR. RADIO TV
Henry J. Kaufman
Washington

**J. C. CUMMING**
VP
Anderson & Cairns
New York

**PATRICIA McINTYRE**
MEDIA DIR.
Bermingham, Castleman & Pierce
New York

**BENNETT STRANGE**
DIR. OF RADIO TV
Mississippi Southern College
Hattiesburg

**JACK BUCK HOLTZ**
RADIO-TV DIR.
Talley Embry
Miami

**RICHARD L. HALPIN**
ACCT. EXEC.
Leo Burnett
Chicago

**SAM BLAKE**
PUBLIC RELATION
Grey Advertising
New York

**PHILIP A. STUMB**
BROADCAST BUYE
McCann-Erickson
New York

**BRUCE R. BLAKE**
RADIO ADV. MANAG
B. F. Goodrich Co.
Akron

**GERTRUDE NYMA**
MEDIA BUYER
Pacific National Adv
Seattle

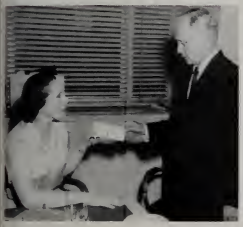
**C. N. BARRETT**
TIME BUYER
Gardner
St. Louis

**IRWIN FLEISCHE**
BUYER
Ted Bates
New York

**JOHN J. DUNN, JR**
ACCT. EXEC.
Dancer, Fitzgerald & Sample
New York

**LOIS LINDENBER**
TV COORDINATOR
Knox Reeves
Minneapolis

# SO WERE THE WINNERS . . . .



race Porterfield, Benton & Bowles, NYC re-ives airline tickets to THE DELLS from eorge Castleman, Vice President, Peters, riffin, Woodward, Inc., New York City



John A. Cory, Midwest VP Peters, Griffin, Woodward, Inc., congratulates Ronald Stack, J. Walter Thompson Company, Chicago, as the winner of a week for two at THE DELLS.




Gerry Van Horson, Ted Bates & Company stops off to enjoy a few pleasant hours visit with station WISC-TV on his journey to his prize winning vacation at THE DELLS.

T get an up-to-date impression of who reads and r ponds to a single couponed-ad in a virile broadcast t de publication examine the names and job titles o these pages. You'll find them a blue ribbon list of i portant buyers of time.

A attractive ad in SPONSOR draws a happy response b ause SPONSOR is the shortest distance between b er and seller. It has been for 14 years.

**PHIL ARCHER**
MEDIA SUPERV.
Knox Reeves
Minneapolis

**AUL J. EWING**
MEDIA BUYER
Knox Reeves
Minneapolis

**J. DEUTSCHMAN**
ASST. V.P.
Ted Bates
New York

**DAVE WEISER**
GEN. MGR.
dio Station KEYY
Provo

**BRUCE W. WERT**
ASST. ADV. MGR.
Goodyear Tire & Rubber
Akron

**AILEEN BARRY**
MEDIA SUPERV.
Grey Advertising
New York

**DAVID M. GUINEE**
ACCT. EXEC.
Chambers, Wiswell,
Shattuck, Clifford &
McMillan
Boston

**LAWRENCE J. ZEMAN**
ASST. TIME BUYER
Needham, Louis, & Brorby
Chicago

**BETTY McCOWAN**
MEDIA MGR.
Henderson Adv. Agency
Greenville, S. C.

**JOHN B. BISSELL**
MEDIA BUYER
Ted Bates
New York

**BILL MURPHY**
MEDIA DIR.
W. B. Doner
Baltimore

**DONALD S. CARLSON**
TIME BUYER
Leo Burnett
Chicago

**R. J. TUREK**
ADVT. MGR.
Northern Paper Mills
Green Bay

**R. A. GILBERTZ**
DIR. OF MEDIA
W. E. Long Adv.
Chicago

**RAE ELBROCH**
RADIO-TV BUYER
Schwab, Beatty & Porter
New York

**D. H. EDGEMON**
P. R. DIR.
Chambers & Wiswell
Boston

**ELDON C. MARWEDE**
TIME BUYER
Campbell-Ewald
Detroit

**ROBERT L. TURNER**
TIME BUYER
Cohen, Dowd & Aleshire
New York

**RICHARD HOFFMAN**
BUYER
D. P. Brother
Detroit

**D. R. FLETT**
SALES MGR.
KSLA-TV
Shreveport

**JOHN MARSICH**
ASST. MEDIA DIR.
Kudner Agency
New York

**HARVEY MANN**
MEDIA DIR.
H. W. Kastor & Sons
Chicago

**ART TOPOL**
MEDIA BUYER
Ogilvy, Benson & Mather
New York

**JEREMY D. SPRAGUE**
MEDIA SUPERVISOR
Cunninghan & Walsh
New York

**ISABELLE STANNARD**
TIME BUYER
Daniel & Charles
New York

**CATHY FARRELL**
TIME BUYER
Geyer, Morey, Madden &
Ballard
New York

**DONALD A. DeCOOK**
TV PROD. MGR.
Luckoff & Wayburn
Detroit

**CHARLES BENESCH**
MGR., MEDIA DIR.
Young & Rubicam
New York

*The shortest distance*
*between buyer and seller!*

**SPONSOR**

**The magazine radio/tv advertisers use**

40 E. 49th Street

New York

---

**BOB TURNER**
TIME BUYER
Cohen, Dowd & Aleshire
New York

**T. J. FINWEAN**
ADV. MGR.
Crosse & Blackwell
Baltimore

**CAROL M. BIANCHINI**
MEDIA RESEARCH
ASST.
Griswold-Eshleman
Cleveland

**JAMES EGAN**
ASST. BUYER
Cohen, Dowd & Aleshire
New York

**JACK NUGENT**
TIME BUYER
Wm. Esty
New York

**PAUL MILLER**
ACCT. EX.
James H. Susong Adv.
Dallas

**L. CLAYPOOL**
BROADCAST MGR.
J. Walter Thompson
Chicago

**W. B. CROUSE**
TIME BUYER
BBDO
Detroit

**F. S. ANDERSON**
ADV. MGR.
Schwob Mfg. Co.
Columbus

**ALICE J. WOLF**
TIME BUYER
N. W. Ayer
Philadelphia

**E. G. VAN HORSON**
TIME BUYER
Ted Bates
New York

**M. DONALD FORAN**
ACCT. EXEC.
Advertising Division, Inc.
Chicago

**RALPH LaCOMBE**
RADIO-TV DIR.
Ettinger Adv. Agency
Cedar Rapids

**RICHARD OLSEN**
TIME BUYER
Doherty, Clifford, Steers
& Shenfield
New York

**ROBERT MAHLMAN**
ASST. TIME BUYER
Ted Bates
New York

**LESTER E. JOHNSON**
V.P.
Applegate Adv.
Muncie

**GERALD P. DEPPE**
V.P.
Storm Adv.
St. Louis

**HUBERT R. SWEET**
MEDIA DIR.
Doremus
New York

**ELLEN CARLSON**
TIME BUYER
J. Walter Thompson
Chicago

**AVRILLA S. PHILLIPS**
MEDIA BUYER
Liller, Neal, Battle &
Lindsey
Atlanta

**LOUIS DONKIN**
ACCT. EXEC.
Dancer, Fitzgerald, Sample
New York

**OTIS P. HUTCHINS**
TIME BUYER
McCann, Marschalk
New York

**FRANK K. MAYERS**
V.P.
Foote, Cone & Belding
New York

**PAT KOCIAN**
V.P.
Al Herr Adv. Agency
Milwaukee

**BILL FISHER**
ASST. TIME BUYER
Henri, Hurst & McDonald
Chicago

**LEE RANDON**
RADIO-TV DIR.
Henri, Hurst & McDonald
Chicago

**R. T. BEDWELL, JR.**
HEAD
Dept. of Radio-TV,
Marquette U.
Milwaukee

**WILLIAM HARMON**
ASST. SUPERV. MEDIA
Leo Burnett
Chicago

**SUE OPYD**
ASST. MEDIA DIR.
Olian & Bronner
Chicago

**G. PORTERFIELD**
BUYER
Benton & Bowles
New York

**DICK HOFFMAN**
BUYER
D. P. Brother
Detroit

**GORDON DEWART**
ASST. MEDIA SUPERV.
Ted Bates
New York

**JOHN CATANES**
TIME BUYER
Ted Bates
New York

**JACK SINNOTT**
TIME BUYER
Ted Bates
New York

**TAD DISTLER**
MEDIA BUYER
Benton & Bowles
New York

**D. J. KEENAN**
ADV. MANAGER
Harold F. Ritchie
Clifton

**JOHN C. GUNTHER**
COMM. MGR.
Radio Station WSU
Seaford, Del.

**DOROTHY CROSS**
TIME & SPACE BUYER
Silton Brothers, Cambridge
Boston

**MARY R. COFFMAN**
ASST. DIR.
The Upper Radio Parish
Nashville

**JOSH WILLS**
BROADCAST MGR.
Tatham-Laird
New York



*"So . . . what's so good about Movie Masterpiece?"*

*"It's just the most potent TV movie line-up in Denver*

*. . . That's all."*

(. . . And it's on KBTV—Channel 9 . . . ABC in Denver)

*"Oh yes! Here are some samples for September through December."*

| | | |
|---|---|---|
| APARTMENT FOR PEGGY | THEY WERE EXPENDABLE | TORTILLA FLAT |
| THE TEXANS | THE LAST OUTPOST | MRS. MINIVER |
| SPELLBOUND | STRANGE INTERLUDE | MY FRIEND FLICKA |
| ROMANCE OF ROSY RIDGE | RANDOM HARVEST | NORTHWEST PASSAGE |
| TALE OF TWO CITIES | THE MEN | REBECCA |
| BELLS OF ST. MARY'S | HEAVENLY BODY | CAPTAIN FROM CASTILE |

*"And they are on KBTV seven nights a week at 10:00 P.M."*

**KBTV** a CHANNEL **9** **in DENVER**

*THE FAMILY STATION*

JOHN C. MULLINS, President
JOE HEROLD Station Manager

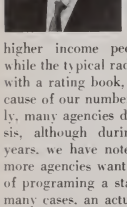
SEAL OF GOOD PRACTICE

Call your P G W Colonel

# How can stations better research their

**Hugh Ben LaRue,** *president, KTIX, Seattle*

In answering this type of question, I think we have hit upon one of the real problems we have in selling time to national advertisers. The magazines come in with a complete story of how many doctors, lawyers, and



*Through audience breakdown by income, education, as well as composition*

higher income people they reach, while the typical radio station goes in with a rating book, and "buys us because of our numbers." Unfortunately, many agencies do buy on this basis, although during the past two years, we have noted that more and more agencies want to know the type of programing a station has, plus in many cases, an actual music sheet as well.

I think eventually all rating services must include as a part of their reports to the agencies and the station, some type of a qualitative breakdown showing not only audience composition, but income and education levels reached. After all, why does a national advertiser pay much more per column inch to be in a *Time* magazine, *New Yorker*, or any of the quality books, rather than go into a magazine with much larger circulation, which does not reach the adult readership it desires? And, yet, these same advertisers will buy a radio station with no consideration for purchasing power! Until some solution to this qualitative breakdown is a part of the national studies, I think a station can best prove the quality of its audience by: (1) Getting the local university (if there is one), or acceptable local research firm to make a study among the actual listeners by income levels. (2) By supplying timebuyers and media executives with not only record sheets showing the type of programing, but an actual tape of the sound of the station.

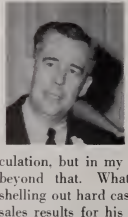
Without massive research, common sense would indicate that a station which programs album music, as opposed to a Top 40 operation, reaches more of an adult buying audience than the station which programs from singles. At KTIX we program popular album music, and the various record distributors and retail outlets tell us that these albums now account for 80% of the dollar volume of all records sold. They further tell us that teenagers buy most of the singles and adults buy most of the albums.

We think that the very nature of the programing should be considered when a station is submitting proof of the type of audience reached.

**Dan Hayslett,** *manager, KIXL, Dallas Texas*

To most people today, the word "research" unfortunately connotes elaborate surveys undertaken by professional nosecounters; a jumble of elaborate figures and percentages; or at the very least, a garden-variety rating book.

But let's start at the beginning. When an advertiser places a schedule on a station, what is it he actually is buying? The common answer is cir-



*By carefully compiling list of sales results instead of merely ratings*

culation, but in my mind it goes far beyond that. What the agency is shelling out hard cash for is potential sales results for his client!

When a client company or its agency makes a radio buy based on ratings, he is saying in effect, "the most people probably listen to the highest rated station, and all other things being equal, we should have the best sales results on this station."

Well, obviously, "all other things" are *never* equal, and I think that the prime fallacy of timebuying is to equate ratings with sales results. In fact, there may be a minus correlation, because many high-rated stations must maintain a format that detracts from the sales effectiveness of the commercial.

At this point it is obvious that we don't use ratings in selling KIXL. We use sales results.

I am well aware that most stations use sales success stories as a sales promotion tool, but at KIXL, sales results, together with audience composition—which at KIXL is virtually all-adult—form the basis of our selling approach.

We carefully and painstakingly follow through on all schedules placed on the station to ascertain their effectiveness. Our quest is simple. We merely want to know how much merchandise was moved as a result of the KIXL advertising.

Then, we carefully tabulate this information and use it to inform potential sponsors on the effectiveness of our facility. And it works. If you compile sales results carefully enough, thoroughly enough, it can be an important sales tool. In fact, it is the best tool of all, for sales results is what an advertiser ultimately buys.

How has it worked for us? In spite of the fact that we have never been No. 1 in the ratings, KIXL now airs the bulk of the local business in Dallas and a good percentage of regional business. And to further emphasize the point, approximately three-quarters of the local business in Dallas is placed through agencies.

Why? Because they buy on sales results and audience composition, and not their vague, ghost ratings.

**George W. Thorpe,** *president and general manager, WVCG, Miami*

Qualitative audience analysis should be the chief local research concern of stations' management.

# markets?

In the absence of more precise measurement, WVCG, like most other stations, uses reputable national radio surveys for estimates of total audience, share of audience and sets in use.

But this is only a starting point in the development of meaningful market information. It is still the job of the individual station to add the research depth that tells the timebuyer what kind of audience he is buying as well as how much of it there is. Although WVCG from time to time uses various kinds of professional re-



*Study of audience information coupled with market research surveys*

search assistance (such as in a recent study of fm ownership and desire for ownership), the station's program guide *Good Music Magazine*, remains the basic depth-research tool.

Constant posting of wall-size maps of Dade and Broward Counties keeps the geographical residence pattern of *Good Music Magazine* subscribers up-to-date. This density map then becomes the base sheet for overlays which tend to corroborate and amplify the audience pattern revealed by the subscriber locations. Voluntary incoming mail is likewise checked against the subscriber locations from time to time to reveal conformity or variation. Mail offers and programs producing mail response are plotted geographically in the same way and compared to the map. Occasionally, direct on-the-air appeals elicit such information as the demand for stereocasting and listening hours on fm. These replies are plotted geographically as well as tabulated for the precise information requested.

When (as is the case with WVCG) years of posting and refining this

(*Please turn to page* 80)


## Sales Management and S.R.D.S. AGREE!

The TV Buy
Delivers Quality Markets

| Sales Management* 3 of Texas' Top 5 "E.B.I. per hsld." Markets | | S.R.D.S.* 3 of Texas' Top 4 "C.S.I. per hsld." Markets | |
|---|---|---|---|
| 1. Odessa-Midland | $7128 | 1. Odessa-Midland | $7638 |
| 2. Wichita Falls | 6671 | 2. El Paso | 6891 |
| 3. Lubbock | 6611 | 3. Wichita Falls | 6794 |
| 4. Amarillo | 6557 | 4. Amarillo | 6763 |
| 5. El Paso | 6390 | 5. Galveston | 6694 |
| 6. Houston | 6383 | 6. Lubbock | 6640 |

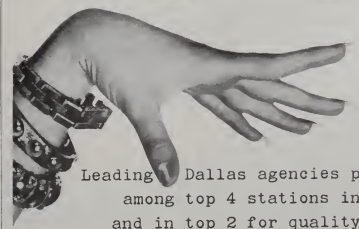
Sales Management Survey of Buying Power, July 10, 1960

Spot TV Rates and Data, Aug. 1960 Consumer Market Data, Jan. 1960

3 QUALITY STATIONS / 1 NATIONAL REPRESENTATIVE
QUALITY MARKETS / THE BOLLING COMPANY, INC.

Jack C. Vaughn, Chairman of the Board
Cecil L. Trigg, President
George C. Collie, Nat. Sales Mgr.

TRIGG VAUGHN STATIONS
KROD-TV EL PASO · KVII-TV AMARILLO · KOSA-TV ODESSA-MIDLAND



Leading Dallas agencies place KVIL among top 4 stations in total market and in top 2 for quality market!

Represented nationally by the Headley-Reed Co.

LONG ISLAND IS A MAJOR MARKET!

WHLI

THE VOICE OF LONG ISLAND

THE GREATER
LONG ISLAND MARKET
(Nassau-Suffolk)

MORE AUTO STORE SALES ARE MADE ON LONG ISLAND THAN IN WASHINGTON, D.C., WORCESTER AND WACO . . . PUT TOGETHER!

$409,707,000
(Sales Mgt.)

WHLI

Dominates the Major Long Island Market (Nassau) . . . Delivers MORE Daytime Audience than any other Network or Independent Station! (Pulse)

10,000 WATTS

WHLI AM 1100 FM 98.3

HEMPSTEAD LONG ISLAND, N. Y.

the voice of Long Island

Represented by Gill-Perna



*National and regional buys in work now or recently completed*

# SPOT BUYS

## TV BUYS

**Vick Chemical Co.,** New York: About 25 markets get Sinex and Formula 44 schedules beginning in October. Day and night minutes are being set for approximately 20 weeks. Buyer: Mary Ellen Clark. Agency: Morse International, Inc., New York.

**Max Factor & Co.,** Hollywood: Fall campaign for its cosmetic line starts in November in 25-30 markets. Placements of minutes and 20's will be scheduled up until Christmas. Other activity is on Sheer Genius, a new makeup, begins in October for a similar run. Agency: Kenyon & Eckhardt, Inc., Los Angeles.

**Chunky Chocolate Corp.,** New York: Joint buy for Chunky and Kit Kat candies starts mid to late September, in 16-20 markets. Bulk of schedule is minutes, six to 10 per week per market, in and around kid's shows. Bob Widholm is the Chunky buyer at DCSS, New York; Mario Kircher is on Kit Kat at J. Walter Thompson Co., New York.

**General Mills, Inc.,** Minneapolis: A three-week run gets off this month for Twinkles. Schedules of I.D.'s have been set in the top 30 markets. Buyer: Ira Weinblatt. Agency: Dancer-Fitzgerald-Sample, Inc., New York.

**Procter & Gamble Co.,** Cincinnati: Schedules for Jif Peanut Spread begin the first week in September in a number of major and minor markets. Day minutes are being bought for the P&G contract year. Buyer: Lincoln Bumba. Agency: Leo Burnett Co., Chicago.

**Minute Maid Corp.,** Orlando, Fla.: The fall campaign on Minute Maid frozen orange juice begins 1 September in about 10 markets. Schedules are for 12 weeks, day minutes and 20's. Buyer: Chet Slaybaugh. Agency: Ted Bates & Co., New York.

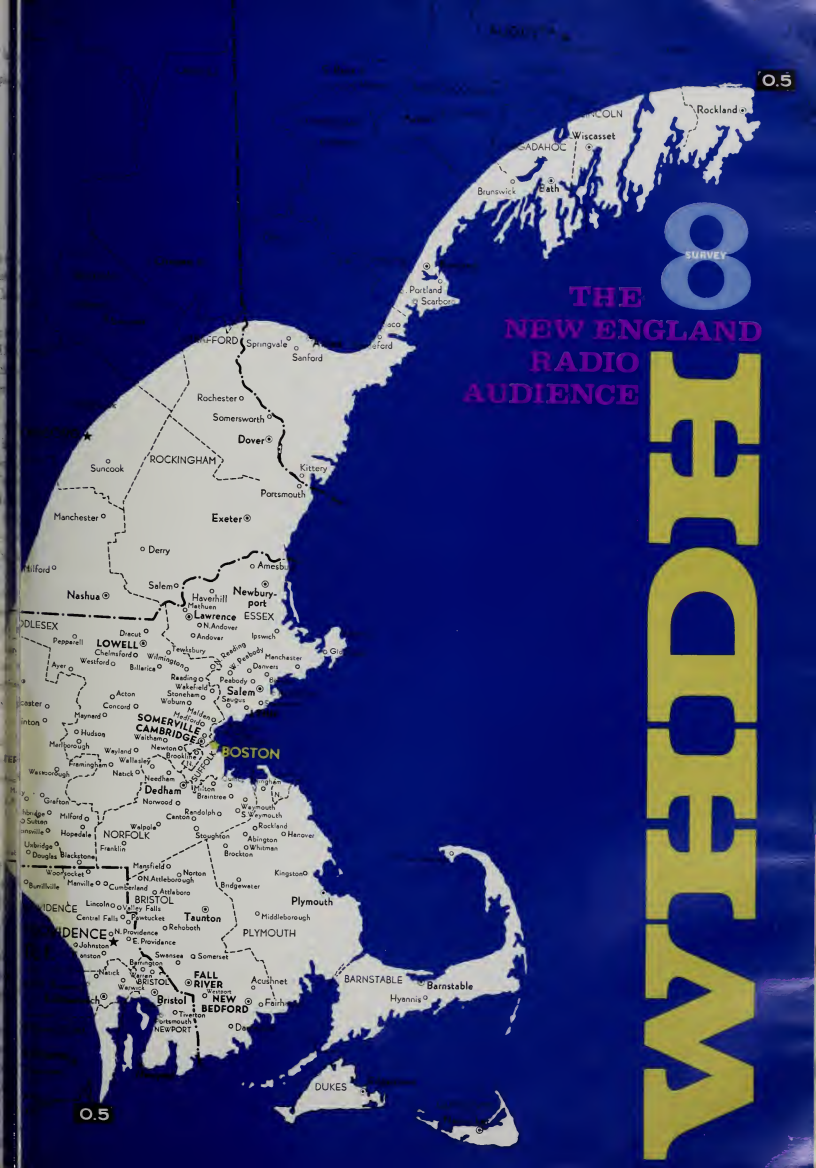
**Gold Medal Candy Corp.,** Brooklyn, N. Y.: Bonomo schedules start mid-September for 13 weeks. Kid show minutes are being used in about 25 markets; fairly light frequencies. Buyer: Joyce Peters. Agency: Mogul Williams & Saylor, New York.

## RADIO BUYS

**Oldsmobile Division,** General Motors Corp., Lansing: Kicks off campaign for the new Olds compact car 26 September in the top markets throughout the country. Traffic minutes will be scheduled for four weeks, with heavy frequencies. Agency: D. P. Brother & Co., Detroit.

**Borden Foods Co.,** New York: Schedules on Borden's Instant Coffee begins 19 September in 40-50 markets. Eight week schedules of day minutes, 12-24 per week per market, are being bought. Buyer: Jeff Fine. Agency: DCSS, New York.

**Union Carbide Consumer Products Co.,** New York: Buying traffic minutes jointly for Prestone Anti-Freeze and Eveready Batteries. Start dates are staggered through September and October and schedules run for four to eight weeks, depending on market. Buyer: Jack Nugent. Agency: Wm. Esty & Co., New York.


0.5
Rockland
Wiscasset
Brunswick
Bath
Portland
Scarboro
Springvale
Sanford
Rochester
Somersworth
Dover
Suncook
ROCKINGHAM
Kittery
Portsmouth
Manchester
Exeter
Derry
Amesbury
Salem
Nashua
Haverhill
Newburyport
Lawrence
ESSEX
Andover
Ipswich
LOWELL
Chelmsford
Westford
Billerica
Tewksbury
Wilmington
Reading
Peabody
Danvers
Manchester
Wakefield
Stoneham
Woburn
Salem
Concord
Acton
Maynard
Hudson
Marlborough
Wayland
Framingham
Natick
Wellesley
Newton
Brookline
SOMERVILLE
CAMBRIDGE
Watertown
BOSTON
Needham
Dedham
Norwood
Braintree
Weymouth
Randolph
Canton
Milford
Hopedale
NORFOLK
Walpole
Stoughton
Rockland
Abington
Hanover
Whitman
Brockton
Franklin
Douglas
Blackstone
Mansfield
Norton
Attleboro
Bridgewater
Kingston
Plymouth
Middleborough
Taunton
Rehoboth
Somerset
Swansea
Barrington
Warren
BRISTOL
Bristol
Tiverton
Portsmouth
NEWPORT
FALL RIVER
NEW BEDFORD
Acushnet
Fairhaven
PLYMOUTH
BARNSTABLE
Barnstable
Hyannis
DUKES
0.5
WEEI
SURVEY
8
THE NEW ENGLAND RADIO AUDIENCE




# 8 SURVEY

*Each year for the past eight years, Pulse, Inc. has conducted an annu radio audience survey of the 25 county New England coverage area of 50,000 Watt WHDH Boston. With the publication of this, the Eighth Area Survey of January, 1960, the numbe of personal interviews conducted in this series reaches a total of 61,800. The 25 county Puls survey is made in the same manner as Pulse of Boston, now in its 14th year with a total o 696,200 interviews conducted in the five counties of Metropolitan Boston.*

*The Eighth Area Survey shows the continuing dominance of WHDH as New England leading radio station and in this report you will find among other information: ratings b quarter hours for all leading Boston radio stations, a graphic illustration of these station shares of audience, a complete breakdown of each station's audience composition, an analys of the WHDH post-midnight audience, and a simplified form showing WHDH radio's co per thousand per spot announcement.*

| COUNTY | % OF INTERVIEWS & POPULATION |
|---|---|
| **Maine** | |
| Cumberland | 3 |
| Knox | ½ |
| Lincoln | ½ |
| Sagadahoc | ½ |
| York | 1½ |
| **Massachusetts** | |
| Barnstable | 1 |
| Bristol | 8 |
| Dukes | ½ |
| *Essex | 11 |
| *Middlesex | 21 |
| Nantucket | ½ |
| *Norfolk | 9 |
| *Plymouth | 4 |
| *Suffolk | 15½ |
| Worcester | 2 |
| **New Hampshire** | |
| Belknap | ½ |
| Hillsboro | 3 |
| Merrimack | 1 |
| Rockingham | 1½ |
| Strafford | 1 |
| **Rhode Island** | |
| Bristol | ½ |
| Kent | 1½ |
| Newport | 1 |
| Providence | 11 |
| Washington | ½ |
| | Total 100 |

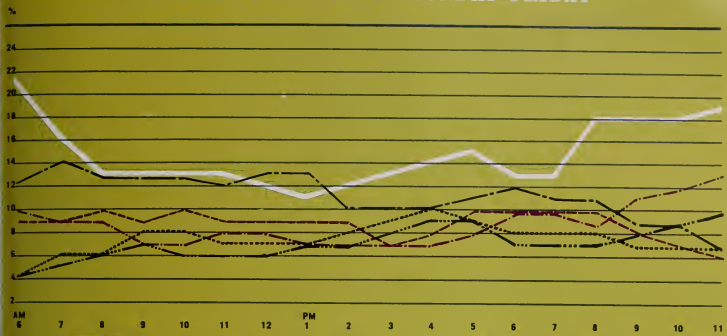
**The counties listed** to the left are those in the WHD coverage area. Those which are asterisked are in th Boston City area which is part of the total area. Th total 25 counties contain 1,520,300 radio homes.

**This 25 county** area contains 80% of the population the four New England states of Maine, New Hampshir Massachusetts and Rhode Island. And this 25 coun area accounts for 81% of the retail sales of the fo states.

**The people in the area** bought over seven billion dolla worth of retail goods last year.

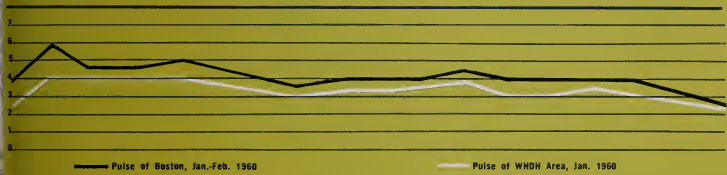
**Therefore, we believe** that time buyers should be awa of the facts about this seven billion dollar market.

## SHARE OF AUDIENCE – MONDAY–FRIDAY




The chart above shows WHDH-Radio's dominating share of audience in the 25 county New England area. The leadership of 50,000 Watt WHDH is shown throughout nearly the entire period from 6 AM to midnight. WHDH is first in 55 quarter hours, tied for first in 11 quarter hours, and second in only 6 quarter hours daily Monday through Friday.

## CITY AND AREA RATING




The graph above shows the close relationship between WHDH "City" and "Area" ratings. This chart is based on all rated time periods, Monday through Sunday, from 6:00 AM through 12:00 Midnight. The figures were taken from Pulse of Boston, January-February 1960 and Pulse of WHDH Area, January 1960.

## THE WEEKLY CUMULATIVE PULSE AUDIENCE (Unduplicated)

| | 5 Maine Counties | | 5 New Hampshire Counties | | 5 Rhode Island Counties | | 5 Other Mass. Counties | | 5 Boston Metro. Counties | | Total 25 Counties | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | % | Families | % | Families | % | Families | % | Families | % | Families | % | Families |
| **WHDH** | 63.3 | 55,500 | 67.2 | 68,600 | 49.6 | 114,300 | 70.2 | 120,100 | 76.4 | 709,800 | 70.3 | 1,068,300 |
| WEEI | 48.3 | 42,400 | 50.0 | 55,100 | 32.6 | 75,000 | 56.7 | 97,000 | 73.8 | 685,900 | 62.6 | 951,400 |
| WBZ | 51.7 | 45,300 | 54.3 | 55,400 | 22.9 | 52,800 | 58.2 | 99,500 | 73.9 | 686,500 | 61.8 | 939,500 |
| WNAC | 23.3 | 20,400 | 30.0 | 30,600 | 13.5 | 31,100 | 27.0 | 46,100 | 56.2 | 521,900 | 42.8 | 650,100 |
| WCOP | 6.7 | 5,900 | 7.1 | 7,200 | – | – | 28.1 | 48,100 | 52.3 | 485,600 | 36.0 | 546,800 |
| WMEX | 6.7 | 5,900 | 4.3 | 4,400 | 2.8 | 6,500 | 13.6 | 23,200 | 48.3 | 448,400 | 32.1 | 488,400 |
| WEZE | 20.0 | 17,500 | 12.9 | 13,200 | 3.5 | 8,000 | 16.4 | 28,000 | 32.0 | 297,300 | 23.9 | 364,000 |
| WORL | – | – | – | – | – | – | 11.3 | 19,400 | 27.3 | 253,200 | 17.9 | 272,600 |
| Percent All Radio Families | 91.7 | 80,400 | 91.4 | 93,300 | 91.9 | 211,700 | 88.7 | 151,600 | 86.8 | 806,500 | 88.4 | 1,343,500 |

As further proof of WHDH's dominance in its 25 county area, the chart above shows the weekly penetration of WHDH and seven other Boston stations into the 25 county area. For simplification we have compressed the cumulative Pulse penetration figures into 5-county breakdowns.

PULSE OF THE

# WHDH

AREA, JANUARY, 1960

# WHDH

FIRST IN 443 OUT OF 500 RATED QUARTER HOURS!

# WHDH

FIRST OR SECOND IN 498 OUT OF 500 RATED QUARTER HOURS!

## MONDAY THROUGH FRIDAY 6:00 A.M. TO 12:00 MIDNI

### MORNING 6:00 AM TO 12:00 NOON

| 6:00 AM | 6:15 AM | 6:30 AM | 6:45 AM | 7:00 AM | 7:15 AM | 7:30 AM | 7:45 AM |
|---|---|---|---|---|---|---|---|
| WHDH 2.2 | WHDH 2.5 | WHDH 3.4 | WHDH 3.5 | WHDH 4.6 | WHDH 4.9 | WHDH 5.2 | WHDH 5.4 |
| WBZ 1.2 | WNAC 1.2 | WBZ 1.8 | WBZ 2.4 | WBZ 4.2 | WBZ 4.3 | WBZ 4.7 | WBZ 5.0 |
| WNAC 1.1 | WBZ 1.1 | WEEI 1.4 | WEEI 1.7 | WNAC 2.7 | WNAC 2.8 | WEEI 3.2 | WNAC 3.4 |
| WEEI .7 | WEEI 1.0 | WNAC 1.4 | WNAC 1.6 | WEEI 2.2 | WEEI 2.3 | WNAC 3.2 | WEEI 3.3 |
| WORL .5 | WORL .6 | WCOP .6 | WCOP .8 | WORL 1.6 | WORL 1.8 | WCOP 2.0 | WCOP 2.2 |
| WMEX .4 | WCOP .5 | WMEX .6 | WMEX .8 | WCOP 1.3 | WCOP 1.6 | WMEX 1.8 | WORL 1.9 |
| WCOP .3 | WMEX .5 | WORL .6 | WORL .7 | WMEX 1.1 | WMEX 1.5 | WORL 1.8 | WMEX 1.8 |
| WEZE .1 | WEZE .2 | WEZE .2 | WEZE .2 | WEZE .3 | WEZE .3 | WEZE .6 | WEZE .6 |

### AFTERNOON 12:00 NOON TO 6:00 PM

| 12:00 N | 12:15 PM | 12:30 PM | 12:45 PM | 1:00 PM | 1:15 PM | 1:30 PM | 1:45 PM |
|---|---|---|---|---|---|---|---|
| WHDH 4.0 | WHDH 3.9 | WBZ 3.9 | WBZ 3.6 | WBZ 3.6 | WBZ 3.6 | WBZ 3.2 | WBZ 3.4 |
| WBZ 3.6 | WBZ 3.5 | WHDH 3.3 | WHDH 2.6 | WHDH 2.9 | WHDH 2.9 | WHDH 2.8 | WHDH 2.9 |
| WEEI 3.0 | WEEI 2.8 | WNAC 2.4 | WEEI 2.3 | WEEI 2.5 | WEEI 2.6 | WEEI 2.4 | WEEI 2.4 |
| WNAC 2.4 | WNAC 2.5 | WEEI 2.3 | WNAC 2.3 | WNAC 2.0 | WCOP 2.0 | WCOP 1.9 | WCOP 2.0 |
| WORL 2.3 | WCOP 2.0 | WCOP 1.9 | WCOP 2.0 | WCOP 1.9 | WMEX 1.8 | WMEX 1.8 | WMEX 1.9 |
| WCOP 2.2 | WORL 1.9 | WMEX 1.8 | WORL 1.8 | WMEX 1.6 | WNAC 1.8 | WNAC 1.7 | WNAC 1.8 |
| WMEX 1.8 | WMEX 1.7 | WORL 1.7 | WMEX 1.7 | WORL 1.4 | WORL 1.2 | WORL 1.3 | WORL 1.4 |
| WEZE .9 | WEZE .7 | WEZE .7 | WEZE .8 | WEZE .7 | WEZE .7 | WEZE .8 | WEZE .6 |

### EVENING 6:00 PM TO MIDNIGHT

| 6:00 PM | 6:15 PM | 6:30 PM | 6:45 PM | 7:00 PM | 7:15 PM | 7:30 PM | 7:45 PM |
|---|---|---|---|---|---|---|---|
| WHDH 3.0 | WHDH 3.2 | WBZ 3.1 | WBZ 3.0 | WHDH 2.8 | WHDH 3.1 | WHDH 3.2 | WHDH 3.2 |
| WBZ 2.9 | WBZ 2.8 | WHDH 2.9 | WHDH 2.9 | WBZ 2.8 | WBZ 2.8 | WBZ 2.6 | WBZ 2.5 |
| WEEI 2.4 | WNAC 2.5 | WEEI 2.3 | WEEI 2.6 | WNAC 2.6 | WEEI 2.5 | WNAC 2.4 | WEEI 2.4 |
| WNAC 2.4 | WEEI 2.4 | WNAC 2.3 | WNAC 2.4 | WEEI 2.4 | WNAC 2.4 | WEEI 2.2 | WNAC 2.4 |
| WCOP 2.3 | WCOP 2.0 | WCOP 1.9 | WCOP 1.8 | WCOP 1.8 | WCOP 2.0 | WCOP 1.8 | WCOP 1.7 |
| WMEX 2.0 | WMEX 1.7 | WMEX 1.5 | WMEX 1.8 | WEZE 1.5 | WMEX 1.6 | WMEX 1.5 | WMEX 1.5 |
| WEZE 1.0 | WEZE 1.0 | WEZE 1.1 | WEZE 1.6 | WMEX 1.5 | WEZE 1.3 | WEZE 1.2 | WEZE 1.2 |

## SATURDAY 6:00 A.M. TO 12:00 MIDNIGHT

### MORNING 6:00 AM TO 12:00 NOON

| 6:00 AM | 6:15 AM | 6:30 AM | 6:45 AM | 7:00 AM | 7:15 AM | 7:30 AM | 7:45 AM |
|---|---|---|---|---|---|---|---|
| WHDH .8 | WHDH 1.0 | WHDH 1.5 | WHDH 1.8 | WHDH 2.5 | WHDH 3.0 | WHDH 3.5 | WHDH 3.3 |
| WCOP .8 | WBZ 1.0 | WBZ 1.0 | WBZ 1.0 | WBZ 2.5 | WBZ 3.0 | WBZ 3.5 | WBZ 3.0 |
| WBZ .5 | WCOP .8 | WCOP 1.0 | WCOP 1.0 | WEEI 1.3 | WEEI 1.5 | WEEI 2.0 | WEEI 1.8 |
| WEEI .5 | WEEI .8 | WEEI 1.0 | WEEI 1.0 | WCOP .8 | WNAC 1.0 | WNAC 1.3 | WNAC 1.5 |
| WNAC .3 | WNAC .3 | WNAC .5 | WNAC .5 | WNAC .8 | WCOP .8 | WCOP 1.0 | WCOP 1.3 |
| WEZE — | WEZE — | WORL .3 | WORL .3 | WMEX .5 | WORL .8 | WORL 1.0 | WORL 1.0 |
| WMEX — | WMEX — | WEZE — | WEZE — | WORL .5 | WMEX .5 | WMEX .5 | WMEX .5 |
| WORL — | WORL — | WMEX — | WMEX — | WEZE — | WEZE — | WEZE .3 | WEZE .5 |

### AFTERNOON 12:00 NOON TO 6:00 PM

| 12:00 N | 12:15 PM | 12:30 PM | 12:45 PM | 1:00 PM | 1:15 PM | 1:30 PM | 1:45 PM |
|---|---|---|---|---|---|---|---|
| WHDH 3.8 | WHDH 3.3 | WHDH 3.5 | WHDH 3.5 | WHDH 3.5 | WHDH 3.3 | WHDH 3.8 | WHDH 3.8 |
| WBZ 2.8 | WBZ 3.0 | WBZ 3.5 | WBZ 3.5 | WBZ 3.5 | WBZ 3.0 | WBZ 3.0 | WBZ 2.8 |
| WCOP 2.8 | WCOP 2.3 | WCOP 2.5 | WEEI 2.5 | WEEI 2.3 | WEEI 2.3 | WEEI 2.5 | WEEI 2.5 |
| WEEI 2.5 | WNAC 2.3 | WEEI 2.3 | WCOP 2.3 | WCOP 2.0 | WCOP 1.8 | WCOP 2.0 | WCOP 1.5 |
| WMEX 2.0 | WEEI 2.0 | WNAC 2.0 | WNAC 2.0 | WNAC 2.0 | WMEX 1.5 | WMEX 1.8 | WMEX 1.5 |
| WNAC 2.0 | WMEX 2.0 | WNAC 1.8 | WMEX 1.5 | WMEX 1.5 | WNAC 1.8 | WNAC 1.5 | WNAC 1.5 |
| WEZE .8 | WEZE .8 | WEZE .5 | WEZE .5 | WEZE .5 | WEZE .5 | WEZE .5 | WEZE .5 |
| WORL .8 | WORL .3 | WORL — | WORL — | WORL — | WORL — | WORL .3 | WORL .3 |

### EVENING 6:00 PM TO MIDNIGHT

| 6:00 PM | 6:15 PM | 6:30 PM | 6:45 PM | 7:00 PM | 7:15 PM | 7:30 PM | 7:45 PM |
|---|---|---|---|---|---|---|---|
| WHDH 3.5 | WHDH 3.5 | WHDH 3.3 | WHDH 3.0 | WBZ 2.8 | WHDH 2.5 | WHDH 2.8 | WHDH 2.5 |
| WBZ 3.0 | WBZ 2.8 | WBZ 3.3 | WBZ 3.0 | WHDH 2.5 | WBZ 2.5 | WBZ 2.3 | WBZ 2.0 |
| WEEI 2.3 | WEEI 2.3 | WEEI 1.8 | WEEI 1.8 | WCOP 1.8 | WEEI 2.5 | WEEI 2.3 | WCOP 1.3 |
| WCOP 1.8 | WCOP 1.8 | WMEX 1.8 | WCOP 1.5 | WEEI 1.8 | WCOP 1.8 | WCOP 1.5 | WEEI 1.8 |
| WMEX 1.8 | WMEX 1.8 | WCOP 1.5 | WMEX 1.5 | WMEX 1.8 | WMEX 1.8 | WMEX 1.5 | WMEX 1.5 |
| WNAC 1.8 | WNAC 1.5 | WEEI 1.5 | WNAC 1.5 | WNAC 1.5 | WEZE 1.0 | WNAC 1.0 | WNAC 1.5 |
| WEZE 1.0 | WEZE .8 | WEZE .8 | WEZE 1.3 | WEZE 1.0 | WNAC .8 | WEZE .8 | WEZE 1.0 |

## SUNDAY 7:00 A.M. TO 12:00 MIDNIGHT

### MORNING 7:00 AM TO 12:00 NOON

| 7:00 AM | 7:15 AM | 7:30 AM | 7:45 AM |
|---|---|---|---|
| WHDH .3 | WHDH .3 | WMEX .5 | WHDH .5 |
| WMEX .3 | WMEX .3 | WHDH .3 | WMEX .5 |
| WBZ — | WBZ — | WBZ .3 | WBZ .3 |
| WCOP — | WCOP — | WCOP — | WCOP — |
| WEEI — | WEEI — | WEEI — | WEEI — |
| WEZE — | WEZE — | WEZE — | WEZE — |
| WNAC — | WNAC — | WNAC — | WNAC — |
| WORL — | WORL — | WORL .3 | WORL — |

### AFTERNOON 12:00 NOON TO 6:00 PM

| 12:00 N | 12:15 PM | 12:30 PM | 12:45 PM | 1:00 PM | 1:15 PM | 1:30 PM | 1:45 PM |
|---|---|---|---|---|---|---|---|
| WBZ 3.8 | WBZ 3.5 | WHDH 3.0 | WHDH 3.0 | WHDH 3.0 | WHDH 3.0 | WHDH 5.3 | WHDH 3.3 |
| WHDH 3.0 | WHDH 2.8 | WBZ 3.0 | WBZ 2.8 | WBZ 2.8 | WBZ 2.5 | WBZ 2.8 | WBZ 2.0 |
| WCOP 2.8 | WEEI 2.3 | WEEI 2.0 | WCOP 2.0 | WCOP 2.0 | WCOP 2.0 | WCOP 2.0 | WCOP 1.8 |
| WEEI 2.0 | WCOP 2.0 | WCOP 1.8 | WEEI 1.5 | WEEI 1.5 | WEEI 1.5 | WEEI 1.8 | WEEI 1.5 |
| WMEX 1.5 | WMEX 1.5 | WMEX 1.0 | WMEX 1.5 | WMEX 1.5 | WMEX 1.5 | WMEX 1.3 | WMEX 1.3 |
| WNAC 1.0 | WNAC 1.0 | WNAC .8 | WNAC 1.3 | WNAC 1.3 | WNAC 1.0 | WNAC 1.0 | WNAC 1.0 |
| WORL .5 | WEZE .3 | WORL .5 | WORL .3 | WEZE .3 | WEZE .3 | WEZE .8 | WEZE .5 |
| WEZE .3 | WORL .3 | WEZE — | WEZE — | WORL .3 | WORL .3 | WORL .5 | WORL .3 |

### EVENING 6:00 PM TO MIDNIGHT

| 6:00 PM | 6:15 PM | 6:30 PM | 6:45 PM | 7:00 PM | 7:15 PM | 7:30 PM | 7:45 PM |
|---|---|---|---|---|---|---|---|
| WHDH 4.0 | WHDH 3.5 | WHDH 3.3 | WHDH 3.3 | WHDH 2.8 | WEEI 2.8 | WHDH 3.0 | WHDH 3.3 |
| WEEI 2.8 | WEEI 2.8 | WEEI 2.5 | WEEI 2.5 | WEEI 2.8 | WHDH 2.5 | WEEI 2.5 | WEEI 2.3 |
| WBZ 1.5 | WBZ 1.5 | WBZ 1.8 | WBZ 1.8 | WBZ 1.8 | WBZ 1.8 | WBZ 1.5 | WBZ 1.5 |
| WNAC 1.5 | WMEX 1.5 | WCOP 1.5 | WMEX 1.5 | WNAC 1.5 | WNAC 1.5 | WCOP 1.0 | WCOP 1.5 |
| WCOP 1.3 | WCOP 1.3 | WMEX 1.3 | WCOP 1.3 | WCOP 1.3 | WCOP 1.3 | WEZE .8 | WEZE .8 |
| WMEX 1.3 | WNAC 1.3 | WNAC 1.3 | WEZE 1.0 | WEZE 1.0 | WNAC 1.0 | WNAC .3 | WNAC .3 |
| WEZE .8 | WEZE 1.0 | WEZE .8 | WNAC 1.0 | WMEX .5 | WMEX .5 | WMEX — | WMEX — |

| | 8:30 AM | 8:45 AM | 9:00 AM | 9:15 AM | 9:30 AM | 9:45 AM | 10:00 AM | 10:15 AM | 10:30 AM | 10:45 AM | 11:00 AM | 11:15 AM | 11:30 AM | 11:45 AM |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 4 | WHDH 4.8 | WHDH 4.7 | WHDH 4.4 | WHDH 4.2 | WHDH 4.5 | WHDH 4.6 | WHDH 4.5 | WHDH 4.4 | WHDH 4.3 | WHDH 4.2 | WHDH 4.3 | WHDH 4.0 | WHDH 3.9 | WHDH 4.0 |
| | WBZ 4.6 | WBZ 4.5 | WBZ 4.2 | WBZ 4.2 | WBZ 4.3 | WBZ 4.4 | WBZ 4.3 | WBZ 4.2 | WBZ 4.3 | WBZ 4.0 | WBZ 4.0 | WBZ 3.6 | WBZ 3.7 | WBZ 3.6 |
| | WEEI 3.5 | WEEI 3.3 | WEEI 3.3 | WEEI 3.0 | WEEI 2.9 | WEEI 3.0 | WEEI 3.2 | WEEI 3.3 | WEEI 3.5 | WEEI 3.3 | WEEI 2.9 | WEEI 2.8 | WEEI 2.8 | WEEI 2.6 |
| | WNAC 3.0 | WNAC 2.9 | WNAC 2.6 | WCOP 2.5 | WCOP 2.6 | WCOP 2.6 | WCOP 2.5 | WCOP 2.6 | WCOP 2.5 | WCOP 2.6 | WNAC 2.5 | WNAC 2.4 | WNAC 2.4 | WCOP 2.2 |
| | WORL 2.8 | WORL 2.7 | WCOP 2.4 | WNAC 2.4 | WNEX 2.2 | WNEX 2.1 | WNAC 2.4 | WNAC 2.4 | WNAC 2.4 | WNAC 2.3 | WCOP 2.3 | WCOP 2.2 | WCOP 2.0 | WNAC 2.2 |
| | WCOP 2.2 | WCOP 2.1 | WMEX 2.3 | WMEX 2.2 | WNAC 2.2 | WNAC 2.1 | WMEX 2.0 | WMEX 2.0 | WMEX 1.9 | WMEX 1.9 | WNAC 2.0 | WORL 1.9 | WORL 2.0 | WORL 1.9 |
| | WMEX 2.0 | WMEX 2.1 | WORL 2.3 | WORL 2.0 | WORL 1.9 | WORL 1.9 | WORL 1.9 | WORL 1.8 | WORL 1.8 | WORL 1.7 | WORL 1.8 | WMEX 1.8 | WMEX 1.9 | WMEX 1.8 |
| | WEZE .4 | WEZE .6 | WEZE .6 | WEZE .7 | WEZE .5 | WEZE .6 | WEZE .6 | WEZE .7 | WEZE .7 | WEZE .7 | WEZE .8 | WEZE .8 | WEZE .9 | WEZE .9 | WEZE .8 |
| 12 PM | 2:30 PM | 2:45 PM | 3:00 PM | 3:15 PM | 3:30 PM | 3:45 PM | 4:00 PM | 4:15 PM | 4:30 PM | 4:45 PM | 5:00 PM | 5:15 PM | 5:30 PM | 5:45 PM |
| 12 | WHDH 3.1 | WHDH 3.3 | WHDH 3.2 | WHDH 3.0 | WHDH 3.0 | WHDH 3.2 | WHDH 3.2 | WHDH 3.3 | WHDH 3.5 | WHDH 3.7 | WHDH 3.7 | WHDH 3.8 | WHDH 3.8 | WHDH 3.5 |
| | WBZ 2.5 | WBZ 2.5 | WBZ 2.3 | WBZ 2.4 | WBZ 2.5 | WBZ 2.4 | WBZ 2.4 | WBZ 2.4 | WBZ 2.7 | WBZ 2.5 | WBZ 2.8 | WBZ 2.9 | WBZ 2.8 | WBZ 2.9 |
| | WEEI 2.2 | WCOP 1.8 | WCOP 2.0 | WCOP 2.2 | WCOP 2.1 | WCOP 2.3 | WCOP 2.3 | WCOP 2.4 | WCOP 2.4 | WCOP 2.4 | WEEI 2.5 | WEEI 2.4 | WEEI 2.6 | WEEI 2.5 |
| | WCOP 2.0 | WEEI 1.8 | WEEI 1.8 | WNAC 1.8 | WNEX 2.0 | WNEX 2.1 | WCOP 2.1 | WNEX 2.0 | WEEI 2.1 | WEEI 2.3 | WCOP 2.5 | WCOP 2.3 | WCOP 2.4 | WCOP 2.3 |
| | WNEX 1.8 | WNEX 1.7 | WNEX 1.8 | WEEI 1.7 | WEEI 1.6 | WNAC 1.6 | WEEI 1.6 | WEEI 1.7 | WNEX 2.1 | WNEX 2.3 | WNEX 2.3 | WNEX 2.2 | WNEX 2.2 | WNAC 2.1 |
| | WNAC 1.8 | WNAC 1.7 | WNAC 1.6 | WNAC 1.5 | WNAC 1.5 | WNAC 1.5 | WNAC 1.6 | WNAC 1.5 | WNAC 1.7 | WNAC 1.7 | WNAC 2.0 | WNAC 2.1 | WNAC 2.0 | WNEX 2.0 |
| | WEZE .8 | WORL .8 | WORL .8 | WORL .8 | WORL .8 | WORL .7 | WORL .7 | WEZE .6 | WEZE .6 | WEZE .5 | WEZE .6 | WEZE .5 | WEZE .5 | WEZE .6 |
| | WORL .8 | WEZE .7 | WEZE .6 | WEZE .6 | WEZE .5 | WEZE .5 | WEZE .6 | WORL .6 | WORL .5 | | WEZE .5 | WEZE .7 | WEZE .5 | WEZE .6 |
| 1 PM | 8:30 PM | 8:45 PM | 9:00 PM | 9:15 PM | 9:30 PM | 9:45 PM | 10:00 PM | 10:15 PM | 10:30 PM | 10:45 PM | 11:00 PM | 11:15 PM | 11:30 PM | 11:45 PM |
| 1 | WHDH 3.3 | WHDH 3.4 | WHDH 3.2 | WHDH 3.1 | WHDH 3.0 | WHDH 3.1 | WHDH 2.9 | WHDH 2.7 | WHDH 2.8 | WHDH 2.5 | WHDH 2.5 | WHDH 2.5 | WHDH 2.4 | WHDH 2.1 |
| | WBZ 2.1 | WBZ 1.7 | WNAC 1.8 | WNAC 1.9 | WNAC 2.0 | WNAC 1.8 | WNAC 1.9 | WNAC 1.8 | WNAC 1.8 | WNAC 1.6 | WNAC 1.6 | WNAC 1.4 | WMEX 1.4 | WMEX 1.2 |
| | WNAC 1.9 | WNAC 1.7 | WBZ 1.6 | WBZ 1.6 | WBZ 1.5 | WBZ 1.4 | WBZ 1.4 | WMEX 1.4 | WBZ 1.4 | WMEX 1.3 | WMEX 1.4 | WMEX 1.3 | WNAC 1.4 | WBZ 1.2 |
| | WEEI 1.4 | WEEI 1.4 | WEEI 1.6 | WEEI 1.4 | WEEI 1.3 | WEEI 1.5 | WMEX 1.2 | WEEI 1.2 | WMEX 1.3 | WEEI 1.2 | WEEI 1.1 | WEEI 1.1 | WEEI 1.0 | WEEI .9 |
| | WCOP 1.4 | WCOP 1.5 | WMEX 1.4 | WEEI 1.3 | WMEX 1.5 | WEEI 1.2 | WCOP 1.1 | WEEI 1.2 | WCOP 1.1 | WCOP 1.2 | WCOP 1.0 | WCOP .9 | WCOP .9 | WEEI .8 |
| | WMEX 1.3 | WMEX 1.3 | WCOP 1.3 | WCOP 1.2 | WCOP 1.2 | WCOP 1.1 | WEEI 1.1 | WCOP 1.0 | WEEI 1.1 | WEEI .9 | WEEI .9 | WEEI .8 | WEEI .7 | WCOP .7 |
| | WEZE .8 | WEZE .7 | WEZE .6 | WEZE .5 | WEZE .5 | WEZE .6 | WEZE .4 | WEZE .5 | WEZE .7 | WEZE .6 | WEZE .5 | WEZE .4 | WEZE .4 | WEZE .2 |
| | 8:30 AM | 8:45 AM | 9:00 AM | 9:15 AM | 9:30 AM | 9:45 AM | 10:00 AM | 10:15 AM | 10:30 AM | 10:45 AM | 11:00 AM | 11:15 AM | 11:30 AM | 11:45 AM |
| 3 | WHDH 2.8 | WHDH 3.0 | WHDH 3.0 | WHDH 3.0 | WHDH 3.0 | WHDH 2.8 | WHDH 3.0 | WHDH 3.3 | WHDH 3.3 | WHDH 3.3 | WHDH 3.0 | WHDH 2.8 | WHDH 3.0 | WHDH 3.5 |
| | WBZ 2.3 | WBZ 2.5 | WBZ 2.3 | WBZ 2.5 | WCOP 2.3 | WBZ 2.5 | WCOP 2.5 | WCOP 2.5 | WBZ 2.3 | WBZ 2.5 | WEEI 2.8 | WCOP 2.8 | WCOP 2.5 | WCOP 2.5 |
| | WEEI 2.3 | WEEI 2.3 | WEEI 2.3 | WEEI 2.5 | WBZ 2.3 | WCOP 2.5 | WBZ 2.0 | WBZ 2.3 | WCOP 2.3 | WCOP 2.3 | WBZ 2.6 | WEEI 2.5 | WBZ 2.3 | WBZ 2.0 |
| | WCOP 2.0 | WNAC 2.3 | WNAC 2.0 | WCOP 2.3 | WNAC 2.3 | WNAC 2.3 | WEEI 2.0 | WBZ 2.0 | WEEI 2.0 | WEEI 2.3 | WCOP 2.3 | WBZ 2.0 | WEEI 2.3 | WEEI 2.0 |
| | WORL 2.0 | WCOP 1.8 | WCOP 1.8 | WNAC 2.0 | WBZ 2.0 | WEEI 2.0 | WNAC 2.0 | WNAC 1.8 | WNAC 2.0 | WMEX 1.8 | WNAC 1.8 | WMEX 1.8 | WMEX 2.0 | WMEX 2.0 |
| | WNAC 1.8 | WORL 1.5 | WORL 1.5 | WORL 1.3 | WMEX 1.0 | WMEX 1.3 | WNAC 1.9 | WMEX 1.3 | WMEX 1.8 | WNAC 1.8 | WMEX 1.8 | WNAC 1.5 | WNAC 1.5 | WNAC 1.8 |
| | WMEX .8 | WMEX .8 | WMEX .8 | WMEX 1.0 | WORL 1.0 | WORL 1.0 | WEZE 1.0 | WORL 1.0 | WORL 1.0 | WORL 1.0 | WORL 1.0 | WORL 1.0 | WEZE .8 | WEZE .8 |
| | WEZE .5 | WEZE .5 | WEZE .5 | WEZE .5 | WEZE .5 | WEZE .5 | WORL 1.0 | WEZE .8 | WEZE .8 | WEZE .8 | WEZE .5 | WEZE .8 | WORL .8 | WORL .5 |
| 2 PM | 2:30 PM | 2:45 PM | 3:00 PM | 3:15 PM | 3:30 PM | 3:45 PM | 4:00 PM | 4:15 PM | 4:30 PM | 4:45 PM | 5:00 PM | 5:15 PM | 5:30 PM | 5:45 PM |
| 4 | WHDH 4.3 | WHDH 4.0 | WHDH 3.8 | WHDH 3.8 | WHDH 4.0 | WHDH 4.0 | WHDH 4.0 | WHDH 3.8 | WHDH 3.8 | WHDH 3.8 | WHDH 4.0 | WHDH 3.8 | WHDH 3.5 | WHDH 3.5 | WHDH 3.8 |
| | WBZ 2.5 | WBZ 2.3 | WBZ 2.5 | WBZ 2.3 | WBZ 2.8 | WBZ 2.5 | WBZ 2.5 | WBZ 3.0 | WBZ 2.8 | WBZ 2.5 | WBZ 2.8 | WBZ 2.8 | WBZ 2.3 | WBZ 2.0 |
| | WEEI 2.5 | WEEI 2.3 | WEEI 2.3 | WEEI 2.0 | WEEI 2.5 | WCOP 2.3 | WCOP 2.3 | WCOP 2.3 | WCOP 2.3 | WCOP 1.8 | WCOP 2.0 | WCOP 2.0 | WEEI 2.0 | WEEI 2.0 |
| | WNAC 2.3 | WCOP 2.0 | WNAC 2.0 | WNAC 2.0 | WNAC 2.3 | WEEI 2.0 | WNAC 2.0 | WNAC 1.8 | WMEX 1.8 | WMEX 2.0 | WNAC 2.0 | WNAC 2.0 | WNAC 2.0 | WCOP 1.8 |
| | WCOP 1.8 | WMEX 1.8 | WNAC 1.8 | WCOP 1.8 | WCOP 1.8 | WNAC 2.0 | WNAC 1.8 | WEEI 1.5 | WNAC 1.5 | WNAC 1.8 | WNAC 1.8 | WMEX 1.8 | WMEX 1.8 | WNAC 1.8 |
| | WMEX 1.8 | WCOP 1.5 | WMEX 1.5 | WMEX 1.5 | WMEX 1.3 | WMEX 1.8 | WMEX 1.5 | WMEX 1.5 | WEEI 1.3 | WEEI 1.3 | WMEX 1.5 | WEEI 1.5 | WMEX 1.5 | WMEX 1.3 |
| | WEZE .8 | WEZE .5 | WEZE .5 | WEZE .5 | WEZE .3 | WEZE .3 | WEZE .5 | WEZE .5 | WEZE .8 | WEZE .8 | WEZE .8 | WEZE .5 | WEZE .8 | WEZE .8 |
| | WORL — | WORL — | WORL .3 | WORL .3 | WORL — | WORL — | WORL — | WORL — | | | | | | |
| 4 PM | 8:30 PM | 8:45 PM | 9:00 PM | 9:15 PM | 9:30 PM | 9:45 PM | 10:00 PM | 10:15 PM | 10:30 PM | 10:45 PM | 11:00 PM | 11:15 PM | 11:30 PM | 11:45 PM |
| 2 | WHDH 3.0 | WHDH 3.0 | WHDH 2.5 | WHDH 2.8 | WHDH 2.8 | WHDH 2.8 | WHDH 3.0 | WHDH 2.5 | WHDH 2.0 | WHDH 2.0 | WHDH 2.0 | WHDH 1.8 | WHDH 1.3 | WHDH 1.5 |
| | WBZ 2.5 | WBZ 2.3 | WBZ 2.3 | WBZ 2.3 | WBZ 2.3 | WBZ 2.3 | WBZ 2.0 | WBZ 2.3 | WBZ 2.0 | WBZ 2.0 | WBZ 1.8 | WBZ 1.8 | WBZ 1.5 | WBZ 1.3 | WBZ 1.0 |
| | WCOP 1.5 | WCOP 1.3 | WCOP 1.8 | WMEX 1.5 | WCOP 1.5 | WMEX 1.3 | WMEX 1.5 | WMEX 1.5 | WCOP 1.3 | WMEX 1.5 | WMEX 1.5 | WCOP 1.3 | WMEX 1.5 | WMEX 1.0 | WMEX 1.0 |
| | WMEX 1.5 | WEEI 1.3 | WMEX 1.5 | WNAC 1.5 | WMEX 1.5 | WNAC 1.3 | WEEI 1.3 | WEEI 1.3 | WEEI 1.3 | WCOP 1.0 | WEEI 1.3 | WNAC 1.0 | WEEI .8 | WCOP .8 | WEEI .8 |
| | WNAC 1.5 | WEEI 1.3 | WNAC 1.5 | WEEI 1.3 | WNAC 1.3 | WEEI 1.0 | WNAC 1.0 | WNAC 1.3 | WNAC 1.0 | WNAC 1.0 | WNAC 1.0 | WEEI .8 | WCOP .5 | WEEI .5 | WNAC .5 |
| | WNAC 1.0 | WNAC 1.3 | WNAC 1.0 | WEEI 1.0 | WEEI 1.0 | WEEI .8 | WCOP 1.0 | WNAC 1.3 | WNAC 1.0 | WNAC 1.0 | WNAC 1.3 | WEEI .8 | WCOP .5 | WNAC .5 | |
| | WEZE .5 | WEZE .3 | WEZE .3 | WEZE .3 | WEZE .3 | WEZE .3 | WEZE .5 | WEZE .5 | WEZE .5 | WEZE .3 | WEZE .3 | WEZE .3 | WEZE .3 | WEZE — | WEZE — |
| | 8:30 AM | 8:45 AM | 9:00 AM | 9:15 AM | 9:30 AM | 9:45 AM | 10:00 AM | 10:15 AM | 10:30 AM | 10:45 AM | 11:00 AM | 11:15 AM | 11:30 AM | 11:45 AM |
| 1.8 | WHDH 2.3 | WBZ 2.5 | WBZ 2.5 | WBZ 3.0 | WBZ 3.0 | WHDH 3.0 | WHDH 3.3 | WHDH 3.5 | WHDH 3.8 | WHDH 3.8 | WHDH 3.5 | WHDH 3.5 | WBZ 3.5 | WHDH 3.5 | WHDH 3.8 |
| | WHDH 1.0 | WHDH 1.3 | WHDH 1.8 | WHDH 2.0 | WHDH 2.5 | WBZ 3.3 | WBZ 3.5 | WBZ 3.5 | WBZ 3.3 | WBZ 3.0 | WHDH 3.3 | WHDH 3.3 | WHDH 3.5 | WBZ 3.5 | WBZ 3.5 |
| | WORL 1.0 | WMEX .8 | WCOP 1.0 | WCOP 1.0 | WCOP 1.5 | WCOP 1.5 | WEEI 1.5 | WCOP 1.8 | WCOP 2.0 | WCOP 2.0 | WCOP 1.8 | WCOP 2.0 | WCOP 2.0 | WCOP 2.3 | |
| | WEEI .8 | WORL .8 | WEEI 1.0 | WEEI 1.0 | WEEI 1.5 | WEEI 1.5 | WCOP 1.3 | WEEI 1.3 | WEEI 1.0 | WEEI 1.3 | WEEI 1.3 | WEEI 1.0 | WEEI 1.3 | WMEX 1.0 | |
| | WMEX .8 | WEEI .5 | WMEX .8 | WMEX .8 | WMEX .8 | WMEX .8 | WMEX 1.0 | WMEX 1.0 | WMEX .8 | WMEX 1.0 | WMEX 1.0 | WMEX 1.0 | WEEI .8 | | |
| | WNAC .5 | WCOP .3 | WNAC .3 | WNAC .3 | WEZE .3 | WEZE .3 | WEZE .3 | WNAC .3 | WNAC .3 | WNAC .3 | WEZE .3 | WNAC .3 | WNAC .3 | | |
| | WCOP .3 | WEZE .3 | WORL .3 | WORL .3 | WORL .3 | WORL .3 | WNAC .3 | WNAC .3 | WNAC .3 | WEZE — | WNAC — | WNAC — | WEZE — | | |
| | WEZE .3 | WNAC .3 | WEZE — | WNAC — | WNAC — | WORL — | WORL — | WORL — | WNAC — | WORL — | WORL — | WORL — | WORL — | | |
| 3 PM | 2:30 PM | 2:45 PM | 3:00 PM | 3:15 PM | 3:30 PM | 3:45 PM | 4:00 PM | 4:15 PM | 4:30 PM | 4:45 PM | 5:00 PM | 5:15 PM | 5:30 PM | 5:45 PM | |
| 2.2 | WHDH 3.3 | WHDH 3.5 | WHDH 3.3 | WHDH 3.5 | WHDH 4.0 | WHDH 4.0 | WHDH 4.3 | WHDH 4.0 | WHDH 4.0 | WHDH 3.8 | WHDH 4.0 | WHDH 4.3 | WHDH 4.3 | WHDH 3.8 | |
| | WBZ 2.5 | WBZ 2.5 | WEEI 2.5 | WEEI 2.5 | WBZ 2.5 | WBZ 3.0 | WBZ 2.8 | WBZ 2.8 | WBZ 2.3 | WBZ 2.0 | WBZ 1.8 | WBZ 2.3 | WBZ 2.0 | WEEI 2.3 | |
| | WEEI 2.5 | WBZ 2.5 | WBZ 2.3 | WBZ 2.0 | WEEI 2.3 | WEEI 2.5 | WEEI 3.0 | WEEI 3.3 | WEEI 2.8 | WEEI 2.0 | WCOP 1.8 | WEEI 1.8 | WEEI 2.0 | WBZ 1.5 | |
| | WCOP 2.0 | WCOP 1.5 | WCOP 1.8 | WCOP 1.5 | WCOP 1.5 | WCOP 1.8 | WCOP 1.3 | WCOP 1.5 | WMEX 1.8 | WCOP 1.8 | WEEI 1.8 | WMEX 1.5 | WCOP 1.5 | WCOP 1.3 | |
| | WNAC 1.5 | WMEX 1.5 | WMEX 1.5 | WMEX 1.5 | WMEX 1.3 | WMEX 1.5 | WMEX 1.3 | WMEX 1.5 | WCOP 1.5 | WMEX 1.5 | WMEX 1.5 | WCOP 1.3 | WNAC 1.5 | WMEX 1.3 | |
| | WMEX 1.3 | WNAC 1.5 | WNAC 1.5 | WNAC 1.3 | WNAC 1.3 | WNAC 1.0 | WNAC 1.3 | WNAC 1.0 | WNAC 1.3 | WNAC 1.0 | WNAC 1.5 | WNAC 1.5 | WMEX 1.5 | WNAC 1.5 | |
| | WEZE .5 | WEZE .5 | WEZE .5 | WEZE .3 | WEZE 1.0 | WEZE .8 | WEZE .8 | WEZE .8 | WEZE .5 | WEZE .5 | WEZE 1.0 | WEZE .8 | WEZE .8 | WEZE .8 | |
| | WORL .3 | WORL .3 | WORL .3 | WORL .3 | WORL .3 | WORL .3 | WORL — | WORL — | | | | | | | |
| 4 PM | 8:30 PM | 8:45PM | 9:00 PM | 9:15 PM | 9:30 PM | 9:45 PM | 10:00 PM | 10:15 PM | 10:30 PM | 10:45 PM | 11:00 PM | 11:15 PM | 11:30 PM | 11:45 PM | |
| 3.8 | WHDH 3.8 | WHDH 3.5 | WHDH 3.5 | WHDH 3.3 | WHDH 3.0 | WHDH 3.0 | WHDH 2.3 | WCOP 2.3 | WCOP 2.0 | WHDH 2.0 | WCOP 1.8 | WCOP 1.8 | WHDH 1.3 | | |
| | WBZ 1.8 | WEEI 2.0 | WCOP 1.3 | WCOP 1.3 | WCOP 1.5 | WCOP 1.3 | WCOP 1.8 | WCOP 2.0 | WHDH 1.5 | WHDH 1.5 | WCOP 2.0 | WHDH 1.5 | WCOP 1.3 | | |
| 1.0 | WBZ 1.0 | WNAC 1.3 | WEEI 1.0 | WMEX 1.0 | WMEX 1.0 | WMEX 1.0 | WEEI 1.5 | WMEX 1.8 | WMEX 1.5 | WMEX 1.3 | WMEX 1.0 | WMEX 1.0 | WEEI .8 | WEEI .5 | |
| 1.3 | WNAC 1.0 | WBZ 1.0 | WNAC 1.0 | WEEI .8 | WEEI .8 | WEEI .8 | WMEX 1.3 | WEEI 1.0 | WEEI 1.3 | WEEI 1.5 | WEEI .8 | WEEI .8 | WMEX .8 | WMEX .5 | |
| .5 | WNAC 1.0 | WCOP 1.0 | WBZ .5 | WBZ .5 | WNAC .3 | WBZ .3 | WEZE .3 | WNAC .3 | WNAC .3 | WBZ — | WNAC .3 | WNAC .5 | WEZE .3 | WNAC .3 | |
| | WMEX .3 | WMEX .3 | WMEX .5 | WNAC .3 | WBZ — | WEZE — | WNAC .3 | WNAC .3 | WBZ — | WEZE — | WBZ .3 | WBZ .3 | WNAC .3 | WBZ — | |
| | WEZE — | WEZE — | WEZE — | WEZE — | WNAC — | WNAC — | WBZ — | WBZ — | WEZE — | WNAC — | WEZE .3 | WEZE .3 | WBZ — | WEZE — | |

## MONDAY THROUGH FRIDAY

TOTAL NUMBER OF PERSONS LISTENING IN THOUSANDS

**6:00 AM**

| | WHDH | WBZ | WCOP | WEEI | WNAC | WMEX |
|---|---|---|---|---|---|---|
| Men | 33.9 | 11.8 | 4.2 | 14.0 | 15.4 | 5.7 |
| Women | 31.3 | 17.5 | 6.8 | 14.6 | 12.2 | 5.5 |
| Teens | 2.6 | 2.4 | .6 | .4 | 4 | 8 |
| Child. | .9 | — | — | .4 | 8 | .4 |
| Total | 68.7 | 36.9 | 13.6 | 29.4 | 28.8 | 12.4 |

**7:00 AM**

| | WHDH | WBZ | WCOP | WEEI | WNAC | WMEX |
|---|---|---|---|---|---|---|
| Men | 62.3 | 50.4 | 19.1 | 35.8 | 38.3 | 15.1 |
| Women | 55.5 | 52.5 | 21.9 | 35.8 | 34.7 | 17.3 |
| Teens | 3.0 | 4.2 | 3.3 | .9 | 3.6 | 5.1 |
| Child. | 4.6 | 2.8 | 1.1 | 1.3 | 4.6 | 1.9 |
| Total | 125.4 | 109.9 | 45.4 | 73.8 | 81.2 | 39.4 |

**8:00 AM**

| | WHDH | WBZ | WCOP | WEEI | WNAC | WMEX |
|---|---|---|---|---|---|---|
| Men | 56.6 | 48.2 | 23.1 | 40.5 | 38.4 | 19.8 |
| Women | 55.9 | 56.9 | 24.8 | 39.4 | 38.4 | 22.3 |
| Teens | 5.2 | 4.4 | 4.3 | 2.3 | 2.4 | 6.4 |
| Child. | 5.2 | 3.6 | 2.3 | 3.4 | 2.9 | 1.9 |
| Total | 122.9 | 113.1 | 54.5 | 85.6 | 82.1 | 50.4 |

**9:00 AM**

| | WHDH | WBZ | WCOP | WEEI | WNAC | WMEX |
|---|---|---|---|---|---|---|
| Men | 30.8 | 25.5 | 14.1 | 20.3 | 12.9 | 10.7 |
| Women | 57.5 | 55.6 | 30.0 | 46.2 | 30.1 | 26.4 |
| Teens | 2.0 | 2.6 | 2.7 | 1.4 | 2.1 | 3.7 |
| Child. | 4.7 | 5.9 | 3.4 | 3.3 | 3.1 | 3.0 |
| Total | 95.0 | 89.6 | 50.2 | 71.2 | 48.2 | 43.8 |

**10:00 AM**

| | WHDH | WBZ | WCOP | WEEI | WNAC | WMEX |
|---|---|---|---|---|---|---|
| Men | 25.4 | 20.4 | 13.4 | 11.5 | 13.5 | 8.2 |
| Women | 59.5 | 53.6 | 31.2 | 53.2 | 35.0 | 26.1 |
| Teens | 4.0 | 5.7 | 2.8 | 2.0 | 1.1 | 4.0 |
| Child. | 4.7 | 7.0 | 3.6 | 4.5 | 3.6 | 3.0 |
| Total | 93.6 | 86.7 | 51.0 | 71.2 | 53.2 | 41.3 |

**11:00 AM**

| | WHDH | WBZ | WCOP | WEEI | WNAC | WMEX |
|---|---|---|---|---|---|---|
| Men | 23.7 | 19.1 | 12.0 | 6.8 | 12.4 | 8.8 |
| Women | 53.6 | 43.3 | 28.1 | 46.0 | 32.8 | 21.1 |
| Teens | 3.1 | 3.4 | 3.0 | 1.3 | 2.2 | 3.6 |
| Child. | 5.0 | 3.6 | 2.7 | 2.1 | 2.9 | 2.2 |
| Total | 85.4 | 71.4 | 45.8 | 56.2 | 50.3 | 35.7 |

**12:00 NOON**

| | WHDH | WBZ | WCOP | WEEI | WNAC | WMEX |
|---|---|---|---|---|---|---|
| Men | 20.8 | 21.4 | 11.6 | 9.1 | 15.7 | 8.2 |
| Women | 49.5 | 45.0 | 25.2 | 41.5 | 34.3 | 20.0 |
| Teens | 3.2 | 4.5 | 3.0 | 1.2 | 1.8 | 3.6 |
| Child. | 4.3 | 3.9 | 2.4 | 3.2 | 2.6 | 2.2 |
| Total | 77.8 | 74.8 | 42.2 | 55.0 | 54.4 | 34.0 |

**1:00 PM**

| | WHDH | WBZ | WCOP | WEEI | WNAC | WMEX |
|---|---|---|---|---|---|---|
| Men | 18.1 | 16.5 | 9.7 | 5.7 | 9.6 | 8.2 |
| Women | 37.5 | 42.4 | 26.1 | 40.7 | 25.2 | 19.7 |
| Teens | 2.6 | 4.1 | 3.6 | .8 | 1.9 | 4.4 |
| Child. | 4.0 | 3.6 | 2.4 | 2.7 | 1.9 | 3.0 |
| Total | 62.2 | 66.6 | 41.8 | 49.9 | 38.6 | 35.3 |

**2:00 PM**

| | WHDH | WBZ | WCOP | WEEI | WNAC | WMEX |
|---|---|---|---|---|---|---|
| Men | 20.3 | 13.0 | 9.5 | 5.7 | 11.2 | 7.7 |
| Women | 37.2 | 35.6 | 23.7 | 35.5 | 26.0 | 19.7 |
| Teens | 2.6 | 3.8 | 3.8 | 1.0 | 1.6 | 7.4 |
| Child. | 4.2 | 2.8 | 2.3 | 2.3 | 2.5 | 2.5 |
| Total | 64.5 | 55.4 | 39.3 | 44.5 | 41.3 | 37.3 |

**3:00 PM**

| | WHDH | WBZ | WCOP | WEEI | WNAC | WMEX |
|---|---|---|---|---|---|---|
| Men | 21.2 | 12.8 | 9.0 | 6.5 | 10.9 | 7.2 |
| Women | 38.2 | 32.8 | 26.1 | 26.6 | 22.1 | 20.2 |
| Teens | 3.8 | 3.6 | 8.0 | 1.6 | 1.6 | 9.0 |
| Child. | 3.8 | 2.2 | 3.0 | 2.6 | 2.4 | 2.3 |
| Total | 67.0 | 51.4 | 46.1 | 37.3 | 37.0 | 38.7 |

**4:00 PM**

| | WHDH | WBZ | WCOP | WEEI | WNAC | WMEX |
|---|---|---|---|---|---|---|
| Men | 27.9 | 19.4 | 12.2 | 11.3 | 12.4 | 11.7 |
| Women | 43.9 | 33.4 | 26.6 | 27.4 | 22.9 | 23.1 |
| Teens | 7.6 | 3.8 | 8.7 | 2.6 | 2.7 | 10.4 |
| Child. | 3.6 | 2.7 | 2.1 | 1.7 | .7 | 2.0 |
| Total | 83.0 | 59.3 | 49.6 | 43.0 | 38.7 | 47.2 |

**5:00 PM**

| | WHDH | WBZ | WCOP | WEEI | WNAC | WMEX |
|---|---|---|---|---|---|---|
| Men | 38.8 | 29.1 | 19.2 | 22.8 | 22.7 | 17.4 |
| Women | 45.0 | 36.6 | 26.6 | 33.1 | 26.5 | 23.7 |
| Teens | 5.6 | 3.5 | 9.4 | 4.2 | 1.6 | 9.7 |
| Child. | 3.4 | 2.2 | 1.4 | 1.5 | 2.2 | 2.0 |
| Total | 92.8 | 71.4 | 56.6 | 61.6 | 53.0 | 52.8 |

**6:00 PM**

| | WHDH | WBZ | WCOP | WEEI | WNAC | WMEX |
|---|---|---|---|---|---|---|
| Men | 36.5 | 31.0 | 21.0 | 29.6 | 25.9 | 17.8 |
| Women | 33.3 | 32.4 | 22.5 | 29.2 | 29.6 | 18.1 |
| Teens | 5.0 | 7.6 | 5.5 | 2.6 | 3.3 | 7.9 |
| Child. | 2.3 | 2.3 | 1.8 | 1.5 | 1.8 | 2.5 |
| Total | 77.1 | 73.3 | 50.8 | 62.9 | 60.6 | 46.3 |

**7:00 PM**

| | WHDH | WBZ | WCOP | WEEI | WNAC | WMEX |
|---|---|---|---|---|---|---|
| Men | 36.3 | 29.1 | 18.6 | 29.9 | 29.3 | 14.1 |
| Women | 35.3 | 28.3 | 21.3 | 28.1 | 30.0 | 15.7 |
| Teens | 5.2 | 8.6 | 4.9 | 1.5 | 3.4 | 7.1 |
| Child. | 1.9 | 2.1 | 1.1 | .4 | 1.5 | 1.6 |
| Total | 78.7 | 68.1 | 45.9 | 59.9 | 64.2 | 38.5 |

**8:00 PM**

| | WHDH | WBZ | WCOP | WEEI | WNAC | WMEX |
|---|---|---|---|---|---|---|
| Men | 45.0 | 21.4 | 14.8 | 21.1 | 19.7 | 14.0 |
| Women | 38.3 | 23.0 | 16.9 | 23.4 | 20.5 | 14.5 |
| Teens | 5.2 | 5.4 | 3.6 | .9 | 1.6 | 5.3 |
| Child. | 1.6 | 1.3 | 1.6 | 1.7 | 1.4 | 1.3 |
| Total | 90.1 | 51.1 | 36.9 | 47.1 | 43.2 | 35.1 |

**9:00 PM**

| | WHDH | WBZ | WCOP | WEEI | WNAC | WMEX |
|---|---|---|---|---|---|---|
| Men | 41.5 | 16.9 | 13.0 | 16.0 | 20.5 | 14.7 |
| Women | 31.1 | 17.3 | 14.0 | 15.5 | 19.4 | 13.8 |
| Teens | 5.2 | 3.2 | 1.6 | 1.3 | 1.4 | 4.9 |
| Child. | 1.4 | .7 | .7 | .4 | .6 | .4 |
| Total | 79.2 | 38.1 | 29.3 | 33.2 | 41.9 | 33.8 |

**10:00 PM**

| | WHDH | WBZ | WCOP | WEEI | WNAC | WMEX |
|---|---|---|---|---|---|---|
| Men | 34.5 | 15.4 | 12.2 | 12.9 | 20.8 | 14.3 |
| Women | 28.3 | 13.4 | 11.0 | 12.5 | 18.3 | 13.6 |
| Teens | 3.7 | 2.8 | 1.7 | .8 | 1.6 | 4.3 |
| Child. | 1.2 | .8 | .5 | — | — | — |
| Total | 67.7 | 32.4 | 25.4 | 26.2 | 40.7 | 32.2 |

**11:00 PM**

| | WHDH | WBZ | WCOP | WEEI | WNAC | WMEX |
|---|---|---|---|---|---|---|
| Men | 29.9 | 11.6 | 10.3 | 10.2 | 14.9 | 13.4 |
| Women | 25.5 | 10.8 | 9.8 | 9.1 | 15.5 | 13.0 |
| Teens | 3.3 | .9 | 1.2 | .9 | .4 | 2.0 |
| Child. | — | .5 | — | — | — | — |
| Total | 58.7 | 23.8 | 21.3 | 20.2 | 30.8 | 28.4 |

## SATURDAY

TOTAL NUMBER OF PERSONS LISTENING IN THOUSANDS

**6:00 AM**

| | WHDH | WBZ | WCOP | WEEI | WNAC | WMEX |
|---|---|---|---|---|---|---|
| Men | 16.8 | 10.8 | 10.8 | 9.4 | 5.0 | |
| Women | 14.8 | 10.8 | 9.7 | 9.4 | 5.0 | |
| Teens | 2.0 | — | 1.0 | — | — | |
| Child. | — | — | 1.0 | — | — | |
| Total | 33.6 | 21.6 | 22.5 | 18.8 | 10.0 | |

**7:00 AM**

| | WHDH | WBZ | WCOP | WEEI | WNAC | WMEX |
|---|---|---|---|---|---|---|
| Men | 40.5 | 34.2 | 11.1 | 19.9 | 15.1 | 7.1 |
| Women | 33.5 | 32.4 | 11.1 | 20.9 | 13.1 | 7.1 |
| Teens | 2.8 | 2.7 | 1.1 | 1.0 | 1.1 | 1.0 |
| Child. | 1.9 | .9 | 2.0 | — | — | — |
| Total | 78.7 | 70.2 | 25.3 | 41.8 | 29.3 | 15.2 |

**8:00 AM**

| | WHDH | WBZ | WCOP | WEEI | WNAC | WMEX |
|---|---|---|---|---|---|---|
| Men | 36.9 | 29.2 | 17.3 | 29.3 | 19.4 | 6.8 |
| Women | 34.2 | 26.6 | 17.3 | 29.3 | 18.6 | 6.8 |
| Teens | 2.7 | 3.0 | 2.8 | 1.9 | 1.1 | 1.0 |
| Child. | 2.7 | 1.1 | 1.8 | 1.9 | 1.1 | — |
| Total | 76.5 | 59.9 | 39.2 | 62.4 | 40.2 | 14.6 |

**9:00 AM**

| | WHDH | WBZ | WCOP | WEEI | WNAC | WMEX |
|---|---|---|---|---|---|---|
| Men | 25.5 | 15.0 | 13.4 | 16.4 | 13.7 | 6.1 |
| Women | 36.9 | 27.3 | 23.7 | 29.0 | 25.4 | 9.1 |
| Teens | 3.6 | 1.7 | 4.7 | 1.0 | 2.0 | 3.0 |
| Child. | 1.8 | 2.8 | 2.0 | — | 1.0 | — |
| Total | 67.8 | 46.8 | 43.8 | 46.4 | 42.1 | 18.2 |

**10:00 AM**

| | WHDH | WBZ | WCOP | WEEI | WNAC | WMEX |
|---|---|---|---|---|---|---|
| Men | 28.7 | 13.4 | 16.4 | 11.7 | 14.4 | 8.0 |
| Women | 37.9 | 26.8 | 27.7 | 27.4 | 21.1 | 16.3 |
| Teens | 5.8 | 5.7 | 6.6 | 2.0 | 2.9 | 5.1 |
| Child. | 2.9 | 1.0 | 1.8 | 1.0 | 2.0 | 1.0 |
| Total | 75.3 | 46.9 | 52.5 | 42.1 | 40.4 | 30.4 |

**11:00 AM**

| | WHDH | WBZ | WCOP | WEEI | WNAC | WMEX |
|---|---|---|---|---|---|---|
| Men | 28.7 | 11.7 | 15.2 | 14.2 | 14.0 | 9.3 |
| Women | 36.8 | 26.4 | 30.4 | 29.9 | 17.8 | 18.9 |
| Teens | 3.8 | 5.0 | 6.8 | 4.0 | 2.1 | 8.5 |
| Child. | 2.8 | 2.0 | 3.0 | 2.9 | 1.0 | 1.9 |
| Total | 72.1 | 45.1 | 55.4 | 51.0 | 34.9 | 38.6 |

**12:00 NOON**

| | WHDH | WBZ | WCOP | WEEI | WNAC | WMEX |
|---|---|---|---|---|---|---|
| Men | 30.3 | 20.4 | 17.5 | 12.2 | 15.2 | 10.7 |
| Women | 37.8 | 38.9 | 26.2 | 35.0 | 26.5 | 23.1 |
| Teens | 5.9 | 6.8 | 7.6 | 1.7 | 4.0 | 6.6 |
| Child. | 2.7 | 3.9 | 3.0 | 2.8 | 2.7 | 2.9 |
| Total | 76.7 | 70.0 | 54.3 | 51.7 | 48.4 | 43.3 |

**1:00 PM**

| | WHDH | WBZ | WCOP | WEEI | WNAC | WMEX |
|---|---|---|---|---|---|---|
| Men | 29.0 | 19.3 | 11.2 | 17.1 | 12.4 | 9.0 |
| Women | 43.2 | 33.5 | 18.9 | 30.6 | 20.2 | 18.9 |
| Teens | 8.8 | 9.4 | 5.7 | 1.8 | 2.8 | 7.0 |
| Child. | 4.9 | 3.8 | 1.9 | 1.8 | 1.8 | 2.1 |
| Total | 85.9 | 66.0 | 37.7 | 51.3 | 37.2 | 37.0 |

**2:00 PM**

| | WHDH | WBZ | WCOP | WEEI | WNAC | WMEX |
|---|---|---|---|---|---|---|
| Men | 34.3 | 19.0 | 10.9 | 14.6 | 13.4 | 9.5 |
| Women | 48.0 | 26.6 | 19.9 | 31.7 | 24.3 | 20.2 |
| Teens | 9.3 | 5.7 | 4.9 | 1.1 | 3.8 | 7.8 |
| Child. | 5.0 | 3.0 | 2.1 | 1.8 | 1.9 | 2.9 |
| Total | 96.6 | 54.3 | 37.8 | 49.2 | 43.4 | 40.4 |

**3:00 PM**

| | WHDH | WBZ | WCOP | WEEI | WNAC | WMEX |
|---|---|---|---|---|---|---|
| Men | 32.6 | 15.2 | 12.8 | 14.7 | 11 | |
| Women | 46.8 | 29.6 | 22.5 | 27.3 | 2 | |
| Teens | 8.9 | 5.7 | 5.8 | — | | |
| Child. | 3.6 | 1.9 | 1.8 | — | | |
| Total | 91.9 | 52.4 | 42.9 | 42.0 | 4 | |

**4:00 PM**

| | WHDH | WBZ | WCOP | WEEI | WN |
|---|---|---|---|---|---|
| Men | 29.6 | 17.2 | 11.5 | 10.5 | 1 |
| Women | 49.8 | 32.4 | 26.2 | 18.0 | 2 |
| Teens | 6.5 | 6.6 | 4.8 | .9 | |
| Child. | 3.0 | 2.9 | 1.9 | — | |
| Total | 88.9 | 59.1 | 44.4 | 29.4 | 4 |

**5:00 PM**

| | WHDH | WBZ | WCOP | WEEI | WN |
|---|---|---|---|---|---|
| Men | 33.8 | 23.6 | 15.3 | 13.1 | 1 |
| Women | 43.9 | 27.4 | 23.1 | 21.6 | 2 |
| Teens | 6.8 | 6.8 | 4.9 | 1.9 | |
| Child. | 3.9 | 3.0 | 2.0 | .8 | |
| Total | 88.4 | 60.8 | 45.3 | 37.4 | 4 |

**6:00 PM**

| | WHDH | WBZ | WCOP | WEEI | WN |
|---|---|---|---|---|---|
| Men | 37.6 | 30.6 | 15.0 | 22.0 | 1 |
| Women | 36.1 | 32.4 | 18.9 | 23.9 | 1 |
| Teens | 6.5 | 7.8 | 3.9 | 4.2 | |
| Child. | 3.0 | 2.7 | 2.1 | 1.8 | |
| Total | 83.2 | 73.5 | 39.9 | 52.0 | 2 |

**7:00 PM**

| | WHDH | WBZ | WCOP | WEEI | W |
|---|---|---|---|---|---|
| Men | 30.0 | 28.8 | 18.1 | 25.2 | 1 |
| Women | 30.0 | 25.9 | 19.1 | 20.4 | 1 |
| Teens | 5.9 | 4.0 | 3.9 | 1.0 | |
| Child. | 2.8 | 1.8 | 1.0 | — | |
| Total | 68.7 | 60.5 | 42.1 | 46.6 | 3 |

**8:00 PM**

| | WHDH | WBZ | WCOP | WEEI | W |
|---|---|---|---|---|---|
| Men | 34.9 | 26.6 | 16.4 | 19.8 | 1 |
| Women | 28.9 | 24.5 | 15.5 | 18.9 | 1 |
| Teens | 3.8 | 3.8 | 1.9 | — | |
| Child. | 2.1 | 1.7 | 1.1 | — | |
| Total | 69.7 | 56.6 | 34.9 | 38.7 | 3 |

**9:00 PM**

| | WHDH | WBZ | WCOP | WEEI | W |
|---|---|---|---|---|---|
| Men | 33.2 | 24.8 | 16.4 | 13.2 | 2 |
| Women | 28.7 | 22.7 | 15.5 | 11.4 | 1 |
| Teens | 3.7 | 2.0 | 3.8 | .9 | |
| Child. | .8 | 1.0 | 1.1 | .9 | |
| Total | 66.4 | 50.5 | 36.8 | 26.4 | 5 |

**10:00 PM**

| | WHDH | WBZ | WCOP | WEEI | W |
|---|---|---|---|---|---|
| Men | 29.9 | 21.9 | 14.2 | 14.8 | |
| Women | 25.9 | 20.1 | 12.2 | 13.1 | |
| Teens | 2.9 | 1.8 | 2.0 | 1.1 | |
| Child. | — | .9 | — | 1.1 | |
| Total | 58.7 | 44.7 | 28.4 | 30.1 | 7 |

**11:00 PM**

| | WHDH | WBZ | WCOP | WEEI | W |
|---|---|---|---|---|---|
| Men | 20.9 | 15.5 | 9.1 | 10.5 | |
| Women | 20.9 | 14.5 | 8.6 | 9.4 | |
| Teens | 1.0 | 1.9 | 2.1 | — | |
| Child. | — | — | — | — | |
| Total | 42.8 | 31.9 | 19.8 | 19.9 | 5 |

# AUDIENCE COMPOSITION

Over [illegible] in Pulse, Inc., has determined the number of men, women, teens and children listening to *each radio station*. From the listenership data obtained in the total area survey, audience composition was tabulated for eight stations. This was done by hour periods for the Monday-Friday average and for Saturday and Sunday. The data are reported as the total number of men, women, teenagers a children listening. This is the combined in-home and out-of-ho audience. Men, women are 18 years of age and older. Teenagers 12-17 years of age. Children are 11 years of age and younger. Th figures are available for each of the eight major Boston statio For purposes of brevity and space, we have published figures the leading stations: WHDH, WBZ, WCOP, WEEI, WNAC, WME (Data on other stations on request.)

## SUNDAY

TOTAL NUMBER OF PERSONS LISTENING IN THOUSANDS

8 SURVEY

### 7:00 AM

| | WHD | WBZ | WCOP | WEEI | WNAC | WMEX |
|---|---|---|---|---|---|---|
| | 3.0 | — | — | — | | 5.0 |
| | 3.0 | — | — | — | | 4.1 |
| | — | — | — | — | | 1.0 |
| | — | — | — | — | | — |
| | 6.0 | — | — | — | | 10.1 |

### 8:00 AM

| | WHD | WBZ | WCOP | WEEI | WNAC | WMEX |
|---|---|---|---|---|---|---|
| | 24.6 | 1.5 | 12.9 | 3.6 | | 7.4 |
| | 18.9 | 3.0 | 9.9 | 4.9 | | 6.4 |
| | — | — | 1.0 | — | | 2.1 |
| | — | — | 1.0 | — | | — |
| | 43.5 | 4.5 | 24.8 | 8.5 | | 15.9 |

### 9:00 AM

| | WHD | WBZ | WCOP | WEEI | WNAC | WMEX |
|---|---|---|---|---|---|---|
| | 35.1 | 13.8 | 15.8 | 3.0 | | 8.1 |
| | 30.1 | 15.8 | 15.8 | 1.5 | | 7.1 |
| | .9 | 2.0 | 1.0 | — | | 2.1 |
| | 1.8 | 1.0 | — | — | | — |
| | 67.9 | 32.6 | 32.6 | 4.5 | | 17.3 |

### 10:00 AM

| | WHD | WBZ | WCOP | WEEI | WNAC | WMEX |
|---|---|---|---|---|---|---|
| | 37.6 | 18.6 | 15.8 | 2.0 | | 10.2 |
| | 36.1 | 19.7 | 14.8 | 2.0 | | 10.2 |
| | 4.0 | 1.9 | 2.0 | — | | 3.0 |
| | 2.0 | 1.9 | — | — | | 1.1 |
| | 79.7 | 42.1 | 32.6 | 4.0 | | 24.5 |

### 11:00 AM

| | WHD | WBZ | WCOP | WEEI | WNAC | WMEX |
|---|---|---|---|---|---|---|
| | 34.6 | 19.8 | 12.7 | 1.5 | | 8.1 |
| | 37.8 | 20.4 | 10.9 | 4.6 | | 9.1 |
| | 8.5 | 5.5 | — | — | | 4.1 |
| | 2.1 | 2.1 | — | — | | 1.1 |
| | 83.0 | 47.8 | 23.6 | 6.1 | | 22.4 |

### 12:00 NOON

| | WHD | WBZ | WCOP | WEEI | WNAC | WMEX |
|---|---|---|---|---|---|---|
| | 29.1 | 15.2 | 22.5 | 11.4 | | 12.2 |
| | 35.6 | 16.8 | 21.6 | 10.5 | | 11.1 |
| | 8.5 | 5.4 | 3.0 | 2.0 | | 4.0 |
| | 3.0 | 1.6 | — | .9 | | 1.1 |
| | 76.2 | 39.0 | 47.1 | 24.8 | | 28.4 |

### 1:00 PM

| | WHD | WBZ | WCOP | WEEI | WNAC | WMEX |
|---|---|---|---|---|---|---|
| | 21.3 | 16.7 | 12.9 | 10.9 | | 8.7 |
| | 25.1 | 21.6 | 19.9 | 11.9 | | 16.4 |
| | 4.7 | 4.9 | 2.1 | 2.0 | | 5.7 |
| | 3.8 | 1.8 | 3.1 | 1.0 | | 1.9 |
| | 54.9 | 45.0 | 38.0 | 25.8 | | 32.7 |

### 2:00 PM

| | WHD | WBZ | WCOP | WEEI | WNAC | WMEX |
|---|---|---|---|---|---|---|
| | 19.0 | 20.2 | 24.1 | 14.0 | | 11.9 |
| | 29.3 | 21.1 | 28.8 | 13.2 | | 12.8 |
| | 5.7 | 3.8 | 1.8 | 1.0 | | 4.0 |
| | 1.9 | 2.0 | 2.9 | — | | 2.0 |
| | 55.9 | 47.1 | 57.6 | 28.2 | | 30.7 |

### 3:00 PM

| | WHDH | WBZ | WCOP | WEEI | WNAC | WMEX |
|---|---|---|---|---|---|---|
| Men | 41.6 | 16.3 | 17.8 | 25.5 | 13.4 | 12.8 |
| Women | 39.9 | 30.0 | 18.9 | 29.3 | 14.6 | 13.9 |
| Teens | 8.4 | 5.7 | 4.9 | 1.9 | 2.2 | 5.0 |
| Child. | 3.9 | 1.9 | 2.1 | 1.9 | 1.0 | .9 |
| Total | 93.8 | 53.9 | 43.7 | 58.6 | 31.2 | 32.6 |

### 4:00 PM

| | WHDH | WBZ | WCOP | WEEI | WNAC | WMEX |
|---|---|---|---|---|---|---|
| Men | 42.6 | 22.4 | 16.2 | 22.3 | 14.0 | 13.2 |
| Women | 42.6 | 27.4 | 14.4 | 24.3 | 13.2 | 16.2 |
| Teens | 5.5 | 5.7 | 3.0 | 1.0 | 1.0 | 4.9 |
| Child. | 4.9 | 1.9 | 1.8 | 1.9 | — | 2.7 |
| Total | 95.6 | 57.4 | 35.4 | 49.5 | 28.2 | 37.0 |

### 5:00 PM

| | WHDH | WBZ | WCOP | WEEI | WNAC | WMEX |
|---|---|---|---|---|---|---|
| Men | 48.0 | 19.4 | 16.0 | 23.7 | 15.8 | 10.6 |
| Women | 43.0 | 21.1 | 13.9 | 21.6 | 16.8 | 15.5 |
| Teens | 6.9 | 3.8 | 3.9 | 4.9 | 1.0 | 4.9 |
| Child. | 3.7 | 2.0 | .9 | .9 | 1.0 | 1.1 |
| Total | 101.6 | 46.3 | 34.7 | 51.1 | 34.6 | 32.1 |

### 6:00 PM

| | WHDH | WBZ | WCOP | WEEI | WNAC | WMEX |
|---|---|---|---|---|---|---|
| Men | 42.6 | 18.9 | 16.2 | 34.1 | 15.8 | 10.6 |
| Women | 37.8 | 17.8 | 14.3 | 29.1 | 15.8 | 12.6 |
| Teens | 5.9 | 2.1 | 3.0 | 2.9 | — | 4.9 |
| Child. | 2.7 | 1.0 | 1.1 | 2.1 | 2.0 | 1.9 |
| Total | 89.0 | 39.8 | 34.6 | 68.2 | 33.6 | 30.0 |

### 7:00 PM

| | WHDH | WBZ | WCOP | WEEI | WNAC | WMEX |
|---|---|---|---|---|---|---|
| Men | 35.3 | 19.9 | 15.8 | 31.2 | 9.9 | 4.6 |
| Women | 28.7 | 17.8 | 13.8 | 29.3 | 8.8 | 2.3 |
| Teens | 5.7 | 1.0 | 3.0 | 1.9 | — | — |
| Child. | 1.8 | 1.0 | 1.0 | 1.1 | — | — |
| Total | 71.5 | 39.7 | 33.6 | 63.5 | 18.7 | 6.9 |

### 8:00 PM

| | WHDH | WBZ | WCOP | WEEI | WNAC | WMEX |
|---|---|---|---|---|---|---|
| Men | 46.5 | 14.8 | 11.4 | 25.8 | 10.5 | 3.0 |
| Women | 38.3 | 13.8 | 10.5 | 20.7 | 9.6 | — |
| Teens | 4.9 | 2.0 | 1.8 | — | 2.0 | — |
| Child. | 2.2 | — | — | — | .9 | — |
| Total | 91.9 | 30.6 | 23.7 | 46.5 | 23.0 | 3.0 |

### 9:00 PM

| | WHDH | WBZ | WCOP | WEEI | WNAC | WMEX |
|---|---|---|---|---|---|---|
| Men | 39.9 | 4.6 | 16.2 | 16.3 | 4.1 | 8.8 |
| Women | 34.5 | 2.3 | 15.1 | 13.6 | 4.1 | 7.8 |
| Teens | 5.8 | — | 2.1 | 5.4 | — | 2.9 |
| Child. | 1.9 | — | 1.1 | — | — | — |
| Total | 82.1 | 6.9 | 34.5 | 35.3 | 8.2 | 19.5 |

### 10:00 PM

| | WHDH | WBZ | WCOP | WEEI | WNAC | WMEX |
|---|---|---|---|---|---|---|
| Men | 25.2 | — | 23.7 | 9.1 | 3.0 | 14.8 |
| Women | 24.3 | — | 21.0 | 8.1 | 2.0 | 16.9 |
| Teens | 3.8 | — | 4.0 | — | — | 3.9 |
| Child. | 1.0 | — | .9 | 1.0 | — | .9 |
| Total | 54.3 | — | 49.6 | 18.2 | 5.0 | 36.5 |

### 11:00 PM

| | WHDH | WBZ | WCOP | WEEI | WNAC | WMEX |
|---|---|---|---|---|---|---|
| Men | 19.5 | 1.5 | 19.1 | 11.1 | 6.5 | 5.6 |
| Women | 19.5 | 4.6 | 18.1 | 8.9 | 5.4 | 7.5 |
| Teens | 1.9 | — | 2.8 | — | — | 1.8 |
| Child. | — | — | — | — | — | — |
| Total | 40.9 | 6.1 | 40.0 | 20.0 | 11.9 | 14.9 |

## POST-MIDNIGHT RATINGS

### BY STATIONS AND QUARTER HOURS

| | '60 Ratings | '60 Homes | '59 Ratings |
|---|---|---|---|
| **12:00 MID.** | | | |
| WHDH | 1.9 | 28,886 | 2.1 |
| WBZ | .9 | 13,683 | .9 |
| WMEX | .9 | 13,683 | .7 |
| WNAC | .9 | 13,683 | .6 |
| WEEI | .8 | 12,162 | .8 |
| WCOP | .5 | 7,602 | .5 |
| WEZE | .2 | 3,041 | .4 |
| Misc. | 2.3 | 34,967 | 2.8 |
| **12:15 AM** | | | |
| WHDH | 1.9 | 28,886 | 1.9 |
| WMEX | .9 | 13,683 | .6 |
| WEEI | .8 | 12,162 | .9 |
| WNAC | .7 | 10,642 | .5 |
| WBZ | .6 | 9,122 | .9 |
| WCOP | .4 | 6,081 | .5 |
| WEZE | .2 | 3,041 | .4 |
| Misc. | 2.1 | 31,926 | 2.4 |
| **12:30 AM** | | | |
| WHDH | 1.9 | 28,886 | 1.8 |
| WMEX | .8 | 12,162 | .4 |
| WEEI | .7 | 10,642 | .8 |
| WNAC | .7 | 10,642 | .6 |
| WBZ | .6 | 9,122 | .9 |
| WCOP | .4 | 6,081 | .6 |
| WEZE | .2 | 3,041 | .3 |
| Misc. | 2.0 | 30,406 | 2.3 |
| **12:45 AM** | | | |
| WHDH | 1.7 | 25,845 | 1.8 |
| WMEX | .8 | 12,162 | .4 |
| WEEI | .7 | 10,642 | .8 |
| WNAC | .7 | 10,642 | .6 |
| WBZ | .5 | 7,602 | .9 |
| WCOP | .5 | 7,602 | .5 |
| WEZE | .2 | 3,041 | .1 |
| Misc. | 2.0 | 30,406 | 2.1 |
| **1:00 AM** | | | |
| WHDH | 1.7 | 25,845 | 1.7 |
| WBZ | .8 | 12,162 | 1.0 |
| WEEI | .6 | 9,122 | .8 |
| WCOP | .4 | 6,081 | .5 |
| WEZE | .2 | 3,041 | .1 |
| Misc. | 2.0 | 30,406 | 1.8 |
| **1:15 AM** | | | |
| WHDH | 1.7 | 25,845 | 1.8 |
| WBZ | .7 | 10,642 | .8 |
| WEEI | .7 | 10,642 | .7 |
| WCOP | .5 | 7,602 | .5 |
| WEZE | .2 | 3,041 | .2 |
| Misc. | 1.6 | 24,325 | 1.6 |
| **1:30 AM** | | | |
| WHDH | 1.6 | 24,325 | 1.6 |
| WEEI | .7 | 10,642 | .8 |
| WBZ | .6 | 10,642 | .8 |
| WCOP | .5 | 7,602 | .5 |
| WEZE | .1 | 1,520 | .2 |
| Misc. | 1.6 | 24,325 | 1.4 |
| **1:45 AM** | | | |
| WHDH | 1.7 | 25,845 | 1.5 |
| WEEI | .8 | 12,162 | .7 |
| WBZ | .5 | 7,602 | .6 |
| WCOP | .3 | 4,561 | .6 |
| WEZE | .1 | 1,520 | .1 |
| Misc. | 1.5 | 22,805 | 1.3 |
| **2:00 AM** | | | |
| WHDH | 1.6 | 24,325 | 1.5 |
| WEEI | .8 | 12,162 | .8 |
| WBZ | .5 | 7,602 | .4 |
| WCOP | .4 | 6,081 | .4 |
| WEZE | .1 | 1,520 | .1 |
| Misc. | 1.2 | 18,244 | .9 |
| **2:15 AM** | | | |
| WHDH | 1.4 | 21,284 | 1.5 |
| WEEI | .9 | 13,683 | .9 |
| WBZ | .3 | 4,561 | .3 |
| WCOP | .3 | 4,561 | .5 |
| WEZE | .2 | 3,041 | .1 |
| Misc. | 1.2 | 18,244 | .7 |
| **2:30 AM** | | | |
| WHDH | 1.4 | 21,284 | 1.0 |
| WEEI | .9 | 13,683 | .7 |
| WCOP | .4 | 6,081 | .6 |
| WBZ | .3 | 4,561 | .3 |
| WEZE | .2 | 3,041 | .1 |
| Misc. | .9 | 13,683 | .7 |
| **2:45 AM** | | | |
| WHDH | 1.5 | 22,805 | 1.3 |
| WEEI | .8 | 12,162 | .6 |
| WBZ | .5 | 7,602 | .4 |
| WCOP | .4 | 6,081 | .3 |
| WEZE | — | — | .1 |
| Misc. | .7 | 10,642 | .5 |
| **3:00-4:00 AM** | | | |
| WHDH | 1.3 | 19,764 | 1.0 |
| WEEI | .5 | 7,602 | .3 |
| WBZ | .5 | 7,602 | .5 |
| WCOP | .2 | 3,041 | .2 |
| WEZE | .1 | 1,520 | .2 |
| Misc. | .3 | 4,561 | .4 |
| **4:00-5:00 AM** | | | |
| WHDH | 1.1 | 16,723 | .9 |
| WBZ | .7 | 10,642 | .5 |
| WEEI | .4 | 6,081 | .2 |
| WCOP | .1 | 1,520 | .1 |
| WEZE | .1 | 1,520 | .1 |
| Misc. | .3 | 4,561 | .1 |
| **5:00-6:00 AM** | | | |
| WHDH | 1.8 | 27,365 | 1.6 |
| WBZ | .8 | 12,162 | .7 |
| WEEI | .6 | 10,642 | .6 |
| WCOP | .2 | 3,041 | .4 |
| WNAC | .2 | 3,041 | .1 |
| WEZE | .1 | 1,520 | .1 |
| WMEX | .1 | 1,520 | .1 |
| Misc. | .5 | 7,602 | .3 |

## ST PER THOUSAND METHOD

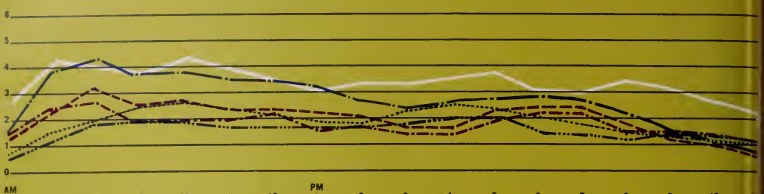
asy method of finding cost per thousand for men and women, simply number in each hour, find the closest corresponding number in the Page 8 (cost per thousand) under Homes. Find your "cost per spot" nd you have cost per thousand. For example, Monday through Friday AM, WHDH has 62,300 men in its audience. In column two on page find the closest figure to this under radio homes (62,332). Cost per mn shows that the cost per thousand men at 7:00 AM is:

| | | | | | |
|---|---|---|---|---|---|
| | $36 | $39 | $42 | $60 | $70 |
| | .58 | .63 | .67 | .96 | $1.12 |

For the past three years, WHDH has included in its 25 county analysis a report on post-midnight radio listening from midnight until 6:00 AM. Here again the Pulse personal interview roster method was used and proves conclusively that the post-midnight audience of WHDH is constantly growing and represents an outstanding advertising buy to the advertiser.

The WHDH post-midnight audience is up 23% from the audience figures of its first post-midnight survey of 1958. The audience figures shown above represent an all-time high for the WHDH post-midnight audience.

## COMPARATIVE AVERAGE HOURLY RATINGS MONDAY THROUGH SUNDAY




This graph reflects the overall leadership and dominance of 50,000 Watt WHDH in its 25 county coverage area. For more than a decade WHDH has conducted all facets of its broadcasting business in an effort to reach the largest, most responsible audience possible.

The results of this, the Eighth Annual Pulse Survey of the WHDH area, speak for themselves. WHDH Radio is the dominating force in New England broadcasting.

**RATING POINTS — PROJECTED TO RADIO HOMES BASED ON 1,520,300 IN WHDH AREA**

COST PER THOUSAND PER SPOT ANNOUNCEMENTS AS INDICATED

| RATING POINTS | RADIO HOMES | $15 | $36 | $39 | $42 | $60 | $70 | RATING POINTS | RADIO HOMES | $15 | $36 | $39 | $42 | $60 | $7 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1.0 | 15,203 | .99 | 2.37 | 2.57 | 2.76 | 3.95 | 4.60 | 4.3 | 65,373 | .23 | .55 | .60 | .64 | .92 | 1. |
| 1.1 | 16,723 | .90 | 2.15 | 2.33 | 2.51 | 3.59 | 4.19 | 4.4 | 66,893 | .22 | .54 | .58 | .63 | .90 | 1. |
| 1.2 | 18,244 | .82 | 1.97 | 2.14 | 2.30 | 3.29 | 3.84 | 4.5 | 68,414 | .22 | .53 | .57 | .61 | .88 | 1. |
| 1.3 | 19,763 | .76 | 1.82 | 1.97 | 2.13 | 3.06 | 3.54 | 4.6 | 69,934 | .21 | .51 | .56 | .60 | .86 | 1. |
| 1.4 | 21,284 | .70 | 1.69 | 1 83 | 1.97 | 2.82 | 3.29 | 4.7 | 71,454 | .21 | .50 | .55 | .59 | .84 | |
| 1.5 | 22,805 | .66 | 1.58 | 1.71 | 1.84 | 2.63 | 3.07 | 4.8 | 72,974 | .21 | .49 | .53 | .58 | .82 | |
| 1.6 | 24,325 | .62 | 1.48 | 1.60 | 1.73 | 2.47 | 2.88 | 4.9 | 74,495 | .20 | .48 | .52 | .56 | .81 | |
| 1.7 | 25,845 | .58 | 1.39 | 1.51 | 1.63 | 2.32 | 2.71 | 5.0 | 76,015 | .20 | .47 | .51 | .55 | .79 | |
| 1.8 | 27,365 | .55 | 1.32 | 1 43 | 1.53 | 2.19 | 2.56 | 5.1 | 77,535 | .19 | .46 | .50 | .54 | .77 | |
| 1.9 | 28,886 | .52 | 1.25 | 1.35 | 1.45 | 2.08 | 2.42 | 5.2 | 79,056 | .19 | .46 | .49 | .53 | .76 | |
| 2.0 | 30,406 | .49 | 1.18 | 1.28 | 1.38 | 1.97 | 2.30 | 5.3 | 80,576 | .19 | .45 | .48 | .52 | .74 | |
| 2.1 | 31,926 | .47 | 1.13 | 1.22 | 1.32 | 1.88 | 2.19 | 5.4 | 82,096 | .18 | .44 | .48 | .51 | .73 | |
| 2.2 | 33,447 | .45 | 1.08 | 1.17 | 1.26 | 1.79 | 2.09 | 5.5 | 83,617 | .18 | .43 | .47 | .50 | .72 | |
| 2.3 | 34,967 | .43 | 1.03 | 1.12 | 1.20 | 1.72 | 2.00 | 5.6 | 85,137 | .18 | .42 | .46 | .49 | .70 | |
| 2.4 | 36,487 | .41 | .99 | 1.07 | 1.15 | 1.64 | 1.92 | 5.7 | 86,657 | .17 | .42 | .45 | .48 | .69 | |
| 2.5 | 38,008 | .39 | .95 | 1.03 | 1.11 | 1.58 | 1.84 | 5.8 | 88,177 | .17 | .41 | .44 | .48 | .68 | |
| 2.6 | 39,528 | .38 | .91 | .99 | 1.06 | 1.52 | 1.77 | 5.9 | 89,698 | .17 | .40 | .43 | .47 | .67 | |
| 2.7 | 41,048 | .37 | .88 | .95 | 1.02 | 1.46 | 1.71 | 6.0 | 91,218 | .16 | .39 | .43 | .46 | .66 | |
| 2.8 | 42,568 | .35 | .85 | .92 | .99 | 1.41 | 1.64 | 6.1 | 92,738 | .16 | .39 | .42 | .45 | .65 | |
| 2.9 | 44,089 | .34 | .82 | .88 | .95 | 1.36 | 1.59 | 6.2 | 94,259 | .16 | .38 | .41 | .45 | .64 | |
| 3.0 | 45,609 | .33 | .79 | .86 | .92 | 1.32 | 1.53 | 6.3 | 95,779 | .16 | .38 | .41 | .44 | .63 | |
| 3.1 | 47,129 | .32 | .76 | .83 | .89 | 1.27 | 1.49 | 6.4 | 97,299 | .15 | .37 | .40 | .43 | .62 | |
| 3.2 | 48,650 | .31 | .74 | .80 | .86 | 1.23 | 1.44 | 6.5 | 98,820 | .15 | .36 | .39 | .43 | .61 | |
| 3.3 | 50,170 | .30 | .72 | .78 | .84 | 1.20 | 1.40 | 6 6 | 100,340 | .15 | .36 | .39 | .42 | .60 | |
| 3.4 | 51,690 | .29 | .70 | .75 | .81 | 1.16 | 1.35 | 6.7 | 101,860 | .15 | .35 | .38 | .41 | .59 | |
| 3.5 | 53,211 | .28 | .68 | .73 | .79 | 1.13 | 1.32 | 6.8 | 103,380 | .15 | .35 | .38 | .41 | .58 | |
| 3 6 | 54,731 | .27 | .66 | .71 | .77 | 1.10 | 1.28 | 6.9 | 104,901 | .14 | .34 | .37 | .40 | .57 | |
| 3.7 | 56,251 | .27 | .64 | .69 | .75 | 1.07 | 1.24 | 7 0 | 106,421 | .14 | .34 | .37 | .39 | .56 | |
| 3.8 | 57,771 | .26 | .62 | .68 | .73 | 1.04 | 1.21 | 7.1 | 107,941 | .14 | .33 | .36 | .39 | .56 | |
| 3.9 | 59,292 | .25 | .61 | .66 | .71 | 1.01 | 1 18 | 7.2 | 109,462 | .14 | .33 | .36 | .38 | .55 | |
| 4.0 | 60,812 | .25 | .59 | .64 | .69 | .99 | 1.15 | 7.3 | 110,982 | .14 | .32 | .35 | .38 | .54 | |
| 4.1 | 62,332 | .24 | .58 | .63 | .67 | .96 | 1.12 | 7.4 | 112,502 | .13 | .32 | .35 | .37 | .53 | |
| 4.2 | 63,853 | .23 | .56 | .61 | .66 | .94 | 1.10 | 7.5 | 114,023 | .13 | .32 | .34 | .37 | .53 | |


WHDH

50,000 WATTS · BOSTON · 850 KC

WHDH AM AND FM
AFFILIATED WITH TELEVI
STATION WHDH-TV—CHANN
SUBSIDIARIES
THE BOSTON HE
TRAVELER CORPORA

REPRESENTED NATIONALLY BY JOHN BLAIR AND CO.

# WASHINGTON WEEK

22 AUGUST 1960
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**Speedy Senate handling of the catchall radio/tv regulatory bill is an almost unequalled example of efficiency in expediting non-emergency legislation: Nick Zapple, counsel for the Senate Commerce Communications subcommittee, is largely responsible.**

During the convention Congressional recess, Zapple took on the job of contacting key people in the industry as well as the FCC legal staff. Even before Congress returned he had all the dope on what the industry objected to and why, and he had the FCC answers.

By the time the actual hearings took place, things were pretty much cut and dried and testimony was really only for the record. The industry didn't like the idea of fines, but was willing to accept them in return for **clearly written limitations on them and in return for the killing of the idea of suspension of station licenses.**

As matters now stand, fines can only be assessed for "willful and repeated" violations, which rules out FCC action in cases where the station is innocent of lawbreaking intent.

**It has taken years for the Harris Committee to get this far with respect to concrete legislation.**

In other matters, the Senate Commerce Committee has done even less, and more slowly.

However, the Senate group wanted action during a very short session of Congress, and Zapple exhibited how action can be achieved if there is a will.

The ball now goes back to Rep. Oren Harris, and the House Commerce Committee of which he is chairman. Harris and his confreres **must decide whether they will settle on much less rigorous regulatory changes approved by the Senate group.**

If Harris & Co. insists on more the entire bill will go over until the next Congress, at which time it would have to travel the entire legislative road from the beginning. **Chances are Harris will accept what he can get.** He doesn't want another Congress to die without concrete legislative results flowing from his headline probes.

**Harris had another problem: that concerned what to do with the Senate-passed measure suspending the political equal time section 315 of the communications act for this year only.** The suspension would affect only candidates for president and vice president.

There has been much opposition from certain House members to any sort of leeway on political time for broadcasters. However, on the other hand there is even more pressure to pass the bill and see what happens in this one political campaign.

It appeared as this week began that Harris would choose to duck the issue, with the help of the House leadership. The bill would be virtually certain to win by a two-thirds vote. So the thought is to bring it up under the suspension of the rules procedure **which bypasses Committees but which requires that two-thirds margin.** This would take Harris off a hot spot.

The measure could be brought up and passed in this manner this week.

Meanwhile, the FCC is already moving to see how stations and networks handle their new freedom under a bill which hasn't yet passed. Questionnaires have gone to all about campaign editorializing, donation and sale of time, etc. Under terms of the measure, the FCC would be required to probe and to report for **possible further Congressional action next year.**

# FILM-SCOPE

22 AUGUST 1960
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**There'll be another bumper crop of off-network shows at the end of this season which can be counted on as candidates for syndication.**

Some 29 film shows are ending their network runs, including continuing syndications such as Millionaire and Alcoa-Goodyear.

Here are shows definite for syndication or mentioned as possibilities:

- ABC Films: **John Gunther's High Road**
- CBS Films: **Hotel de Paree; Mr. Lucky.**
- CNP: **Lawless Years; Philip Marlowe.**
- ITC: **Gale Storm.**
- MCA: **M Squad; Markham.**
- Official: **Invisible Man.**
- Screen Gems: **Tightrope; Man From Blackhawk.**
- Ziv-UA: **Dennis O'Keefe; Troubleshooters; Men in Space; Man & Challenge.**

**The western craze isn't over, it's just growing up.**

Note that CNP's latest series, the Lawless West: the Men and the Legends will tell stories of the west using historical facts and documentary style.

A side-effect of the series might be the **unintentional debunking of tv's fanciful ideas about the west.**

Two old shows in CNP's portfolio still give the two extreme approaches to the western Frontier, the realism, and Hopalong Cassidy, for myths.

**Come fall the one-week local rating will be a thing of the past.**

Half-hour programs won't be much affected, since "A" and "B" grade episodes of most series always have had to be distributed throughout the month anyway.

Feature films, however, must relinquish one of their favorite tactics: the one-week campaign of blockbusters backed by a whole month's promotion expenditure.

Note that many stations have already adopted month-long promotions for feature films.

**It's agency interest in the whole month performance which has been the chief factor in the demise of one-week promotions and ratings.**

**Utilities have shown a marked preference for a dramatic show in the case of ITC's anthology, Best of the Post.**

Here are five utilities advertisers which purchased the series:

- **Pacific Gas and Electric** (BBDO) in San Francisco, Bakersfield, Chico-Redding, San Luis Obispo, Salinas-Monterey, Eureka, and Fresno.
- **Niagara Mohawk Power** in its N. Y. state area, also via BBDO.
- **California-Oregon Power Co.** regionally in Oregon.
- **Idaho Power Co.** in Boise, and **Iowa Power** in Cedar Rapids-Waterloo.

Furthermore, other consumer services advertisers which moved into the show include Blue Cross (Comstock) in Buffalo; Charleston National Bank on WCHS-TV, and Liberty National Bank alternating with Atlantic Mutual Fire Insurance Co. in Savannah.

(For other buys, see FILM WRAP-UP, p. 73.)

**WPIX, New York, is the middle of an $112,000 flurry of local and unusual sports business made possible largely through video tape.**

These sales in more or less detail were:

• **Borden's** food and farm products and its Drake cakes (all Y&R) purchased five Little League baseball games, three of them taped. Total price: $22,000.

• A series of ten soccer games, four of them taped, were sold for $90,000 as follows: **Schaefer beer** (BBDO) took major sponsorship for $50,000, **Chevron gasoline** (also BBDO) sponsored a $25,000 share, and various **Philip Morris** brands (B&B) made up the rest in participations.

A total of seven of the 15 sports events were taped for presentation in better time or to avoid conflicts with regular major league baseball.

**The success on tv of old theatrical slapsticks such as Three Stooges has inspired producers to bring out newly-created comedies of this type.**

Jules Power Productions intends to make 208 six to ten minute episodes of Bloopy and the Colonel, the **first slapstick comedy made specially for tv.**

**Unlike its east coast sister o&o WCBS-TV, KNXT in Los Angeles seems to be staying away from CBS Films as a program supplier. (See FILM-SCOPE, 15 Aug.).**

The west coast station just bought six syndicated shows: Ziv's Case of the Dangerous Robin and Lock Up, NTA's Third Man and Assignment Underwater, CNP's Jim Backus Show, and MCA's Shotgun Slade.

**Ziv reports that it's signed 1080 program contracts so far this year compared to 887 at this point in 1959.**

The seven shows in the tally and the number of markets covered by each are Sea Hunt (203), Lock Up (180), The Vikings (130), Home Run Derby (159), Tombstone Territory (156), This Man Dawson (142), and Case of the Dangerous Robin (97).

**CNP has entered the circle of feature film distributors** with two Bop Hope features withheld from the Paramount-MCA package.

Distribution started with the grand slam of feature films selling: **a deal with all five CBS o&o's.**

**UPA is riding the Mr. Magoo wave on the commercials as well as the program side.**

Latest is GE's order of ten Mr. Magoo spots, including minutes, 20's and ID's for its light bulbs. In programing, UPA's Magoo is being kept busy in a **new national spot film series for Kellogg's cereals.**

**SAG and AFTRA won't merge now but have agreed to start cooperating closely in negotiations and administration of contracts covering tv commercials and taped programs.**

David Cole's merger plan was turned down on a national ballot, but alternative proposals were approved by SAG members and the **AFTRA board** is in favor of them.

These proposals include **joint negotiation in collective bargaining,** some interchange of membership cards, and cross-credit of benefits.



*A round-up of trade talk, trends and tips for admen*

# SPONSOR HEARS

22 AUGUST 1960
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**Whenever the market is a little soft there's one agency — it's in the middle brackets and predominantly package goods—that can be expected to shop against its network bids.**

The agency can claim at least three v.p.'s who are past masters at it, one of them **whose skill at this statagem dates back to his Chicago days.**

**The AP apparently thought it had a good gag in the fact that Wrangler showed up in the Nielsen top 10 without being on the air.**

What had happened: Ford decided to **postpone the Wrangler replacement for a week,** using its regular Ernie Ford show instead, and **NBC TV didn't inform Nielsen of the change.**

**The ADA's official approval of P&G's Crest carries a double-edged sword.**

While the dentifrice is free to exploit the imprimatur, it's subject to **tight copy restrictions:** the claim must be scrupulously phrased **according to the way the ADA would want it.**

**A sample of what the zooming of small compacts has done to kindred industries: the ratio of premium gas sales to regular dropped 2% last year.**

The slump on the westcoast which is traditionally the highest user of premium gas: from **60.4% to 55.6% of total sales.** An Ethyl Corp. survey is the source.

**One of the giant soaps' agencies didn't know that it had been off the air for eight weeks in a test market until the campaign came to a close.**

The timebuying department had issued a renewal which was **subject to schedule improvement.** Where the fowl-up came:

The station found it **couldn't better the schedule and hence assumed that the whole thing was out,** while the agency assumed that the station would carry on anyway.

Believe it or not, the agency, even thought it hadn't been billed for the spots not aired, **insisted that the station give it some make-goods gratis.**

**The selling trade is looking forward to the heated contest of maneuver and advantage that's bound to accrue from the buying operations of two veterans involved in the presidential campaign: Ruth Jones, of JWT, and Reggie Scheubel, of GB&B.**

Miss Jones has been sprung loose by JWT to work with the coterie of agency people handling things for the Republicans. Miss Scheubel will have as her aid **Diane Robinson, assigned from GB&B's San Francisco office.**

**The president of a network and the v.p. in charge of programs are having some bitter tiff over supplier policies.**

Core of the resentment expressed by the programer: being trapped into wheeling-and-dealing after the initial terms are set.

By Any Yardstick

# THE BIG ONE

Takes the *Measure*



ARB

PULSE

NIELSEN

TRENDEX

# WKRG-TV

CHANNEL 5 MOBILE, ALA.

# NEWS & IDEA WRAP-UP

**'KEYS TO HAPPINESS'** contest, sponsored by WINS, N.Y. finds Miss Park West Village and steeplejack holding winning key. Prize: year's lease in Park West Village apartment



**MERCHANDISING AWARD** from Vick Chem. Co. to KTTV (L.A.) is presented to Sta.'s mdsg. mgr. Chuck Martin (l) by Orrin Christy, Jr., media dir., Vick agcy., Morse Int'l



## FM

**Looks like Detroit will give a l of budget play to fm for its 196 lines, starting in early Octobe**

First to make a move in that dire tion is Cadillac (MacManus, John Adams). It's already bought th WQXR Network (17 stations) and dickering with another fm group.

The initial schedule is for 15 spo a week during 3-21 October.

There's a far, far bigger deal tha this coming from a super deluxe div sion of another of the big Detro three.

Incidentally, MacManus is puttin a lot of money into Cadillac's f commercials—using 47 musicians an 15 vocalists—and Mark Lawrence that agency's New York office woul like to know what stations bought a multiplex and equipped for stereo.

**WLOL-FM, Minneapolis, ha eased the economic welfare**

**BASEBALL PARTY** at N.Y.'s Top-of-the-Sixes was sponsored by WKMH, Detroit. Enroute to Yankee Stadium are guests (l-r) Bob Jones, Pet Ginny Conway, Mc-E; Sandy Gasman, Lawrence Gumbinner; Stu Eckhart, DCS&S; Mal Ochs, Grey; Frank Finn and Jeff Fine of DCS&S; B Croat and Jay Morris of FC&B; Claire May, Norman Craig & Kummel; Phil Stumbo and Joe Kilian of Mc-E; Jim Curran, Bates; John Curran, Mc



**e Minneapolis Symphony via a t of promotion.**

Reports of the symphony's grow- g deficit prompted the fm'er to help ise money and stimulate the inter- and support of its listeners for s institution in which the station s great interest.

Sunday, 31 July, was the day cho- to air *Salute to the Symphony*, a -hour noon-to-midnight program turing a preview of the music, com- ntary and interviews for the com- year.

For sponsorship, 11 of the largest al firms were signed at premium es, with the entire amount turned ectly over to the symphony.

The results of the promotion:

- Several thousand dollars
- Many new season subscribers
- A general public interest.

**eritage Music, an fm program- g package, can now be heard in major markets.**

Taped programs of classics, light classics, jazz and folk music are interspersed with local news, public announcements and commercials. Programing is supervised by Alfred Wallenstein and all commentary is prepared by a staff of music experts.

## ADVERTISERS

**U. S. Borax is making its debut as a tv network user.**

The buy is on CBS TV and three quarter-hours a week via McCann-Erickson.

Borax had been a consistent user of spot tv via its *Death Valley Days* films.

**Hollywood Candy (Grubb, Champaign, Ill.) will be using spot tv this fall.**

At the same time it is scouting around for another network connection as a replacement for Dick Clark.

**General Mills is getting ready to buy some scattered radio markets for fall starts in behalf of its hot cereals.**

The business will be placed via Knox Reeves.

**Campaigns:**

• **The Wagner Baking Company** (Hoyt) is embarking on a campaign which marks the first major effort of a pie bakery to sell through the medium of a children's tv show. It's in behalf of its snack-sized Billy Wagner Pies in New York, Chicago and Cleveland.

• **Armstrong Cork Company** (BBDO) has scheduled its largest daytime tv advertising program for the fall selling season to push its Vinyl Accolon. It includes *The Verdict Is Yours, Brighter Day* and *House Party* to be carried over 135 CBS stations. All three shows will include at least one message every week plus Armstrong will sponsor a 15-minute segment on each program every other week.

---

**SIT TO FREEDOMLAND** by timebuyers, rtesy Westinghouse Bdcstg. Co., brought ether (l-r) Jean Simpson, Grey; Bob Lid- . Compton; Elaine Akst, Rockmore; Alice s, Heineman, Kleinfeld, Shaw, & Joseph



**TSTANDING PUBLIC SERVICE** by IB, N.Y., for its chest x-ray survey in lem, merits Dept. of Health-N.Y. T.B. & lth Assn. award. Accepting award from . Hubert Delany (r): sta.'s Geo. Goodman






**BASIC TRAINING** in history of broadcast, as traced by WWJ at Detroit Historical Museum, is imparted by Solan Weeks (l), curator of Industrial Displays, to sta.'s gen. mgr. Don DeGroot, tour guide Beverly Smith. Exhibit was highlight of WWJ's 40th anniversary celebration

• **Mavar Shrimp & Oyster Company** (EWR&R) is pushing its product Victor Sea Sweet Shrimp through an intensive summer campaign on the 32-station Yankee Radio Network. The 10-week promotion, centered in New England, is utilizing daytime news editions which claim to reach over 96% of the area's population.

• **The Vermont Travel Council** (Weston Associates) is creating a visual symbol to help sell Vermont as a resort area. Individual resort operators and associations have banded together to expand the state's vacation travel industry. Radio and tv will be used in the promotion.

• **The Registered Shirt Laundry Association** (Palmer, Codella & Associates) is readying a local radio and tv spot campaign to advertise the start of a new retail concept. The concept: promotion of the sale of shirts in laundries designed to increase the lagging profits in the laundry business.

**Strictly personnel: George J. Abrams,** resigned as president of the Hudnut-DuBarry Division of Warne Lambert . . . **Walter P. Kuenstle** promoted to executive v.p., Hudnu DuBarry . . . **Millie T. Trager** joined Hazel Bishop as advertisin promotion manager—she comes fro Grey Advertising . . . **Lawrence E Benedict,** appointed product ma ager, Lever Brothers—he was wi Calvert Distillers . . . **Bruce M Kensey,** named market research ma ager, Durkee Famous Foods . . **George C. Connor,** named seni v.p., for marketing, Sylvania . . **John A. Mortimer,** appointed ma keting manager, bread division, N tional Biscuit Co.

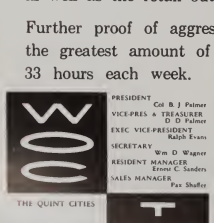

47th TV MARKET IN THE NATION

$2,000,000,000 IN RETAIL SALES

WOC-TV serves the largest market between Chicago and Omaha . . . Minneapolis and St. Louis. 438,480 TV homes; almost $3 billion in effective buying income; over $1 billion gross farm income.

And to help you get the maximum number of these dollars WOC-TV specializes in effectively co-ordinating and merchandising your buy at every level — the broker, wholesaler, direct salesman, key buyer as well as the retail outlet.

Further proof of aggressiveness — WOC-TV offers the greatest amount of local programming — over 33 hours each week.




*Your PGW Colonel has all the facts, figures and other data as well as day by day availabilities. See him today.*


## AGENCIES

**The Advertising Council h issued a booklet which seeks put the Madison Avenue ima in its true perspective.**

The contents portray ad men public spirited citizens, giving of th time and efforts to help further publ service campaigns.

The Council is attempting change the public's conception MA from its supposed symbol of sli manipulation.

**Agency appointments:** Ches brough-Pond's to **Norman, Craig Kummel** for its Angel Skin Hand L tion and Hand Cream—from Compt . . . Warner Brothers Co., with a bu get of $1 million, to **Doyle Da Bernbach**—from LaRoche . . . T Pepsi-Cola Bottling Companies Winston-Salem, Atlantic City, Jam town, N. Y., Hickory, N. C., and W mington to **BBDO** . . . Cities Servi billing $4 million, to **Lennen & Ne ell** from Ellington . . . Coty pointed **Daniel & Charles** for se eral new products . . . Wilson Spo ing Goods, to **Campbell-Mithun** from Roche, Rickard & Cleary . Flotill Products, Stockton, Cali named **Cohen & Aleshire** for Til Lewis low-calorie foods . . . H. Anderson Bakery, Lancaster, **Adams & Keyes** . . . J. L. Prescot Dazzle Fluff fabric softener, to Hick **& Greist** . . . Great Atlantic Labor tories, to **Ingalls Associates** f Beau Jr., hair trainer . . . Capit Finance Corporation, Columbus, **McCann-Marschalk.**

(*Please turn to page* 73)




## new symbol emerges

Over the years, man has created symbols to represent certain fixed, measured and constant characteristics. These symbols are easily recognized and universally accepted as standards of quality, performance and accuracy.

Now a new symbol emerges, the Taft symbol, new in form but representing more than 20 years of quality broadcasting in radio and television. This new symbol is a hallmark of integrity for advertisers, a guarantee of performance, and an adherence to the highest industry standards.

It also reflects unusual confidence in all thirteen Taft Stations by more than 8 million people in Cincinnati, Columbus, Lexington, Knoxville and Birmingham. This is another reason why your advertising dollars earn more on Taft Stations.

the Taft radio and television stations

WKRC-TV Cincinnati, O. | WKRC Radio and FM | WTVN-TV Columbus, O. | WTVN Radio and FM | WBIR-TV Knoxville, Tenn. | WBIR Radio and FM | WBRC-TV Birmingham, Ala. | WBRC Radio and FM | WKYT-TV* Lexington, Ky.

Sales Representatives: The Katz Agency, Inc., *The Young Television Corp.

NASHVILLE'S
WSIX·TV NOW OFFERS "Live as Life"
VIDEOTAPE*

In order to offer you even greater service and reliability, WSIX-TV has recently taken another "giant step" in our unending race with progress. Videotape* now makes it possible for WSIX-TV to offer tailor-made-for-YOU commercials that are "Live as Life" but with the human error element completely removed! Of course, this "giant step" is just another indication of WSIX-TV'S "think modern" policy which already offers you the largest studios in Nashville equipped with Nashville's most advanced studio lighting, three-wall truck-installed cyclorama, two new film chains, modern switching equipment, rear screen projection facilities, and Universal ZOOMAR lens for WSIX-TV elevation pedestal cameras.

It adds up — production wise, WSIX-TV is the leader, too!




WSIX-TV 8 . . . LAND OF THE CENTRAL SOUTH

## WRAP-UP

(Continued from page 70)

**New agency: Frederick Rice** has opened an agency bearing his name located in Oakland, California.

**Agency affiliation: Edward H. Weiss & Company,** Chicago, and **Ellmayer, Fox & Reshkin,** Kansas City have announced an affiliation agreement.

**Admen on the move: John Elliott,** Jr., named senior v.p. and member of the executive committee, Ogilvy, Benson & Mather, Inc., New York—he was with BBDO . . . **Walter M. Swertfager,** appointed senior v.p., Geyer, Morey, Madden & Ballard—he comes from L&N . . . **Robert Leonhard** and **Robert Noel,** made v.p.s at Burnett . . . **Martin Loehring,** named v.p. and creative director, McCann-Erickson, Chicago . . . **Forrest Owen,** to executive v.p. and director, Wade, Chicago, and **Paul McCluer,** to v.p. and general manager, Wade, Los Angeles . . . **Edgar M. Griswold,** made v.p., William Esty—he was with P&G . . . **Lloyd Burlingham,** to radio/tv director, Western Advertising . . . **Robert Liddel,** appointed associate media director, Compton . . . **William Miller,** to associate director, J. Walter Thompson de Mexico—he comes from Ford . . . **Earl R. Minser,** named copy chief, Allen & Reynolds, Chicago—he comes from Western . . . **Hamilton Howard,** to creative director, Wright, Campbell & Suitt—formerly with Allen & Reynolds . . . **Thomas C. Hatcher,** named chairman and chief executive, Jim Nash Associates—he was previously president of Brown & Hatcher . . . The Alberto-Culver team at Compton, Chicago, is headed by **Pete Burns;** he was formerly on the P&G account in the New York office . . . **Arthur F. Cook, Jr.,** to assistant account executive, DCS&S.

## FILM

**The ratings of established syndicated programs often have little to fear from new live local programs.**

Film syndication's durability was demonstrated again this week in New York on Saturday at 10:30 p.m. where live, local *Schaefer Circle* (musical variety) on WABC-TV premiered against both Ziv-UA's *Sea Hunt* on WCBS-TV and NBC TV's *Interpol.*

The new show's 8.6 Arbitron topped the 7.4 of its network opponent, but fell far short of *Sea Hunt's* 24.5.

**Sales:** ITC's *Best of the Post* to Royal Bedding in Pittsburgh; Miles (Wade) on KRCA-TV, Los Angeles; Crosley Broadcasting's Cincinnati, Columbus, and Atlanta outlets, and all six Triangle stations . . . Official Films' *Greatest Headlines of the Century* to KGLO-TV, Mason City; WMTV, Madison; KHQA-TV, Quincy; KEYC-TV, Mankato, and WLW-D, Dayton . . . *Walter Winchell File* to Giant Eagle on WIIC, Pittsburgh . . . Two Bob Hope features via CNP to the five CBS o&o's . . . CBS Films' *Brothers Brannagan,* now in 90 markets, WCBS-TV, New York; WFAA-TV, Dallas; KWTV, Oklahoma City; WTVH, Peoria; WBAY-TV, Green Bay; WGR-TV, Buffalo; WCNY, Watertown, and KYTV, Springfield, Mo. . . . Ziv-UA signed 18% more contracts to date than last year . . . CNP's *Flight* to KMSP-TV, Minneapolis; WKBN-TV, Youngstown; KGLO-TV, Mason City; WAIM-TV, Anderson; WRAL-TV, Raleigh; KSL-TV, Salt Lake City; WHYN-TV, Springfield; WTTV, Indianapolis; WPBN-TV, Traverse City; KMOS-TV, Sedalia; WDAM-TV, Hattiesburg; WRDW-TV, Augusta, and WXYZ-TV, Detroit.

**Cheesecake:** McKenzie's Pastry Shoppes in New Orleans reports successful cheesecake sales promotion on WWL-TV using Ziv-UA's *Lock Up.*

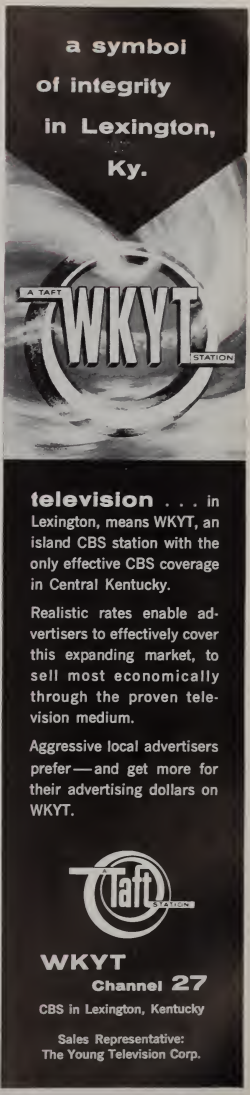
**Commercials: Michael Nebbie** to Elliot, Unger & Elliot as a photography director.

## NETWORKS

**NBC TV daytime sales promotion pointed out last week that evening film shows that go daytime rate relatively higher among younger families.**

In other words, the groupings are reversed.

For instance, the indexed ratings by age of housewife for *December Bride* at night and day compare this way:



INTRODUCING THE NEW

DRYDEN-EAST

HOTEL

39th St., East of Lexington Ave.

NEW YORK

Salon-size rooms • Terraces • New appointments, newly decorated • New 21" color TV • FM radio • New controlled air conditioning • New extension phones in bathroom • New private cocktail bar • Choice East Side, midtown area • A new concept of service. Prompt, pleasant, unobtrusive.

Single $15 to $22 Suites to $60
Special rates by the month or lease

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| PERIOD | 16-34* | 35-49 | 50 & OVER |
|---|---|---|---|
| Night | 87 | 91 | 118 |
| Day | 167 | 111 | 82 |
| And for *The Loretta Young Show*: | | | |
| Night | 93 | 117 | 90 |
| Day | 130 | 127 | 86 |

* Total index: 100.

**AFTRA is fighting the exclusion clause in the House Minimum Wage bill which exempts broadcasters from the $1.15 minimum and overtime clauses in cities under 100,000.**

The Senate bill (still in committee, but the House bill was passed) provides for exclusion of broadcasters in cities under 50,000 and here the minimum is $1.25. However, the Senate's exclusion refers to overtime and not wages.

**Network tv sales and renewals: Liggett & Myers** (DFS) and **Remington Rand** (Y&R) have renewed for CBS TV's *Gunsmoke . . . Lunch With Soupy Sales*, ABC TV. has been picked up again by **General Foods** (Y&R).

**NBC programing notes:** *Rivak, The Barbarian*—a prologue to the full-hour color series *The Barbarians*, will be a colorcast special presentation, 20 September . . . *Bell Telephone Hour* (Ayer) will open the season 30 September and then continue on alternate Fridays in the 9-10 p.m. EDT time slot.

**Financial report:** Consolidated **CBS** net income for January-June 1960 was $12,669,169 compared with $13,318,871 for last year same period. Current earnings are equivalent to $1.51 per share; 1959's were $1.59. Net sales increased 8% with 1960 total reaching $231,821,970; 1959 sales $215,089,500.

**Network personnel notes: George H. Fuchs,** elected v.p., labor relations, NBC . . . **Fred Horton,** appointed general sales executive, NBC . . . **Loomis C. Irish,** promoted to manager sales service—nighttime, ABC TV . . . **Robert F. Fountain,** to account executive, ABC Radio . . . **William D. Greene,** named assistant general attorney, CBS Radio . . . **Bud Rukeyser,** NBC manager, business and trade publicity, and **Diana Wilkinson,** of the N. Y. office of Australian Broadcasting Commissio will be married in October . . . **Arc Robb,** named director, special pr grams, NBC TV, New York . . **Eugene H. Alnwick,** Mutual Radi Network's sales director has resigne from his position.

## PUBLIC SERVICE

**The NAB and the U.S. Committe for the United Nations, at a spe cial planning luncheon, urge the support of radio and tv to em phasize the importance of the U to world peace during United Na tions Day on 24 October.**

The NAB will request all broad casters, both members and non-mem bers of the association, to assist th Committee in its job of distributin U.N. Day promotional materia throughout the nation.

**Ideas at work:**

• **To further science: WBKB** Chicago, in cooperation with th city's Board of Education, will awar a $1,000 fellowship to a high schoo student excelling in scientific achieve ment. 'WBKB Expedition Scienc Award" will be presented in th spring of 1961 in conjunction wit the station's new fall series *Expedi tion Science*. Program plans ar to document major scientific wor being done in the Chicago area a well as spotlight outstanding publi school science students.

• **Blood donors: WSOY,** De catur, Ill., sponsored the July visi of the Red Cross "Bloodmobile." Th station broadcast nearly six hours o programing direct from the blood-col lection center. Two records were se during this drive: the most blood col lected by the unit in July since its in ception 12 years ago and the mos walk-in donors ever recorded.

• **Wake up and read:** To hel further its listeners' use of the Kel logg Public Library, **WBAY,** Gree Bay, Wis., ran a saturation campaig of public service announcements pro moting the use of the library. Eac spot contained a capsule review of different book, ending with the state ment, "Book So-and-So, by Autho So-and-So, is available for loan fro the Kellogg Public Library." The results: an increase in library traf fic; greater familiarity with names o books and authors; an image chang

GET
ACTION
IN COLUMBUS
on the NEW WCOL
THE NEW
WCOL
THE
1230 AM
92.3 FM
ACTION: Client purchases spot package . . . WCOL prepares "fluff-proof" taped commercials . . . sales message is single spotted, delivered during "selective programming", rated FIRST in 60 segments from 9 a.m. to midnight. (Pulse, Hooper, Nielsen)
REACTION: People listen . . . people hear . . . people buy!
MORAL: Get greater sales action through listener reaction, on the NEW WCOL!
CAPITAL STATION
COLUMBUS 15, OHIO
24-hours-a-day-broadcasting
Represented by:
robert e. eastman & co., inc.

IN GREENVILLE—
S. C.'s 1st MARKET
WFBC
LEADS
• IN BUSINESS VOLUME
Local & National
Ask us or
AVERY-KNODEL
for the facts about our leadership
WFBC
5,000 WATTS — 19 HOURS DAILY
GREENVILLE, S. C.
Offered with WORD, Spartanburg, S. C., as the PIEDMONT GROUP
AFFILIATED WITH WFBC-TV

as to the atmosphere and services of the library.

**Public service programing:**

• **Timely problem explored: WXLW,** Indianapolis, aired a series *Marx Against Man—An Exploration of Communism and Christianity.* The programs began on Washington's Birthday and were scheduled in the 9:25 a.m. to 9:30 slot so that they might be incorporated in the school's social studies curriculum. The program ran for 13 weeks on a Monday through Friday basis and printed copies of the series were mailed, at no charge, to listeners who requested them. In order to cover the total listening audience, the series was re-scheduled for an early evening time at a later date.

• **What do you think?: WCKR,** Miami, is airing the opinions of local citizens on its *Minitorials.* Mr. and Mrs. Average Citizen are given a chance to express their ideas on important news developments of the day. On-the-air presentation usually features two opposing views and are heard 12 times a day, seven days a week. Subjects thus far have ranged from Castro to Powers to "B-girls" in local clubs.

• **Learn at home: WOOD-TV,** Grand Rapids, has announced a new series of educational programs—*Ten O'Clock Scholar.* The series, running on a Monday through Friday basis, will be prepared by Michigan's colleges and universities with the aid of the station's production people.

• **How's your health: WOR,** New York, has inaugurated a *Community Health Service* series, five days a week, on which health topics appropriate to each season of the year will be discussed. On the air telephone interviews with leading specialists in various fields of medicine is part of the program's format.

**Thisa 'n' data: WCBS,** New York, originated eight programs from Freedomland, U.S.A., last week which gave the park access to the station's listeners . . . The New York Philharmonic cross-country and Canadian tour being aided by CBS which has broadcast the orchestra weekly for the past 30 years . . . **WITI,** Milwaukee, will originate local programs from the Wisconsin State Fair for the second consecutive year . . . **WWLP,** Springfield, Mass., presented

a symbol
of integrity
in Birmingham
A TAFT
WBRC
STATION
television . . . in Birmingham means WBRC-TV.
Improved service and an additional 66,666 more potential viewers were added to WBRC-TV's already vast audience within the past year when its tower height was increased an additional 244 feet above sea level.
ARB, March, 1960 from 9 AM to midnight, Sunday through Saturday, shows WBRC-TV reaches an average of 14,700 more TV homes per quarter-hour than any other station in the market.
To effectively and economically reach "the Pittsburgh of the South," reach the rich Birmingham market with WBRC-TV.
Taft STATION
WBRC-TV
Channel 6
CBS in Birmingham, Alabama
Sales Representative:
The Katz Agency, Inc.




Citations of Meritorious Service to eight citizens of the area, engaged in all endeavors, on a special tv show . . . **WDRC,** Hartford, newsman, Bud Steele, accompanied the State Police as they made a spot check of automobile equipment in the area—the station's mike listened in as motorists were questioned and actual summonses were recorded for use on newscasts . . . **Jack Powers** appointed the head of the newly created Public Affairs Department, WXYZ, Detroit.

## RADIO STATIONS

**Worldwide and its key, WRUL, will rebroadcast the summer Olympics to a network of over 100 stations in Latin-America.**

Programs will be in Spanish and contain reports and interviews from sports writers on the scene for Latin-American publications.

**Ideas at work:**

• **Shoo: KELP,** El Paso, is offering its listeners peace of mind during their vacations through its new anti-burglar setup. The station suggests that vacationers advise the police of their departure and to stop paper and milk deliveries, but it contends that the idea of leaving lights burning is passé. The KELPlan: leave the radio in the house turned to 920. As a further incentive, the station will pay $9.20 each week to the listener who wanders the furthest from his home grounds.

• **Winner in need of a sponge: WGLI,** Babylon, N. Y., to climax a 13-week promotion, gave away 250,000 Triple S Blue Stamps. The ceremonies were held at one of the area's shopping centers and the awards were broadcast on *Open House.* Consolation prizes of 5,000 stamps were presented.

**Station staffers: Robert A. Monroe,** named general manager and **John S. Murphy,** named assistant to the president, World Broadcasting System . . . **Verne Paule,** appointed v.p. and director, WJPS, Evansville, Ind. . . . **Thomas A. Sandenaw,** made manager, KOPR, Butte . . . **Norman Boggs,** to general manager, KGIL, Los Angeles—from KHJ, Los Angeles . . . **James E. Gleason,** appointed station manager, WJAR, Providence . . . **Dick Morrison,** to general manager, KICN, Denver—he was with Commercial Recording Corporation . . . **Carl Stuart,** to general manager, WESA, Charleroi, Pa., formerly with WAMO, Pittsburgh . . . **William McDowell,** to sales manager, KHJ, Los Angeles . . . **Va Gearhart,** to sales manager, WESA Charleroi . . . **Jim Ross,** named sales manager, KOOO, Omaha . . . **Jerry Jewler,** to publicity staff, WWDC Washington, D. C. . . . **Irving Steinbock,** appointed assistant sales manager, KEX, Portland . . . **James J. Wychor,** joined sales staff, KSTP Minneapolis-St. Paul . . . **Jim Hutchinson,** to account executive, WESA Charleroi . . . **John Williams** named local sales manager, KPAM and KPFM, Portland, Ore. . . . **Robert E. Harris,** named advertising and sales promotion manager, KCBS San Francisco . . . **Dick Taylor,** to local sales manager, KFIV, Modesto, Cal. . . . **Perry M. Beaumont,** to sales staff, KYW, Cleveland . . . **Theodore E. Sliwa,** re-joined WERE, Cleveland, as account executive . . . **Thomas Schmitz,** named account executive, WIL, St. Louis . . . **Thomas J. Josephsen,** appointed account executive, WTOL-FM, Toledo . . . **Ferrill T. Robinson,** named account executive, WNCN, New York . . . **Rudy Perea** and **Dick Amundson** to sales department, KELP, El Paso . . . **Warren Johnson,** to account executive, KAYO, Seattle.

## REPRESENTATIVES

**Robert Eastman is on an all-out campaign to sell spot radio through a policy of "Talkin' Up."**

All East/men include spot radio facts in their daily agency contacts and all correspondence emanating from the company's seven offices carries a "Fact of the Week."

The rep's invited its stations to participate in this image building campaign and to put the "Fact" on the air. The campaign's an expansion of Eastman's policy of encouraging growth of the medium from within.

**Clarke Browne Company, southern radio/tv rep, will switch national affiliation from H-R to Weed.**

CBC will maintain its status as an independent regional rep but will

handle Weed's stations. Browne serts that "only through handling stations both regionally and nationally can adequate offices and sales affs be profitably maintained to rvice agencies and clients."

**very-Knodel is now distributing all national advertisers and eir agencies a study dubbed *The iedmont Group — An Effective ales Producer In The Dual Market of Greenville & Spartanburg.*** The study highlights the sales value id importance of the group's stations WFBC and WORD in these arkets.

The report also analyzes competie radio, merchandising, programg, coverage and advertising costs.

**ep appointments — stations:** SXX, Salt Lake City, KSVN, Ogn, and WTMT, Louisville, to **Forbe & Co.** for national representaon.

**ep appointments—personnel: obert H. Perez** named manager, n Francisco office, CBS TV Spot les . . . **William R. Reitmann,** med manager, Los Angeles office, lling Company . . . **Herb Hahn,** omoted to assistant sales manager, rjoe & Co. . . . **Charles M. Pick-ing,** named account executive, AR, Chicago—he was with WBZ-, Boston . . . **Jack Shaver,** to icago sales staff, H-R . . . **Charles arner,** to sales staff, Avery-Knod.

## TV STATIONS

**B reported that regional and tional advertisers spent an estated gross of $167,981,000 f spot during the initial 1960 arter.**

Margin over the like quarter of 59: 12%.

The 1960 tally was based on 339 ions reporting, and the 1959 gross, stations.

Debuting in the list of top 100 spot ertisers: B.C. Remedy, Hudson Pa, Martinson's Coffee, Minnesota ning and Mobiloil.

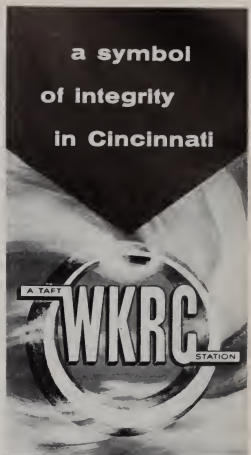
**as at work:**

**Pictures of yesteryear:** To promote its new feature program *Tales of the Vikings,* **WROC-TV,** Rochester, conducted a "Viking Coloring Contest." Kiddies were asked to submit a drawing of a Viking or Viking ship and received a Viking Coloring book for their entry. First prize winners were given bicycles.

• **Traveling beauty:** Six lovelies from Connectcut and Massachusetts are making personal appearances throughout the area to promote the finals of the Miss Channel 30 Contest sponsored by **WHNB-TV,** New Britain.

**Thisa 'n' data: WVEC-TV,** Hampton, Va., sponsored an hour-long "skitacular" as part of its fall audience promotional campaign . . . **WXYZ-TV,** Detroit, scheduled an on-the-air audition of *The Play of the Week* for the city's agencies and sponsor as well as the public . . . The **American Civil Liberties Union** has proposed a gradual change-over of the nation's tv system to an all uhf, 70 channel system—would permit a greater diversity in programing, they claim . . . **KXTV,** Sacramento, hosted San Francisco ad people at a luncheon and cocktail party on a recent excursion to see the station's new facilities . . . **TvB** reports that the American public spent 93% more for tv than newspapers during 1959—of the $2.9 billion expended on tv sets, $1 billion was for new receivers and the remainder for repairs and electricity . . . **KFMB-TV,** San Diego, premiered a new live week-day hour-long morning show, *Sunup . . . Pick Temple's Giant Ranch* will move from WTTG to **WMAL-TV,** Washington, D. C., on 19 September, announced Fred S. Houwink, WMAL-TV's general manager . . . **KHOU-TV,** Houston, playing back four of the Oiler's exhibition games.

**On the personnel front: John B. Soell,** appointed general manager, KTVE, El Dorado-Monroe, from WISN-AM-TV, Milwaukee . . . **David J. Shurtleff,** named station manager, WJAR-TV, Providence . . . **W. Thomas Hamilton,** appointed general manager, WNDU radio and tv, South Bend . . . **Frank Gervan,** named local sales manager, **WGR-TV,** Buffalo . . . **Leonard A. Swanson,** appointed general sales manager, WWTV, Cadillac-Traverse City, Mich.—he comes from KBTV, Denver . . . **Edwin Bohm,** promoted to local sales manager, WWTV, Cadil-


**radio** . . . in Cincinnati is WKRC . . . with basic CBS programming that's practically a "must" buy for aggressive local and national spot advertisers. The firmly entrenched Stan Matlock morning Magazine of the Air . . . complete local and national sports coverage . . . top-notch News including feeds from Washington correspondents. And Baseball —in this great baseball city —is the fillip for this smart programming that guarantees maximum audiences. It's all there — on WKRC-Radio — programming that sells to an adult audience through the city's prestige station.

Taft STATION

**WKRC 550 kc.**
First in Cincinnati, Ohio

Sales Representative:
The Katz Agency, Inc.

PHILADELPHIA

★★★★★ ★★★★★

WIBG

The finest families in Philadelphia listen to WIBG. First in quantity, quality and on-the-air audiences, according to the latest Pulse and Hooper. • CALL KATZ



*the* STORER *station backed by 33 years of responsible broadcasting*

WIBG

A STORER STATION RADIO 99 ON YOUR DIAL

lac, Mich. . . . **Gene Lewis,** to sales manager and **Bill Bailey** to assistant manager, KVII-TV, Amarillo . . . **Ben Slack,** to national sales manager, KGUN-TV, Tucson . . . **Jack Gibney,** named operations manager, WRBL-TV, Columbus, Ga. . . . **Willard McNamara,** to local sales staff, WOW-TV, Omaha . . . **Jimmie Harper,** joined WJXT, Jacksonville, sales staff as distributor-broker contact . . . **Alan Sloan, Bud Hirsch** and **Jay Goshen** to sales staff, WCBS-TV, New York . . . Elected officers of the National Academy of Tv Arts and Sciences: **Harry S. Ackerman,** president; **Mike Wallace,** executive v.p.; **Betty Furness,** secretary; **Louis F. Edelman,** treasurer . . . **Carlo Anneke,** named local sales manager, KTLA, Los Angeles . . . **Devere Logan,** appointed promotion manager, WJRT, Flint . . . At WBBM-TV, Chicago: **Patricia Danneman** named operations manager, **Paula Schwarz,** to film manager and **Arlene Kochan** to traffic manager . . . **James Thomas, Jr.,** to staff, KOCO-TV, Oklahoma City . . . **Robert E. Leach,** to chief engineer, WSPA-TV, Spartanburg.

### GLENN

(*Continued from page* 39)

Paying due respect to the newspaper, the people who conceive and write the editorials are the top men. They're the men who through the years have come up the ladder the hard way, and have achieved recognition and stature. They are picked for their judgment and their ability to think things out and to write them properly. I have heard a statistic to the effect that today eight out of 10 radio stations editorialize. It disturbs me. It disturbs me, because I don't think we have the same background in our industry. I don't think we're in the same position to do that kind of job. I would love to see every station editorialize, if every station was in a position to do so. If you do editorialize, I urge you to examine carefully the man who does that work at your station, and make sure that he's up to the responsibility.

*Do you know what audience your station is programed toward?* When did you last sit down for an over-all analysis and review of your programing quality and formula? On my ride down with Herb last night—and Herb knows the South very well; he himself was sales manager of a large station in Birmingham—we were talking about the stations that program effectively. He referred to WSB as one of the best programed stations. Naturally, I am always interested in what makes a well-programed station, and last night when I came here I ran into a gentleman from WSB who was introduced to me as the program director. In talking to him, he said this about one of his announcers. "He doesn't quite get the idea that who we're programing for is the housewife who's 35 years old." And I thought, that's really pinpointing it. Now, I realize that if you're in a smaller community, you don't want to pinpoint that closely, but you've got to have a sharp appreciation of whom you're trying to reach in order to do the job.

*What are you doing to mean more to your listeners than just music and news?* You hear so much today about radio stations being music and news, plus public service. This doesn't offer much latitude, you say. But then I think of a session that I attended not too many months ago at the ill-fated disk-jockey convention at Mi-

WLAC-TV CBS nashville

the way station to the central south

Way ahead with the news, WLAC-TV won 4 out of 5 recent top news awards.

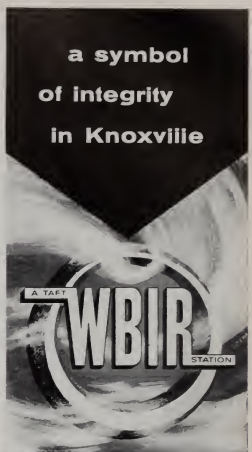
ami Beach. There was one seminar in it that I enjoyed very, very much. Key speakers were three gentlemen—one from Westinghouse stations; one from the Plough stations; and another from the Crowell-Collier group—and they talked about different aspects of radio. When it ended up, what they all meant by good radio and formulae were two words: quality control. I thought about this, because within the meaning of these two words you can really work wonders. I feel that the opportunity to render service, to do music that is truly entertainment, to deliver special events of all kinds, news, gives you a great ideal of latitude. If you tie it all together with quality control, you've really got something to tickle the fancy. And, I know stations in this country that are creating a lot of excitement and loyalty not with ballyhoo, but with programing excellence. So, it can be done. But you must work at it.

*Have you decided whether the programing niche you fill is the right one for your market and the prosperity of your business?* If you're in a large market, are you helping divide the audience when you might be doing a bigger job in a programing area that is not being touched on very much? If you're in line for national spot business, do you know what Madison Avenue and Michigan Boulevard are thinking these days? Do you know how to sell business, even if you aren't one of the top 50 markets? Do you know how to get the most out of your reps? I've talked to a lot of reps, and they say, "We work with the stations that work with us." One showed me two folders. He said, "Here's a station that works well with us. We get him a lot of business." His folder was two or three inches thick. Then he said, "Here's one in a comparable market that we do very poorly for. He is thinking of dropping us. And we won't be too sorry." There was only one sheet of paper in the second folder. I was told that it was impossible to get information, cooperation, or any support from the second station.

*What do you know about the costly problem of personnel turnover?* Do you know how to lick it? I visited a station recently where I was told, "We're tough on our personnel and they've really got to come right up to muster. We've turned over 400% in two years." Well, that's rough, both on the personnel and the station. Are you up to date on the permanency and efficiency of your own staff? Have you stopped recently to take stock of your own people—what their aspirations are? Do they feel that you're interested in them? Do you know whether your station operates on a "knock the competition" level, or fights hard to get the *new* dollars?

*Do you know how to lick the department store bugaboo?* Do you know the reasons why you aren't getting their business? I'm just as strong for radio as anyone, but I don't feel that the answer is trying to take business away from the newspaper. I think that a more logical answer is to recognize that the newspaper has been there a long, long time; that there's allegiance to the newspaper; that in practically every case, the department store advertising manager is tied to the newspaper. There is a grave fear on the part of many store ad managers of getting too involved with radio and too far away from the newspaper, because they've been raised on newspaper ads. Your best opportunities are to work hard on the new ad managers, the fellows coming up the ladder at the department stores, to also work hard on the old ad managers to make them recognize the importance of your medium, but not on a replacing basis. There's room for both newspapers and radio stations on a healthy basis in every community, so far as a department store is concerned. I'd like to see radio get a far greater share of the department store business than it does, but sometimes I've heard of some cases where they jeopardize their chances by making it sound unpalatable, and getting the ad manager's back up. I haven't said anything about the buyer at the department stores. That's another matter, but I don't want to prolong this by going too far into that subject. Suffice it to say that the buyer is often the key to your sale, and he can be sold!

Now, I've gone through a number of questions, and I could ask more, but I think you get the idea. If you know the answers to all these things, I guess I should have—in the words of the famous Samuel Goldwyn—"stood in bed." But I ask you, *do you really know the answers to these questions?*


**television** . . . in Knoxville, means WBIR-TV, the station with proven acceptance by a majority of local advertisers.

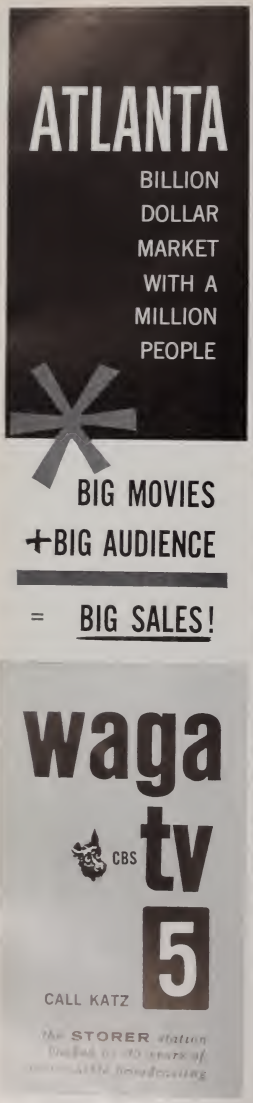
New rate card, effective September 1, 1960, makes WBIR-TV most efficient media buy in the market.

Buy the station the Knoxville advertisers buy — WBIR-TV.

Taft STATION

**WBIR-TV**
**Channel 10**
CBS in Knoxville, Tennessee

Sales Representative:
The Katz Agency, Inc.




## NET RADIO

(*Continued from page 33*)

that CBS will fill its program service with news and news features. In the works: plans for a 10-minute news show on the hour and a five-minute feature on the half hour, with the 10-minute features being sold 50% nationally and 50% locally. The network will keep some of its top personalities, such as Arthur Godfrey, Rosemary Clooney, Bing Crosby and Art Linkletter, but will cancel its afternoon serial line-up as well as the dramatic shows, particularly heavy on the Sunday schedule.

The big question: What will CBS programers slot into the weekend? Sports, as with the other networks, will be used as the special event warrants. It's unlikely, however, that there'll be any stress on commercial religion. MBS retains several of these accounts; ABC is dropping its religious show line-up from 11 to seven; NBC isn't expected to add any to its present list.

Advertisers, though unexcited about network radio developments, are very much interested. A feature which captivates them is the prospect of better clearances on bigger station line-ups.

One client ad manager, who has never used network radio, finds his interest piqued more than ever before because: "I like to buy *within* a segment rather than next to it, and I like the idea of buying a two-, three- or five-minute slot in which my product is identified with the personality and with the timeliness or urgency of what is said."

He thinks the streamlined formats will give a flow and continuity to radio—combining the network with the local broadcast for a smooth total impression—so that the listener will develop a tuning habit and an identification with the local station. He thinks the word "timeliness" is gaining more meaning as networks are feeding these features on the basis of local time. This means a 7 p.m. newscast is aired by each station at 7 p.m. local time.

The networks are also trying to smooth out erratic buying and scheduling. Said one network radio sales manager: "We want to discourage the two-week orders, the calls which come in on a Friday for a Monday all-network start. We don't want stations, either, to treat the network service in helter-skelter fashion—to throw our shows in anywhere just to fill.

"We think clients and stations will agree with our goal of organization, continuity and regularity, because it's a system which helps them. We're finally bringing order out of chaos, and for the first time in years it looks as though network radio has sloughed off its old-fashioned ways and adopted a more modern service and sales concept which meets the marketing needs of the '60's."

ABC's Bob Pauley estimates the nation's gross national product will increase by 50% within the next 10 years, and he is predicating his plans on this growth figure as well as on three modern marketing trends: the increase in expendable discretionary dollars, leisure time and the move to the suburbs. These three factors he sees as keys to reaching the young adult, the housewife between 17 and 35 who "is network radio's mainstay during the day."

All the networks are stressing the quality of the purchasing power among their audiences, and their programing plans are geared to matching this quality with higher-calibre shorter shows and show features.

## SPONSOR ASKS

(*Continued from page 53*)

geographical data reveal a consistent residential pattern for the WVCG audience, an overlay showing the upper middle and upper income areas of the county enable the advertiser to see quickly the income levels of his audience. Similarly, department stores overlay their charge account customers' map to the WVCG map for an illuminating picture of prospect reach.

It is also interesting to us at WVCG that "good music" audiences, more than any other perhaps, express themselves with alacrity and conviction. Their replies are often highly revealing as to income, education, and social status, as well as to listening habits and music preferences.

At WVCG, we find that diligent and patient study of audience information, which presents itself as the result of normal, everyday operation, is a prolific source of valuable qualitative research information. Coupled with authoritative professional market research studies, it adds the variables and the basses which are necessary to a "high fidelity" research composition.

BUYING CANADA?

HERE'S WHY YOU NEED

CKPC

RANTFORD, ONTARIO

For better coverage of South West Ontario

With its new 10,000 watt signal, KPC blankets Ontario's 8th arket . . . Brantford and six other ban centres, twelve of the most osperous counties in the province.

For bigger audience share in this rich market

KPC reaches a total of 18,500 useholds . . . tops its nearest mpetitor in share of the Brantford dience by 55 percentage points.

For more selling power at less cost

ur advertising dollar goes farther, ause CKPC delivers tremendous ling power to influence more yers more often . . . producing re sales for less money.

THE GO RADIO . . .

CKPC

BRANTFORD

Contact R. Buchanan, Call collect. PL 3-2664 Brantford.

## TURMOIL IN OIL

(*Continued from page 32*)

Change-of-agency rumors reaching SPONSOR in recent months have involved Continental (No. 11 among the majors), and Sinclair.

Among the oil companies themselves, the most significant change seems to be in over-all management thinking. An account executive on an oil account at a Top 10 agency told SPONSOR this: "Marketing executives are taking over control of marketing —and that's as it should be. Too many sales operations have been run by product executives."

Checks with both oil company officials and agencymen found unanimous agreement that the shift to newer marketing would almost certainly benefit tv and spot radio. Tv is bound to get a bigger share of the petroleum pie because younger marketing executives know the young medium's enormous power.

Spot radio, with its tremendous reach, and in-car, close-to-point-of-sale listening should make tremendous inroads on the oil companies' prejudice in favor of newspapers.

"Tv and spot radio," an oil man told SPONSOR, "combine as the best one-two ad punch our industry has."

In the decade ahead the oil and gasoline business will face problems which will make a one-two Sunday punch an all-out necessity.

For instance, the introduction of compact cars is already beginning to depress the sale of premium gasoline (as much as 5% on the Coast.) Industry profits on premium are higher than on regular gas. The shift to small cars is therefore no unmixed blessing.

Technological improvements also carry potential dangers. The installation of greaseless fittings on modern automobiles (it is estimated that all new cars will carry them by 1965) will cut down the sales of greases and lubricants, another high-profit item for the oil companies, though not for service stations doing greasing jobs.

Coupled with these, are the perennial headaches of high operating costs, the difficulty in finding suitable managers and help for service stations, and the ever-increasing need for bigger volume outlets.

All in all it looks like a turbulent era for a turbulent industry. And make no mistake about it—there'll be some changes made.

a symbol of integrity in Columbus, Ohio

A TAFT WTVN STATION

radio . . . in Columbus means WTVN—and a low cost-per-thousand. Prove to yourself that WTVN is the most attractively priced among all Columbus radio stations—offering more for each advertising dollar!

Plus . . . the big bonus of localized programming designed to meet the interests and needs of the 27 county Greater Columbus Ohio market.

For full coverage of Ohio's third-largest market that counts—get the facts and buy WTVN, Columbus.

Taft STATIONS

WTVN 610 kc.
Columbus, Ohio

Sales Representative:
The Katz Agency, Inc.

## TIMEBUYERS OF THE U.S.

(Continued from page 43)

Co. (Geisha crabmeat), Schmitt Music Co. (pianos, hi fi, organs), Thompson Lumber Co. (bldg. materials)

### FABER ADVERTISING, INC.

2525 *Park Ave., Minneapolis* 4, *Minn. Federal* 9-6767

**F. H. Faber, Robert Freeman, Russell Nelson**

The Chef Cafe (retail restaurant), **Freeman;** John Lenz & Sons (crop drying equip.), **Faber;** Midwest Oil Co. (Ace insecticide, oil prods.), **Nelson;** Monarch Chemicals, Inc. (chemicals for dairy industry), **Freeman**

### FADELL, MIKE, ADVERTISING AGENCY

605 *Fourth Ave. South, Minneapolis* 15, *Minn. Federal* 3-3416

**Mrs. Marjorie Barringer**

### FIRESTONE-GOODMAN ADVERTISING AGENCY, INC.

1801 *Nicollet Ave., Minneapolis, Minn. Federal* 5-3114

**Allan Firestone, Archie L. Goodman, Richard J. Firestone, Myles M. Spicer**

The Lustrasilk Corp., **R. Firestone**

### FORNEY, JOHN W., INC.

*Foshay Tower, Minneapolis* 2, *Minn. Federal* 9-0554

**Joan M. Jackson, Lillian Nyberg**

Cargill, Inc. (seed div., institutional), The J. R. Clark Co. (Rid-Jid ironing tables, other household prods.), Faribault Woolen Mills (blankets), Great Northern Railway Co., Midland National Bank, Nutrena Mills (poultry & stock feeds, dog food), Russell-Miller Milling Co. (Family flour), Sweetheart Associated Cos. (bakeries), Wabash Screen Door Co. (windows, combination doors), Western Oil & Fuel Co. (gasoline, tires, batteries, oil).

### FYTEN-HOFFMAN, INC.

1645 *Hennepin Ave., Minneapolis* 3, *Minn. Federal* 9-0805

**Valerie Reed, media dir. & space buyer; Milt Hoffman, Clarence Fyten, Ralf E. Runquist**

John's Place (Chinese cafe), **Runquist;** Land-O-Lakes Boat Show (annual show), **Hoffman;** Lester's, Inc. (farm bldgs.), **Fyten;** Minn. Turkey Growers Assn. (turkeys), **Fyten;** National Electric Contractors Assn., **Fyten**

### GOULD, BROWN & BICKETT, INC.

2340 *Rand Tower, Minneapolis* 2, *Minn. Federal* 9-5581

**Edward L. Brewton, dir. tv/radio**

Hennepin Federal Savings & Loan Assn., Lakeshore Mfg. Co. (farm crop dryers), Midland Cooperatives, Inc. (petroleum, feeds, seeds, fertilizers, farm supplies, hardware, etc.), Midwest Company (farm equipment)

### HOBBS, RALPH, ASSOCIATES, INC.

638 *Midland Bank Bldg., Minneapolis* 1, *Minn. Federal* 9-0026

**Ralph W. Hobbs, Wm. T. Cornish, Ralph Hobbs, Jr., Edith Shepherd**

American Motors, Midwest Zone, **Hobbs;** Anaconda Co., Fertilizer Div., **Cornish;** Layne-Minnesota (water systems), **Cornish;** Milk Foundation of the Twin Cities, **Hobbs;** Minneapolis Milk Dealers, **Hobbs;** Minn. (AFL-CIO) Federation of Labor, **Cornish;** C. W. Olson Mfg. Co., **Hobbs, Jr.;** Pheoll Mfg. Co. (fasteners), **Cornish;** Piggly Wiggly-Northland Corp., **Hobbs;** Powers Department Store, **Hobbs, Jr.;** St. Cloud Milling, **Hobbs;** St. Louis Park Sports & Health Club, St. Paul Milk Dealers, Twin City Milk Producers Assn, **Shepherd;** Twin City Servisoft Co., Vanstrum Travel Service, **Shepherd;** WCCO Television, **Cornish**

### JAFFE-NAUGHTON-RICH

1104 *Currie Ave., Minneapolis, Minn. Federal* 2-5465

**Sydney D. Rich**

Byrne Benson Homes, First Federal Savings & Loan Assn., Hopkins Car Dealers, Model Cleaners & Launderers, Roto Rooter Service Co., Sealy Mattress Co. of St. Paul

### JENKINS, RAY C., ADVERTISING AGENCY, INC.

1240 *Builders Exchange, Minneapolis* 2, *Minn. Federal* 2-4421

**Elaine Nye, all accounts; Ray C. Jenkins, Clarke Livingston, Kenneth L. Nordstrom**

American Automobile Assoc., **Nordstrom;** CinemArt Studios, Inc., **Nordstrom;** Mark Doyne's Imported Motors, **Nordstrom;** M. A. Gedney Co. (processors of pickles and salad dressings), **Jenkins;** C. J. Hoigaard Co., **Jenkins;** Jewel House, Inc. (coop. jewelry), **Jenkins** Marquette National Bank, **Jenkins;** Midway Center, **Livingston;** Mitchell-Boyer (Lincoln-Mercury), **Jenkins;** Piggly Wiggly Super Markets, **Livingston;** Radio Station KWFM, **Livingston;** Jacob Ries Bottling Works (Rock Spring beverages), **Jenkins;** August Schell Brewing Co. (Deer brand), **Jenkins & Nordstrom;** University National Bank, **Jenkins;** Walker Employment Service, **Jenkins**

### NELSON, KEN, ASSOCIATES

1244 *Baker Bldg., Minneapolis* 2, *Minn. Federal* 6-4102

**Kenneth A. Nelson, Robert G. Hunt**

American Securities Assoc. (investments), Anderson, C. F. Company (hospital equip.), Apache Fund (investments), Apache Oil Corp. (oil exploration and drilling), Apache Realty Corp. (real estate), Ballard Storage & Transfer Co. (movers), Craig-Hallum, Inc. (investments), Employers Service (employment agency), Henderson Mfg. Co. (engine block heaters), Holden Printing & Business Forms Co., Johnson, Drake & Piper (contractors & engineers), Minneapolis Assocs., Inc. (investments), Montana-Dakota Utilities Co., Peet, William Co. (insurance counselor), Reinhard Bros. Co. (distributor), S & H Mfg. Co. (silage chippers and unloaders), Skellet Van & Storage Co. (movers), WCCO Radio (CBS affiliates), Whitesell, Roy H. Co. (heating, air conditioners, water heaters), Woodhead Power Equipment Co. (Ford industrial engines), Workman Service, Inc. (temporary office help)

### OLMSTED & FOLEY, INC.

1750 *Hennepin Ave., Minneapolis* 3, *Minn. Federal* 9-0441

**Warren T. Way**

Chun King Associated Enterprises (Living Earth potting soil), CK Foods (Jeno's Italiano foods), Clover Leaf Creamery Co., First National Bank, Gluek Brewing Co., Janney, Semple, Hill & Co. (S & Q Hardware Stores, paint), Lavoptik Co. (Lavoptik Eye Lotion), Minnesota Macaroni Co. (Jenny Lee's products), No. Am. Life & Casualty Co., Northland Milk Co., Owatanna Canning (Festal vegs.), Waterman-Waterbury Co. (furnaces & air conditioners)

### ORELAND JOHNSON ADVERTISING

800 *Foshay Tower, Minneapolis* 2, *Minn. Federal* 9-8694

**Janet Anderson**

### PIDGEON SAVAGE LEWIS, INC.

1050 *Builders Exchange, Minneapolis* 2, *Minn. Federal* 9-9331

**William Craigie, Albert Earling, Jr., Ray Foley, Vance Pidgeon, Bruce Sielaff**

King Midas Flour, **Sielaff;** McGarvey Atwood Coffee Co., **Craigie;** Twin City Federal Savings & Loan, **Pidgeon & Foley;** Velie Motor Co., **Earling**

### REEVES, KNOX, ADVERTISING, INC.

400 *Second Ave. South, Minneapolis* 1, *Minn. Federal* 9-0071

**Philip D. Archer, media superv.; Paul J. Ewing**

General Mills (Wheaties, Bisquick, Betty Crocker Refrig. Biscuits, Pizza, Bread Sticks, Wheat Biscuits, Puffin Biscuits, Pie-Pack, Protein Plus, Wheat Hearts, Hot Bran, Potato Mix), **Archer;** General Mills (feed div.), Art Instruction, **Ewing;** Minneapolis Gas Co., **Ewing;** Minneapolis Brewing Co., **Ewing;** Wood Conversion

### REFSDAL, PALMER N., AGENCY

482 *Sexton Bldg., Minneapolis* 15, *Minn. Federal* 3-8896

**Palmer N. Refsdal**

Rogers Chow Mein Stores, Spray-Brite Co.

### ROSHOLT, GORDON, AND CO.

2809 *Wayzata Blvd., Minneapolis* 5, *Minn. Franklin* 7-7231

**Gordon Rosholt**

Elec. Service Systems (elec. fence controllers)

### STEIN ADVERTISING AGENCY

1030 *Midland Bank Bldg., Minneapolis* 1, *Minn. Federal* 9-0589

**N. H. Stein**

Around-The-World Travel Guides (books)

Bloch-Heller (game & lake orig. shirts), M. Capp Mfg. Co. (Capp homes), Crestline Co. (millwork manufacturer), Mark Doyne Imported Cars, H & P Engineering Serv. (sales engineers), International Sash & Door Co. (millwork), Robin Hood Development Co., Timber Prods. Chem. Corp. (wood preservatives), Towers Motel (St. Paul)

**STEVENSON & ASSOCIATES**
402 *Plymouth Bldg., Minneapolis* 3, *Minn. Federal* 5-8771

**E. W. Stevenson, Wm. Amundson**
Federated Mutual Impl. & Hdw., Peoples Federal Savings & Loan Assoc., Wyatt Realty

**WILLIS, HERBERT & ASSOCIATES**
954 *Midland Bank Bldg., Minneapolis* 1, *Minn. Federal* 9-3025

**Kevin G. Murphy, Kenneth M. Kamstra**
Archer-Daniels-Midland Co. (Archer feeds), **Kamstra;** Crosby Aero Marine Corp. (Crosby boats), **Kamstra;** Super Valu Stores (grocery prods.), **Murphy**

## ST. PAUL

**BORDEN, JOHN, ADVERTISING AGENCY**
401 *New York Bldg., St. Paul* 1, *Minn. Capital* 4-3050

**John L. Borden, Chas. T. Stieger**
AFL Endorsed Candidates in City and County Elections (politics), **Borden;** Dillon For Congress (politics), **Borden;** Foley for Congress (1st Distr. Minn.), **Borden;** Island House Resort Motel (Miami, Fla.), **Borden;** McDonald's Hamburger's (Ramsey County franchise), **Borden;** Rowell, Inc. Silo Mfg. Dealers in 9 Midwest States (farm stations), **Borden;** St. Paul Packaged Furniture (carpets and furniture), **Borden;** Ther Co. (home improvements), **Borden;** J. J. Siler Jewelry (chain stores), **Borden Stieger;** Stuart Construction (alum. windows & porch enclosures), **Borden;** Twin City Contact Lens Center, **Borden;** Twin City Granitine Co. (pre-cast steps), **Borden**

**DAVID, INC., ADVERTISING AGENCY**
*First National Bank Bldg., St. Paul* 1, *Minn. Capital* 4-3872

**Prentin J. David, Q. J. David, Jr., Joan Bradley**
Natural Livestock Assn., **David, Jr.;** C & NW System (Omaha Div.), **David, Jr.;** Hume Co. of Minnesota, **David, Jr.;** Midway National Bank, **David;** Peters Meat Products Co., **David & Castor;** Arthur C. Roberts Hotels, **David;** Sanitary Farm Dairies, **David;** Schuneman's, Inc. (dept. store), **David, Jr.;** Stott Briquet Co. (fuel), **David;** Weyand's Furniture, **David & Dudley**

**WIN WASEY, RUTHRAUFF & RYAN, INC.**
1190 *North Robert St., St. Paul* 1, *Minn. Capital* 7-7501

**Ann J. Hackett, media dir.; D. Scott Hilton**

First National Bank of St. Paul, **Hackett;** Minnesota Hospital Service Assn. (Blue Cross-Blue Shield); Thermo-Fax Sales, Inc. (New York, Detroit, Minneapolis, Chicago), **Benton**

**HOLMGREN, E. T., INC.**
*First National Bank Bldg., St. Paul* 1, *Minn. Capital* 5-6585

**E. T. Holmgren, pres.; T. V. Drevescraft, v.p., timebuyer**
Artcraft Studios (photo-finishing), Industrial Credit Co. (finance), Mille Lacs Maple Prods. (food prods.)

**MCGUIRE, JOHN H., ADVERTISING**
470 *S. Snelling Ave., St. Paul* 5, *Minn. Midway* 9-4978

**John H. McGuire**
C & C Realty, Country Cobbler Stores (ret. shoes), Don's D-X (service stations), Federal Stationers, Gager's (hobby supplies), Hobby Dlrs. Assn. (hobby stores), Jay's Cameras (photo equip.), Midwest Sales (industrial), Minn. Lathing & Plastering Bureau (plaster promotion assn.), The Tool Shed (hardware), Woodcraft Stores (hobbies)

**NIEMEYER, ARNOLD M., & ASSOC.**
1018 *Pioneer Bldg., St. Paul* 1, *Minn. Capital* 4-3369

**John Blockey**
Downtown St. Paul, Inc., Minn. Federal Savings & Loan, Northwestern Refining Co., Pearson Candy Co.

**WEAVER-GARDNER, INC.**
405 *Oppenheim Bldg., St. Paul* 1, *Minn. Capital* 4-4715

**Luther Weaver, Don Gardner, June Gilats**
Champion Chevrolet Co., **Gardner & Gilats;** Crossroads of St. Paul, **Gardner & Gilats;** DeLuxe Rug & Carpet Cleaners, **Gardner;** Empire National Bank, **Weaver & Gilats;** The Emporium, **Gardner & Gilats;** Fairway Foods, Inc., **Weaver & Gilats;** Gopher State Oil Co., **Gardner & Gilats;** Star Ldrs. & Clnrs., **Gardner & Gilats;** Stewart Paint Co., **Gilats**

## KANSAS CITY

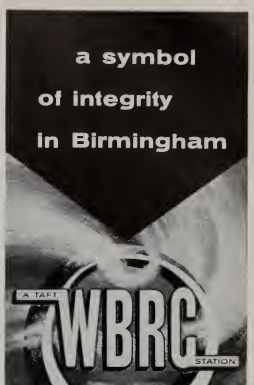
**BOZELL & JACOBS, INC.**
1016 *Baltimore, Kansas City, Mo. Baltimore* 1-4997

**Bert Bremson, Tony Mura, Wayne Beavers, Cleota Dack**
Associate Grocers, **Dack;** Cable Chevrolet (automobiles), **Beavers;** Country Club Plaza Assoc. (shopping center), **Beavers;** Mercantile Bank & Trust, **Mura;** Schreiber Mills (agric. feeds), **Bremson**

**JOHNSON, WALTER L., ASSOCIATES**
610 *E. 30th St., Kansas City* 9, *Mo. Westport* 1-6712

**Walter L. Johnson**

**KALIKOW ADVERTISING CO.**
210 *W. 8th St., Kansas City, Mo. Grand* 1-5808


**radio** . . . in Birmingham, means WBRC . . . where personalities, news and the best in balanced programming are pointedly adapted to the Birmingham market . . . where a four-man award-winning staff concentrates on news with a specially equipped mobile unit and radio-equipped cars to disseminate news where and when it happens.

WBRC's neatly-tailored programming is designed to effectively reach specific audiences to sell specific commodities. At low-cost, too!

Taft STATION

**WBRC 960 kc.**
Birmingham, Alabama

Sales Representative:
The Katz Agency, Inc.

**Al Kalikow**
Bekay Publishing Co. (cookbooks)

**MILLER, PAUL M., CO.**
111 *E. 8th St., Kansas City 6, Mo. Harrison 1-2570*
**Paul M. Miller**
E. C. Bishop & Son (walnut gun stocks), Kenneth Smith (golf clubs)

**POTTS-WOODBURY, INC.**
2233 *Grand Ave., Kansas City 8, Mo. Grand 1-5775*
**Gene W. Dennis, air media dir.; William J. Brewer, air media prod. mgr.; Gene Miller, ass't. air media prod. mgr.; Philip E. Dangerfield, account manager; Kelly O'Neill, Wm. Smith, timebuyers**
American Sheep Producers Council, **Dangerfield;** Anchor Serum Co., **Dangerfield;** Baltimore Bank, **Dangerfield;** Behlen Mfg. Co. (farm equipment), **Dangerfield;** Black, Sivalls & Bryson (steel & fabr. prod.), **Dennis;** Bowling Proprietors Assoc., **Dangerfield;** Braniff International Airways (travel), **Dennis;** Business Men's Assurance Co. (insurance), **Dangerfield;** The Coleman Company (furnaces, air conds.); Comfort Equipment Co. (farm sprayer & tractor heaters), **Dangerfield;** Cook Paint & Varnish Co., **Dangerfield;** City National Bank & Trust Co., **Dennis;** Criterion Laundry, **Dangerfield;** Crown Drug Co., **Dangerfield;** Douglas Chemical, **Dangerfield;** DX Sunray Oil Co., **Dennis;** Electronic Business Equipment (Thermofax), **Dangerfield;** Englewood Savings & Loan, **Dangerfield;** First Federal Savings & Loan, **Dangerfield;** General Electric Supply, **Dangerfield;** Guy's Potato Chips, **Dangerfield;** Helzberg's Jewelers, **Dangerfield;** Interstate Bakeries Corp., **Dennis;** Kansas City Southern Lines (rr travel), **Dangerfield;** King Louie Bowling Shirts, **Dangerfield;** Macy's Dept. Stores, **Dangerfield;** Montgomery Ward, **Dangerfield;** PenJel (Pectin), **Dangerfield;** Rival Mfg. Co. (housewares), **Dangerfield;** Russell Stover Candies, **Dangerfield;** Schlozman Motors (Fords), **Dangerfield;** Sheffield Steel, **Dennis;** Standard Milling Co. (Ceresota, Aristos, Hecker flours), **Dangerfield;** Spencer Kellogg & Sons (feeds), **Dennis;** Stuart Hall, Inc. (stationery), **Dennis;** The Temco Co. (Gestetner), **Dangerfield;** Wilko Laboratories, **Dangerfield**

## ST. LOUIS

**BATZ-HODGSON-NEUWOEHNER**
122 *N. Seventh St., St. Louis. Mo. Central* 1-8905
**Harry Honig, Jr., radio-tv dir., all accounts**
Associated Grocers, Blanke Baer Extract & Preserv. Co., Bondified Money Orders, Campbell Chem. Co. (Camicide insecticide), Connelly Heating Co., Corneli Seed Co., Costello Cottage Cheese Co., The Daze Corp., Emerson Elec. (Avionics & Electronic recruiting div.), Excelsior Leader Laundry, Farm & Home Savings, Francis Chevrolet Co., Hardesty Johnson Realty Inc., Hardy Salt, International Oil Burner Co., Kaufmann Co. (salads), Murphy Tenge Ramblers (cars), O'Connor Coffee Co., Old Vienna Prods. (snacks), Ostertag Optical Co., Rocaro Restaurant, Ravarino-Freschi (macaroni prods.), Reliable Life Ins. Co., Rismeyer Ford (Ford cars)

**BLOCK, FRANK, ASSOCIATES**
212 *N. Kingshighway, St. Louis 8, Mo. Forest* 1-6200
**Alex M. Ostfeld**
Dr. LeGear Company, International Shoe Co., Knapp-Monarch, Lutheran Television Productions, Ozark Air Lines, Southern Baptist Convention

**CLAYTON-DAVIS & ASSOCS. ADVERTISING, INC.**
408 *Olive Street, St. Louis 2, Mo. Central* 1-2266
**Irvin Davis, Cleo Poulos, Barney Kilcullen**

**D'ARCY ADVERTISING COMPANY**
*Missouri Pacific Bldg., St. Louis, Mo. Central* 1-6700


# WWTV AREA FOOD SALES ARE 16% HIGHER THAN HAWAII-ALASKA COMBINED!




NCS No. 3 shows that WWTV has daily circulation, both daytime and nighttime, in 36 Michigan counties.

Folks in the WWTV Area—Cadillac and Northern Lower Michigan—spend 16% more for food than *all* consumers in the states of Hawaii and Alaska combined*!

What's more, most of these people watch WWTV . . . and buy the brands advertised on WWTV. WWTV has NCS No. 3 circulation—daytime and nighttime—in 36 Northern Lower Michigan counties. NSI (November, 1959) for Cadillac-Traverse City shows that WWTV delivers more homes than Station "B" in *344 of 352* competitive quarter hours surveyed, Sunday through Saturday.

Add WWTV to your WKZO-TV (Kalamazoo-Grand Rapids) schedule and get all the rest of outstate Michigan worth having. *If you want it all, give us a call!*

**Annual combined food sales for Alaska and Hawaii are $198.5 million compared to $231.9 million in WWTV area.*

*The Fetzer Stations*
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
WWTV — CADILLAC, MICHIGAN
KOLN-TV — LINCOLN, NEBRASKA




*WWTV*
316,000 WATTS • CHANNEL 13 • 1282' TOWER
CBS and ABC in CADILLAC
Serving Northern Lower Michigan
*Avery-Knodel, Inc., Exclusive National Representatives*

**Harry K. Renfro, dir. radio-tv**
Anheuser Busch, Inc. (Budweiser), Banquet Canning Co. (canned and frozen foods), Brooks Foods, Inc. (Brooks catsup), Carter Carburetor Corp., General Tire and Rubber Co., Krey Packing Co., Laclede Gas Co. (public utility), Lincoln Engineering Co. (power lubricating systems), McQuay-Norris Mfg. (automotive parts), Milnot (condensed milk), Missouri Pacific Railroad, Paxton-Gallagher (Butternut coffee), Reardon Paints (Bondex, Dramex, etc.), St. Louis Globe Democrat, Town and Country Shoes

**FRENCH ADVERTISING, INC.**
*University Club Bldg., St. Louis* 3, *Mo. Jefferson* 1-0037
**C. E. Prell, v.p.**
Assoc. of St. Louis, Clayton Federal Savings & Loan Assn., Lion Oil Div. of Monsanto—Gasoline & Oil (service stations), Plymouth Dealers, L. M. Stewart, Inc. (Chrysler & Imperial dealer)

**GARDNER ADVERTISING COMPANY**
1915 *Olive Street, St. Louis* 1, *Missouri Central* 1-3200
**Group #1: Ralph Neugebauer, supv.; George Bitting, buyer**
Anheuser Busch (Busch Bavarian beer)
**Group #2: Donald Osten, supv.; Mary Howard, Charles Haines, Martin Berger, Doreen Schraeck, timebuyers**
Downtown St. Louis, Inc., Pet Milk Co. (Pet Evaporated Milk and Instant Pet Nonfat Dry Milk, Pet Ritz Fruit and Meat Pies), P-I-P Dollar Stamps, Inc., St. Louis Independent Pkg. Co. (Mayrose & Hickory Hill Meats), Union Electric Company
**Group #3: Warren Wiethaupt, supv.; Charles Brodersen, Dan Willenburg, Tam Ryon, Jim Peraba, timebuyers**
Chevrolet Dlrs. Association of Greater St. Louis, Eli Lilly & Co., First National Bank of St. Louis, Granite City Steel Co., Ralston Purina Co. (feeds div.), St. Louis Union Trust Co., Southwestern Bell Telephone Co., Wabash Railroad Company
**Group #4: Pat Schinzing, supv.; Robert Faust, Arlene Tice, Charles Barrett, Claude Bruner, William McKinstry, timebuyers**
Acton Mfg. (Dyanshine shoe polish), Delefroy Mfg. Co., Grove Laboratories (Promo Quinine, NoDoz), KSD and KSD-TV, Ralston Purina Co. (Purina Dog Chow), St. Louis Post-Dispatch, Procter & Gamble (Duncan Hines special baking mixes)

**HARTOGENSIS ADVERTISING CO.**
10406 *Manchester Rd., St. Louis* 22, *Mo. Yorktown* 6-3711
**Hugh G. Hartogensis**
Acton Duenke's Harwood Hills, Lackzoom Laboratories, Munger Linens for Your Home, Musical Products Corp., Nutrition Aware, Inc., St. Louis Music Supply Co., Tot Diaper Service

**HOREN-DAUGHERTY, INC.**
8012 *Bonhomme, St. Louis* 5, *Mo. Volunteer* 3-4524
**Barbara Black, radio-tv dir.**
Emerson Elec. Co. (fans and air conditioners), Falls City Brewing Co. (Falls City beer), Peabody Coal (institutional)

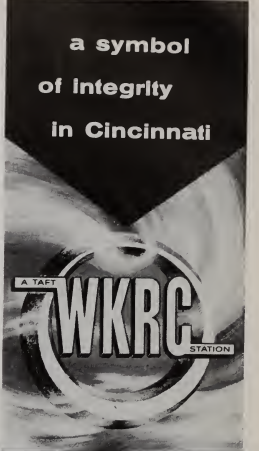
**KELLY, ZAHRNDT & KELLY, INC.**
2343 *Hampton Ave., St. Louis* 10, *Mo. Mission* 5-2684
**Walter W. Zahrndt, Robert Kelly, William H. Thomsan**
Bryant Mfg. Co., Jos. A. Mrazek Moving & Storage, Newberry Radio Co., United Van Lines, United Van Lines (Canada)

**KRUPNICK & ASSOCIATES, INC.**
508 *N. Grand Blvd., St. Louis* 3, *Mo. Jefferson* 3-1723
**Nellene Jayce**
Friedman-Shelby Div. of International Shoe Co. (Red Goose, John C. Roberts, Kingsway & Grace Walker), Mercantile Trust Co., Peters Div. of International Shoe Co. (Weather Bird, City Club, Wesboro and Velvet Step), Roberts, Johnson & Rand Div. of International Shoe Co. (Poll Parrot, Rand, Randcraft and Trim Tred)

**LYNCH & HART ADVERTISING COMPANY**
7730 *Carondelet, St. Louis* 5, *Mo. Parkview* 7-8867
**Frank L. Chipperfield, v.p., media dir.**
Bank of Clayton, City Prods. Corp., Crestwood Bank, Hampton Bank, Bill James Chevrolet, Kas Potato Chip Co., Oertel Brewing Co., (Louisville, Ky.), Johnson, Stephens & Shinkle Shoe Co.

**MAXWELL ADVERTISING CO.**
408 *Olive St., St. Louis* 2, *Mo. Garfield* 1-0661
**Jos. A. Maxwell**
John Bardenheier Wine & Liquor Co., George Washington Hotel Co., Lucky Club Co. (soft drinks)

**WINIUS-BRANDON COMPANY**
1706 *Olive St., St. Louis* 3, *Mo. Chestnut* 1-6380
**Herbert P. Halpern, radio-tv dir. & timebuyer; Billie Essenpreis (Mrs.), ass't.**
American Insurance Group, American Investment Co. (consumer finance), Authorized Brake Service, Inc., F. Burkhart Mfg. Co. (sisal and upholstery prods.), Carling Brewing (Black Label beer), H. C. Cole Milling Co. (flour), Day-Brite Lighting (fixtures), Ely & Walker Dry Goods Co., Endicott Johnson Corp. (shoes), Lewin-Mathes Co. (copper and brass tube pipe and rod), The Meeker Co. (leather goods), Miller-Shainman Co. (toys), Missouri-Kansas-Texas RR (transp.), Moog Industries, Schlueter Mfg. Co. (coolers and galvanized products), Stitzel-Weller Distillery (liquor), Stix, Baer & Fuller Co. (dept. store), Vaisey-Bristol Shoe Co., Western Auto Supply Co.


**television** . . . in Cincinnati means WKRC-TV, known nationally as the pioneer station with completely automated facilities that promise advertisers precision operations for greater fidelity in reproduction, elimination of visual and audio error.

With basic CBS-TV programming, plus the finest available movies*, and local programming for adult and childrens' audiences — ranging from Popeye Cartoons to the new five-a-week Len Goorian Show, WKRC-TV has well-rounded programming structure offering advertisers economical, selective plans for selling in the Cincinnati market!

*Nationally-famous "Play of the Week" now augments WKRC-TV's fabulous RKO—Warner Brothers—Paramount—Medallion library of films!

Taft STATION

**WKRC-TV**
**Channel 12**
CBS in Cincinnati, Ohio

Sales Representative:
The Katz Agency, Inc.

## CINCINNATI

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**T. Rider**

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1201 *W. 8th St., Cincinnati* 3, *Ohio Garfield* 1-2700
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(Specializing in Dairy and Ice Cream Accounts)

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**Eula Reggin, mgr. time buying dept.; Lyle Allen**
Aetna Oil Co., **Reggin;** Ashland Oil & Refining Co., **Reggin;** General Electric—Evendale Jet Plant, **Reggin;** Heekin, Inc. (Happy Family baking powder), **Reggin;** Miami Margarine Co. (Nu Maid margarine), Durkee margarine and salad prods.), **Reggin;** Strietmann Biscuit Co. (cookies, crackers) **Allen**

**KEELOR & STITES CO., THE**
318 *Broadway, Cincinnati* 2, *Ohio Parkway* 1-1310
**A. A. Radkey, v.p., radio-tv dir.; D. Clarke, ass't.**

**MENDERSON, TED, CO.**
1077 *Celestial St., Cincinnati* 2, *Ohio Parkway* 1-2980
**Ted Menderson, Hank Marowitz, Bruce Boyers**
Clopay Corp.—Folding Door Div., **Menderson;** The I. C. Elman Co., **Menderson;** Jewelers, **Menderson;** Superior Chevrolet, **Marowitz;** Terminix, **Marowitz;** Universal Bros., **Boyers**

**PERRY-BROWN, INC.**
2831 *Vernon Place, Cincinnati* 19, *Ohio Plaza* 1-8200
**Bertha Smith, media dir.; Edward Doran, Sprague Mullikin, R. J. Wilkins**
Formica Corp. (Laminated Plastics), **Mullikin;** The H. H. Meyer Packing Co. (pet prods.), **Wilkins**

**STRAUCHEN & MC KIM**
1420 *E. McMillan St., Cincinnati* 6, *Ohio Woodburn* 1-1174
**Holmes E. Leed**

**WILSON ADVERTISING AGENCY**
3418 *Delta Ave., Cincinnati* 8, *Ohio* 1-8228
**Ross H. Wilson**

## CLEVELAND

**BAISCH ADVERTISING AGENCY**
3737 *Chester Ave., Cleveland* 14, *Ohio Superior* 1-4930
**Paul H. Baisch, J. H. Adams, R. Blake, W. J. Gabriel**

**BATTEN, BARTON, DURSTINE & OSBORN, INC.**
629 *Euclid Ave., Cleveland* 14, *Ohio Tower* 1-7270
**John Marting**
Cleveland DeSoto Dealers Assoc. (car), Exide Battery, General Elec. Lamp Dept., B. F. Goodrich Tire Co.

**BAYLESS-KERR**
1166 *Hanna Bldg., Cleveland* 15, *Ohio Main* 1-0648
**Chalmer E. Adams, Wm. G. Kiefer**
Olga Coal Co. (domestic coal), Adam Fremont Kraut Co. (sauerkraut and juice) **Kiefer**

**BING, RALPH, ADVERTISING COMPANY**
*Frederick Bldg., Cleveland* 15, *Ohio Superior* 1-2773
(*Please turn to page* 89)

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. . . in our solid-selling adult programming

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**before you**

# BUY the RICH SYRACUSE MARKET

**at no cost**

# YOU OWE IT TO YOURSELF YOUR CLIENT

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Ask for Buyer's Listening Service. This service lets you hear all the Syracuse stations live. You can listen, compare and understand why WFBL is first in the Central New York market.

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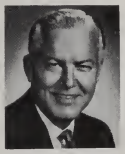
Represented nationally by

George P. Hollingbery Co.

# Tv and radio NEWSMAKERS



**William E. Morgan** has assumed his new responsibilities as general manager of the Detroit office of Adam Young, television representatives, and Young Television Corp. He had been with WXYZ and WXYZ-TV, Detroit for the past 14 years. In 1946, he joined the station as a radio announcer and later progressed to the post of promotion manager for both radio and tv. Morgan has been actively engaged in sales for the radio and tv station since 1954. He replaces Edward Smith who joined KQV, Pittsburgh.



**Robert B. Rietman** has been appointed general manager of WZIP, Cincinnati. In his new position, Rietman will supervise all departmental operations with emphasis on better programing of music, local news and community service. He comes to his present post from Scripps-Howard Radio, Inc. where he was involved in both radio and television work for the past twelve years. In 1954, while with the station group, he was assigned to the position of radio sales and commercial manager for station WCPO, Cincinnati, positions which he held until joining WZIP this month.



**Marshall M. Carpenter, Jr.,** will be general manager for WDTM, Detroit's newest fm station. He is also president of WDTM, Inc. Carpenter, in addition to these positions, is managing partner of The Taliesin Stations. Prior to assuming his present post, Carpenter was RCA broadcast equipment representative in Indiana and Kentucky. He holds several U. S. Patents, as result of his work with RCA in early color tv engineering developments. Carpenter was also instrumental in the formation of educational television in Louisville, Kentucky and Evansville, Indiana.



**Peter Theg** has organized a new advertising agency, Winter Associates. Media direction will lean heavily towards radio and television. Theg, whose broadcast experience ranges from national sales and station management to production, programming, sales promotion, and advertising, was most recently a consultant to several representative firms. The new agency head has held the posts of national sales manager of the Bartell Broadcasting Co., and general manager of WILD, Boston, and WMTV, Madison. Agency headquarters will be the penthouse of the Times Tower.


a symbol of integrity in Knoxville

A TAFT STATION WBIR

**radio** . . . in Knoxville means WBIR, first in Knoxville to provide mass class maximum adult programming.

Outstanding personalities, dominant news coverage, and selective musical programming, is slanted to families with maximum buying power.

For sales results . . . make WBIR your first choice in Knoxville.

Taft STATION

**WBIR 1240 kc.**
Knoxville, Tennessee

Represented by:
Gill-Perna, Inc.

*frank talk to buyers of air media facilities*

# The seller's viewpoint

*Some appreciative chuckles will doubtless be emitted by readers of the tale below. It is a wry, tongue-in-cheek parable that William L. Putnam, president, WWLP-WRLP, Springfield-Holyoke, Massachusetts, has chosen to tell, set in a quasi-medieval atmosphere and deftly parodying stock fairy-tale characters and their patterns of speech. Humorous as Putnam's story is, however, it has as all good parables do, a serious, important moral concerning present-day air media buying practices. The moral—well, we'd rather not give it away, since we feel you'll have more fun discovering it for yourselves.*



## A GRIM FAIRY TALE

Once upon a time there lived in a valley a happy young prince. The prince wanted to see that his people had the best of everything. So he built a magic tower which brought them all kinds of entertainment by means of a magic box.

In addition to entertainment and news of the latest developments in the great dragon search, profiles of the members of the prince's court, standings of the local knights in the jousting tournament, and other bits of news, the prince also provided people with information about food and clothing and new juices for the teeth etc., so that they would be able to enjoy a more wholesome life.

However, not far off (by broom) in the village of Man-Hattan, lived a wicked witch. This witch had a special wand that controlled the pretty pictures coming out of the prince's magic box, and she told the prince that if he didn't get enough of his people to watch the magic box and buy the food and clothing and other things, she would turn the prince's magic tower into a tomato plant.

The prince disguised himself as a beggar, (naturally) and went out to count the number of magic boxes in the valley. Lo and behold, nearly every home had a magic box. And he returned home and sent off a parchment letter to the wicked witch telling her of the wonders he had found.

However, the wicked witch in the meantime had despatched another evil agent with one fierce eye in the back of his head to go and count the boxes in the prince's valley. Inasmuch as the evil one-eyed agent could only travel at night and could only see in back of him, he stopped at the first two houses he came to in the valley and asked them if they had the magic box—one did and one didn't—so the evil one-eyed agent zoomed back to Man-Hattan on his magic slipstick and told the wicked witch that the prince only had half as many magic boxes as he said he had.

The wicked witch roared and ranted—she called the prince long distance (she had a very loud voice) and told him if he didn't straighten out and count right—"poof"—a tomato plant he'd have instead of a magic tower. This upset the gentle prince no end, so again he rode off across his valley—this time he wore no disguise—and he asked all of his people to write saying they did so have a magic box, and he exhorted the makers of Merlin's Magic Mead, the local Amalgamated Herb Dealer's Association, the Crosstown Cobbler, and the Royal Woodchoppers, Inc., all of whom were selling their products like crazy via the magic box, to also give him evidence of how well the magic box was going over.

The people didn't want to miss their favorite shows like *Peter Crossbow, I Love Lady Lucinda, Sir Launcelot and his Champagne Lady*, and stuff like that, so they wrote and told the prince how faithful they were to his magic box.

Triumphantly the prince took his treasures to the wicked witch and said, "Look Mac, this is the truth, the whole truth, and nothing but the truth." But the wicked witch flipped her wicked lid and brought out two more evil agents, each of whom waved his magic rule at the prince and sang, "It says it isn't so." And though neither of the magic rules agreed with each other (one evil agent only went to cottages with thatched roofs while the other went to thatched cottages with no roofs), the wicked witch reached for the switch which would turn the prince's magic tower into a tomato plant. Before she could flick the switch a great light exploded in the wicked witch's face and a beautiful maiden appeared with a message for the wicked witch.

"Robespierre's Rum," quoth the beautiful maiden, who in truth was the wonderful witch, "says that Merlin's Mead is getting bigger and bigger in the valley and if they don't get onto the magic box pretty soon they're going to switch wicked witches." Aghast, the wicked witch blew her top again and with a wave of her wand despatched the evil agents to their caves for more work on the abacus.

"And you, sweet prince," said the wonderful witch, "go to your people and tell them—keep watching. Remember, it's not how many but how much that's important."

There's a moral to this story somewhere but it won't help us much until the wicked witches get someone to count two and two and make it come out even—like four.

## TIMEBUYERS OF THE U.S.

*Continued from page 86)*

**Ralph S. Bing, Barbara Bing, Louis Hernan**
Bailey Co., The, Charles Vinding Corp., London Leather Co., Ohio Paint & Color Co., Parkamatic, Inc. (pigeon-hole type parking garages), Pierre's Ice Cream, Record Rendezvous, Speedwriting Inst. of Cleveland, Wick Lincoln-Mercury

**BRANDT, RICHARD T., INC.**
1510 *Keith Bldg., Cleveland* 15, *Ohio*
*Prospect* 1-4020
**Richard T. Brandt, Eleanor M. Clark**
Babcock Dairy Co., Dairymens Ohio Farmers Milk Co.

**BULLER & SMITH & ROSS, INC.**
1501 *Euclid Ave., Cleveland* 15, *Ohio*
*Cherry* 1-6700
**J. Boyce**
Am. Greetings Corp., Central Cadillac (local dlr.), Central National Bank, Ferro Corp., Penzoil Div. (oil & gas)

**BURST, SYLVESTER & WALSH, INC.**
3113 *Prospect Ave., Cleveland* 15, *Ohio*
*Henderson* 1-4710
**Audi Schluembach**
Arnold Wholesale Co. (Ironite & Zenith distributor), Ascot Race Track, Atlas Radio TV Stores, Blonder Wallpaper Co. (Wall-Tex, Gold Seal), Cranwood Race Track, Landview Raceway (Trotting Track), Mio Provision Co. (Sandy Mac Meats), Homex (housewares), Northfield Park (trotting track), Standard Brewing Co. (Erin beer), ThistleDown (racetrack)

**BUTLER, ROBERT, ADVERTISING**
1010 *Euclid Ave., Cleveland* 15, *Ohio*
*Main* 1-3214
**Robert Goulder**
Hopkins Airport Hotel, E. Kahn's Sons (Kahn's Wieners), Cy Mack Oldsmobile, Midway Hotel, Progressive Mutual Ins. Co., Reliable Oldsmobile Sales Co., Turf-Inn Motel, York Motel

**GREGORY & HOUSE & JANSEN, INC.**
1621 *Euclid Ave., Cleveland* 15, *Ohio*
*Main* 1-7822
**Miss Bromley House, Estelle Blauvelt**
Arrecht, Fred W. (grocery chain), Cowell & Hubbard Co., Dan Dee Pretzel & Potato Chip Co., Holiday Stone & Brick Co., House of Fortune, Inc., Morse Sewing Machine Supply Corp., Redi-brick Company, Stanwyck Mfg. Co.

**GROSWOLD-ESHLEMAN CO., THE**
*Public Square, Cleveland* 13, *Ohio*
*Tower* 1-3232
**Hans Stadthagen, v.p. & dir. of media; Helen Lott**
Acme Cigarette Service Co. (cigarette vending machines), Bryant Mfg. Co., Charter-House Motor Hotel, Fleet-Wing Corp. (petroleum prods.), Jenney Mfg. Co. (petroleum prods.), Lincoln Elec. Co., Alfred Nickles Bakery (baked goods), Park Shelton Hotel (Detroit, Mich.), Sears, Roebuck & Co. (Cleveland stores), Sheraton-Cleveland Hotel, Sherwin-Williams Co., Society National Bank

**HUMPHREY, PRENTKE & ASSOC., INC.**
11406 *Euclid Ave., Cleveland* 6, *Ohio*
*Randolph* 1-4582
**Herbert E. Prentke**

**LANG, FISHER & STASHOWER, INC.**
1010 *Euclid Ave., Cleveland* 15, *Ohio*
*Prospect* 1-0300
**G. C. McKelvey, head timebuyer**
Carling Brewing Co. (Black Label beer), Richman Brothers Clothes, Sealy Mattress Co., Sugardale Provision Co. (Sugardale meats), The Cleveland Trust Co., The General Elec. Appliance Co., Union Savings & Loan Co.

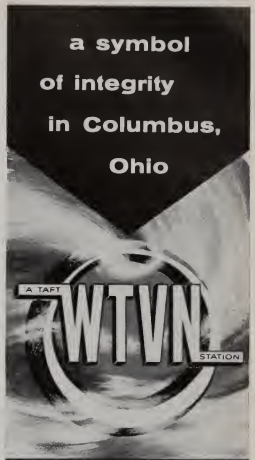
**MARCUS ADVERTISING**
3134 *Euclid Ave., Cleveland* 15, *Ohio*
*Utah* 1-1170
**N. J. Kocab**
Consolidated Chemicals (Instant-Grip cement), Farm Bureau Co-op. Assn. (farm prods.), R. A. Gall Co. (real estate), International Breweries (beer and ale), R. H. Laird Co. (health cosmetics), Superior Provision Co. (meat), Wepco Mfg. Co. (weatherproof storm windows & doors)

**MARSHALL & MENDES CORP.**
*Lederer Terminal Bldg., Cleveland* 14, *Ohio Cherry* 1-3523
**Marvin V. Marshall**

**MC CANN-ERICKSON, INC.**
335 *Euclid Ave., Cleveland* 14, *Ohio*
*Cherry* 1-6850
**Mrs. Joan Stockhaus, Miss Helen T. Dwyer**
City Loan & Savings Co., **Dwyer;** Cleveland Elec. Illuminating Co., **Stockhaus;** Coca-Cola Bottlers, **Dwyer;** Columbus & Southern Ohio Elec. Co., **Stockhaus;** Gray Drug Stores, Inc., **Stackhaus;** Lawsons Dairy, **Dwyer;** R. Manners Enterprises, **Stockhaus;** National City Bank, **Dwyer;** Ohio Bell Telephone Co., **Stockhaus;** Standard Oil Co. of Ohio, **Dwyer;** Swift & Co., **Stockhaus**

**MELDRUM & FEWSMITH, INC.**
1220 *Huron Road, Cleveland* 15, *Ohio*
*Cherry* 1-2141
**Carol Brosmer, C. Bruce Hardy**
Bonne Bell, Inc. (beauty prods.), C. & O. Railroad, Durkee Famous Foods Div., Ford Motor Co. (tractor & impl. div.), Glidden Co. (paint div.), Niagara Therapy Corp., Seiberling Rubber Co. (tires, tubes), White Sewing Machine Corp. (sewing machines), Willard Storage Battery Co.

**WATTENMAKER**
*Carnegie Hall,* 1220 *Huron Road, Cleveland* 15, *Ohio Superior* 1-6400
**James S. Wattenmaker**


**television** . . . in Columbus means WTVN-TV, effectively selling to 2,277,700 people in the heart of Ohio's industrial-agricultural market.

Station programming, coupled with ABC network, has shown outstanding growth over the past several years. WTVN now is first in many segments of the television day.

It's a "stature" station boasting national recognition for sales promotion and merchandising services to advertisers.

For the best dollar-value in Columbus, buy WTVN-TV, the growth station.

Taft STATION

**WTVN-TV**
**Channel 6**
ABC in Columbus, Ohio

Sales Representative:
The Katz Agency, Inc.

# SPONSOR SPEAKS

## Dubious facts, dubious arguments

Sometimes we're amazed by the lack of knowledge about radio and tv that exists even among industry groups who should know better.

A case in point is the New York Council of the Screen Actors Guild which recently turned down a proposed contract agreement on the grounds that tv films and those made for theatrical showing are "essentially different."

Said the Council, "An actor in a tv program may not be called on to mention the product . . . but he nontheless becomes identified with it. And as he becomes increasingly identified with the product his chance to perform in a picture intended to promote some other product . . . diminishes to the vanishing point."

"The more an actor appears in pictures shown in the theater, the greater his reputation grows and the better his chances for increased employment. The more he appears in a tv program the less his chances for wider employment."

Argues the Council, sponsors ought to ante up more because of these conditions.

Which, of course, is dubious logic based on dubious facts.

First of all, very few programs on tv today are backed by a single product (only 12 of 112 scheduled for the networks this fall).

Second, not more than a handful of actors (we can't name six) ever get inextricably identified with any one product.

Third, the Guild's own members, as the records will show, regularly appear on many different programs for a variety of products—*if they are talented performers.*

To try to penalize tv for a wholly imaginary, non-existent set of conditions is a very shabby trick. And we're ashamed that the Guild should be considering it.

## Salute to a 40-year veteran

Last Friday, radio station WWJ, Detroit, celebrated its 40th anniversary on the air. We're proud to add our congratulations to this broadcast pioneer for its long and distinguished service to its community.

## 10-SECOND SPOTS

**Oh!** This news from Detroit: "WXYZ TV has announced its coverage plan for the 2 November State Primary Election. Inasmuch as there is no primary election on 2 November Channel 7 will not cover it." *Seems reasonable enough.*

**From the land of:** Howard Coleman WTCN AM-TV, Minneapolis, reports on his teen-age daughter's girl friend who told him she was getting "cultured" at her dad's suggestion by "reading 'Tom Sawyer' and 'Huckleberry Hound'." *How about Wolfe Pierce "The Web and the Flintstones"?*

**Hound-dog:** Buddy Hackett, ad-libbing with Arthur Godfrey on CBS told how his dog always runs away looking for lady dogs. The dog-catcher, wearied of the peripatetic poodle complained he's put 500 miles on his truck chasing this one dog. Said Mrs. Hackett: "Another 500 and you should change the oil."

**Plush studio:** Artists at Tatham Laird's elegant new offices in New York are freer in their form since Pres. Art Tatham said he didn't care if they *did* splash paint on their carpeted floors. *They have a kind of wall-to-wall Rorschach.*

**It runneth over:** "Constant Reader" from JWT, New York, (we hope he's not the *only* one in that shop) reports that a client list for the new WQRS, Detroit, includes The Cup of Socrates. *Copy written with a poison pen?*

**For fatties:** A slim Jim, not yet hooked by Metrecal reducing aid (liquid food substitute), submits these singing commercials: "The smartest, trimmest adman yet . . . drinks Metrecal daily as his di-et." Or, "For losing weight en masse, the gals . . . keep thermos filled with Metrecals.

**War stories:** Rollo Hunter of EWR quotes one of his tv producers as saying: "My dad was gassed in W.W. —and I was the same all through W.W. II."

**Political note:** From a Chicago rib-and-noodle eatery. reports Sid Wolf of Keystone Broadcasting: A fortune cookie with the admonition—To reach the summit, unload on the way.

# TELEVISION

## The Principal TASO Findings on



## *June* PROCEEDINGS *presents an exclusive report of world-wide significance*

IRE is proud to present, in June 1960 Special Issue of PROCEEDINGS, the findings of a team of 271 engineers who for 2½ years conducted studies of world-wide significance for the future of television. The *Television Allocations Study Organization* — formed by the TV industry in 1956 at the FCC's request — has exhaustively analyzed the engineering factors underlying allocation of frequencies for VHF and UHF television broadcasting.

As the number of television services grows, a better use of TV channels becomes increasingly important. TASO engineers first drew up specifications for measuring TV field strengths; then sifted data on field strengths of VHF and UHF. They have discovered reasons for hitherto unexplained deviations, and have also sought to establish a relation between field strength and picture quality.

How good are directional TV transmitting antennas? The results of extensive field tests are analyzed. To what extent do interfering signals and noise affect picture quality? How accurately can one predict an interfering field? These and other questions are answered.

So important are the TASO findings that IRE has allocated 120 pages to them. If you are not already an IRE member, we suggest you send in the coupon below to reserve a copy, for the June 1960 PROCEEDINGS will surely remain the definitive work on VHF and UHF TV for many years to come.

st of contents:

**BE SURE YOU READ THESE ARTICLES!**


"Television Allocations Problems" by E. W. Allen, Federal Communications Commission

"The Television Allocations Study Organization"—a Summary of its Objectives, Organization and Accomplishments" by George R. Town, exec. dir. of TASO; Iowa State University

"Measurement of Television Field Strengths in the VHF and UHF Bands" by H. T. Head, A. D. Ring and Associates; and Ogden L. Prestholdt, CBS-TV

"Forecasting Television Service Fields" by Alfred H. LaGrone, University of Texas

"Influence of Trees on Television Field Strengths at Ultra-High Frequencies" by H. T. Head

"Tropospheric Fields and their Long-Term Variability as reported by TASO" by Philip L. Rice, National Bureau of Standards

"Picture Quality—Procedures for Evaluating Subjective Effects of Interference" by G. L. Fredendall and W. L. Behrend, RCA Labs.

"Measurement of the Subjective Effects of Interference in Television Reception" by Charles E. Dean, Hazeltine Research Corp.

"Studies of Correlation between Picture Quality and Field Strength in the United States" by C. M. Braun and W. L. Hughes, Iowa State University

"Relative Performance of Receiving Equipment as reported by TV Servicemen" by Holmes W. Taylor, Burroughs Corp.

"VHF and UHF Television Receiving Equipment" by William O. Swinyard, Hazeltine Research Corp.

"Findings of TASO Panel I on Television Transmitting Equipment" by H. G. Towison of General Electric Co. and J. E. Young, RCA

"Determining the Operational Patterns of Directional TV Antennas" by F. G. Kear, of Kear and Kennedy, and S. W. Kershner, of A. D. Ring and Assoc.

"Sound-to-Picture Power Ratio" by Knox McIlwain, Burroughs Corp.

"Presentation of Coverage Information" by D. C. Livingston, Sylvania Electric Products, Inc.

"The Television System from the Allocation Engineering Point of View" by Robert M. Bowie, Sylvania Research Labs.


**THE INSTITUTE OF RADIO ENGINEERS**
**1 East 79th Street • New York 21, N. Y.**

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Company.....

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**SINGLE RATE: STILL A HOT TRADE ISSUE**
In spite of SRA's one rate stand last week, industry continues to soul-search the problem
Page 29

**Here's what tv's 'extra-urbia' means to admen**
Page 32

**Why Midwest is talking about Tatham-Laird**
Page 36

**New lineups show hike in net costs, hours—Tv Basics**
Page 41

DIGEST ON PAGE 4




*Jewelry design by BELLOCHIO*

From pencil sketch to exquisite finish, only the brilliance of the precious gems outshines the quality reflection of the master jewelry designer.

When this same 'quality touch' is possessed by great television and radio stations, the all-important quality reflection shines in many ways!

Represented by Edward Petry & Co., Inc. *The Original Station Representative*



# The Stars Shine Brightest On

# WPEN

## The Feature Station Of The Nation




These—and many more—are all 5 minute feature programs. WPEN continues to provide leadership in programming . . . just as we have always provided leadership in sales results.

***We Were First To Introduce These Features—Another Reason Why***

# WPEN MAKES THINGS HAPPEN in PHILADELPHIA

**Represented Nationally by GILL-PERNA** New York, Chicago, Los Angeles, San Francisco, Boston, Detroit, Atlanta

**THE CONSOLIDATED SUN RAY STATIONS WPEN** – *Philadelphia;* **WSAI** – *Cincinnati;* **WALT** – *Tampa*

NASHVILLE'S
WSIX-TV
Now offers
"Live" as Life
Quality...with NEWEST
VIDEOTAPE*



the fastest way to sell the Central South

Simplified, economical production . . . the quickest way to get your sales message across. In Tennessee WSIX TV offers you the latest model VIDEOTAPE* television — improved circuitry insures brilliant reproduction. Complete facilities for both recording and playback . . . or send us any tape that's been recorded on an Ampex VR-1000 for immediate scheduling.

VIDEOTAPE

WSIX TV 8 NASHVILLE

TV 8 LAND OF THE CENTRAL SOUTH

Represented by Peters, Griffin, Woodward, Inc.

© Vol. 14, No. 35 • 29 AUGUST 1960

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

## DIGEST OF ARTICLES

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**Timebuyers of the U.S.: Part V**

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**90** Ten-Second Spots
**86** Tv and Radio Newsmakers
**55** Washington Week

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# "LITTLE PEOPLE" ARE WATCHING!

Talk about reaching influentials! Every weekday, thousands of *brand-conscious* kids come to attention for WHO-TV's popular children's shows.

At mid-day the "Cartoon Town" segment (12:10 p.m.-12:40 p.m.) of Family Theatre sets the pace with No. 1 position in both homes reached and metropolitan ratings (see ARB below). And in the afternoon, the cartoon and comedy segment (4 p.m.-4:45 p.m.) of Early Show is tops in all departments.

Announcements in these popular WHO-TV shows are available at a phenomenally low cost per thousand!

WHO-TV's excellent station-time "program mix" attracts *every* segment of the Central Iowa audience morning, afternoon and night. One of America's greatest film libraries* helps get the job done!

Whether you want *little* people, *big* people or *both,* WHO-TV reaches them all in Central Iowa. Ask your PGW Colonel for specifics!

• • • • • • • • • • • • • • • •

**MGM Package ★ WARNER BROTHERS "Vanguard" ★ "Showcase Package" ★ NTA "Dream," "Champagne," "Lion" ★ SCREEN GEMS "Sweet 65" ★ HOLLYWOOD TELEVISION SERVICE "Constellation" ★ M and A ALEXANDER "Imperial Prestige" ★ PARAMOUNT LIBRARY and others.*

• • • • • • • • • • • • • • • •

**ARB SURVEY**
**Des Moines Television Audience • June, 1960**

| | SHARE OF AUDIENCE — MONDAY-FRIDAY (AVERAGE PER QUARTER HOUR) | | | |
|---|---|---|---|---|
| | 12:10 p.m.-12:40 p.m. | | 4 p.m.-4:45 p.m. | |
| | Total Homes | Children Viewing | Total Homes | Children Viewing |
| WHO-TV | 59.0% | 48.5% | 42.1% | 42.3% |
| Station B | 33.3% | 18.2% | 24.8% | 36.4% |
| Station C | 7.7% | 33.3% | 33.1% | 21.3% |

WHO-TV is part of Central Broadcasting Company, which also owns and operates WHO Radio, Des Moines WOC-TV, Davenport




**WHO-TV**

**Channel 13 • Des Moines**

NBC Affiliate

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
Robert H. Harter, Sales Manager

Peters, Griffin, Woodward, Inc., *National Representatives*

THE TOP
STATION
IN WESTERN
NEW ENGLAND
WWLP
CHANNEL
22
NBC
SPRINGFIELD, MASS
TOP RATINGS*
TOP COVERAGE*
TOP MERCHANDISING*
PLUS
BONUS COVERAGE
WRLP channel 32
BRATTLEBORO, VT.
GREENFIELD, MASS., KEENE, N.H.
* G.P. HOLLINGBERY HAS DETAILS

# NEWSMAKER of the week

***Ward Quaal, vice president and general manager of WGN, Inc., last week led the Chicago Tribune's broadcasting subsidiary in its first acquisition of new property since its founding in 1924, taking over KDAL-AM-TV, Duluth-Superior. He is now reportedly negotiating for an outlet in Phoenix.***

**The newsmaker:** When Ward L. Quaal took over the Chicago *Tribune's* WGN-AM-TV in August, 1956, he referred to them as "two sleeping giants. Now," he said last week, "they are awake, they are strong in business, quality, and promotion; and we felt we were ready to move."

WGN, Inc., moved last week, taking over KDAL-AM-TV, Duluth-Superior, from the Red River Broadcasting Co. for an estimated $3 million, subject to FCC approval. Reports also have WGN, Inc., negotiating the purchase of a station in the Southwest, probably in Phoenix. While Mr. Quaal does not confirm this, he does not deny that "plans for expansion are in the talking stage, and you can expect some news soon."



*Ward L. Quaal*

Although the Tribune Co. was the first of the publishing groups to go into broadcasting—back in 1924, with tv added 24 years later—it is the last to expand. "With the radio station practically sold out and the tv station's position improving every day, when the KDAL opportunity came along, we felt we could move," he reported.

According to Quaal, "The vast resources of WGN and our parent company will be available if needed to improve and increase the service and effectiveness (of KDAL-AM-TV) and to assure even greater success than they now enjoy." He credits that success to the present KDAL management and staff, and he said that the WGN people "look forward to working with them."

The 41-year-old broadcaster joined WGN for the first time as a announcer and executive the day after his graduation from the University of Michigan in 1941. That year he also became "the first commercial announcer on fm." He spent 1942-45 in the Navy, and returned to WGN to develop farm and public affairs programs. In 1949 he left to become director of the Clear Channel Broadcasting Service in Washington, and in 1952 joined Crosley Broadcasting Corp. as assistant general manager, rising to v.p. and general manager. Today he is active in community and industry affairs.

Quaal's broadcasting career actually began when he was just 1[illegible] After he was graduated from high school in his home town of Ishpeming, Mich., he waited two years before entering college and worked as an announcer, writer and salesman for WDMJ, Marquette, Mich. While at college he was an announcer at WJR, Detroit.

Jefferson Standard Broadcasting Company

**WBT**

CHARLOTTE, NORTH CAROLINA

REPRESENTED NATIONALLY BY
CBS RADIO SPOT SALES



COLE

# the *Plus* of personalities

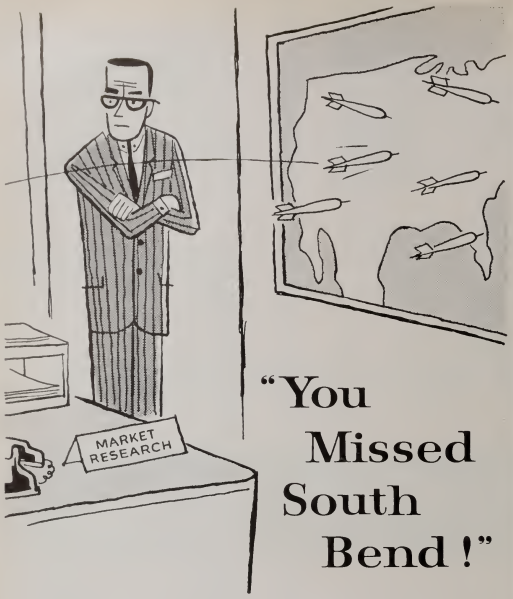


AGRESTA LEE BEAN MAYES NEWCOMB CURRY PATTERSON WARD AUSTIN McLEAN STAMPER

**WBT radio personalities have a total of 203 years experience in radio; 128 years on WBT. Their smooth, professional performance creates the kind of reaction you want - - among the people you want.**

# WBT *adds up!*

POWER + PERSONALITIES + PUBLIC SERVICE + CREATIVITY + ADULT ACCEPTANCE




"You Missed South Bend!"

The rules are explicit, George. You don't score in South Bend when you hit Chicago. Why, goodness, you're missing more than $1.7 billion in buying income and $1.1 billion in retail sales. Worse, though, you're forfeiting 915 thousand affluent customers who are burning to buy. In South Bend Metro alone, household income is $7553, individual income is $2246—highest in Indiana. And how they eat! Last year they devoured better than $248 million in staples and goodies. Same with drugs, clothes and appliances. It's a big target, George.

And here's how to hit it—with one shot. Propel your product into this rich 15-county market with the distinctive voice of WSBT-TV. A full CBS schedule, peppered with top-rated local shows, accounts for WSBT-TV carrying 34 of the top 50 locally-favored programs, 12 of the top 12 and 14 of the leading 20. No wonder WSBT-TV gets 47.8% of the sets in use in this 3-station market. *This* station pulls because it penetrates.

Want the fine points? Call your Raymer man. He'll dart right over.

**WSBT-TV**
SOUTH BEND, INDIANA
Channel 22

CBS TELEVISION NETWORK

ONE OF CBS' HIGHEST-RATED STATIONS

*Ask Paul H. Raymer, National Representative*

**SPONSOR**
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New research concept, measuring significant audience in seven areas, shows more families spend more time listening to WBZ than any other Boston radio station! Get the full Pulse report from your AM Radio Salesman.

WESTINGHOUSE BROADCASTING COMPANY, INC. **WBZ** BOSTON + WBZA SPRINGFIELD
REPRESENTED BY AM RADIO SALES



NOW AVAILABLE.



JEFF'S COLLIE

# THE THIRD YEAR

The most watched dog in America available as your watch dog...offering you the best sales protection a sponsor can have!

# JEFF'S COLLIE

### WATCHED BY MORE VIEWERS

**NEW YORK** (Sat., 6:00 P.M. WPIX)
stations
JEFF'S COLLIE is seen by
**,699,100** VIEWERS
**89.4%** MORE
than its closest competitor

**NOXVILLE** (Thurs., 5:30 P.M.
stations WATE-TV)
JEFF'S COLLIE is seen by
**53,495** VIEWERS
**171%** MORE
than its closest competitor
*ARB/Jan.-April, 1960*

### BITING OFF LARGEST SHARE

**SAN FRANCISCO** (Fri., 6:30 P.M.
4 stations KTVU)
JEFF'S COLLIE gets 40.2% share of audience
**45%** GREATER SHARE
than its closest competitor

**MIAMI** (Sat., 9:30 A.M. WTVJ)
3 stations
JEFF'S COLLIE gets 63.6% share of audience
**117%** GREATER SHARE
than its closest competitor
*ARB/Jan.-April, 1960*

### RUNNING OFF WITH TOP RATINGS

**PHOENIX** (Wed., 5:30 P.M. KPHO-TV)
4 stations

| | |
|---|---|
| **JEFF'S COLLIE** | **18.9** rating |
| Weather; Huntley-Brinkley | 3.3 |
| Phoenix Marquee | 2.6 |
| Roy Rogers | 2.0 |

**BAKERSFIELD** (Thurs., 6:30 P.M.
3 stations KERO-TV)

| | |
|---|---|
| **JEFF'S COLLIE** | **21.5** rating |
| Comedy Theater | 9.4 |
| Spencer Tracy | 7.4 |

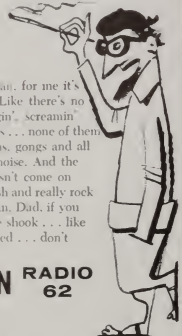
*Source: ARB/Jan.-April, 1960*

**LREADY SCHEDULED FOR THIRD YEAR OF JEFF'S COLLIE"**: Of course, New York, Knoxville, an Francisco, Miami, Phoenix and Bakersfield, nd also Seattle, Cincinnati, Albany, Reno and ansas City, Honolulu, Albuquerque, Salt Lake City, Fort Wayne, Pueblo, Bismarck, South Bend, Lincoln, Portland, Ore., New Orleans and many other markets, big and small. All agree that JEFF'S COLLIE is their surest safeguard for increased profits in 1960-61! Wire or phone today to reserve JEFF'S COLLIE for your market.

**ITC** **INDEPENDENT TELEVISION CORPORATION**

488 Madison Avenue • New York 22, N.Y. • PLaza 5-2100

*man, that* **WSUN RADIO** *is strictly from* SQUARESVILLE!



I mean, man, for me it's nowhere. Like there's no real swingin', screamin' announcers . . . none of them crazy sirens, gongs and all that cool noise. And the music doesn't come on with a crash and really rock you. I mean, Dad, if you want to be shook . . . like really rattled . . . don't listen to

**WSUN RADIO 62**

**BUT . . .**

**If you want to reach the solid, I mean the really solid, like buyers . . .**

"SUNNY" is the #1 ADULT WESTERN STATION*



**LIKE WEST FLORIDA, MAN!*

NO. 1 in adult listenership 24 hours a day! And WSUN delivers you the Tampa-St. Petersburg Market at the lowest cost per thousand *adult listeners!*

WSUN 620 KC

TAMPA - ST. PETERSBURG

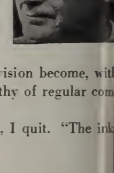
Natl. Rep: VENARD, RINTOUL & McCONNELL
S.E. Rep: JAMES S. AYERS



*by John E. McMillin*

# Commercial commentary

## Why nostalgia for bologna?



My old but perennially effervescent friend Rod Erickson tossed a dirty smoking bomb at the rest of us radio tv columnists when he announced recently that he was quitting his column in *Ad Age* because "I have nothing more to say."

Rod, whose star-spangled peregrinations have included high-level stopovers at P&G, Y&R and Warner Brothers, feels that he has watched radio "fade away as a topic of conversation" and television become, with other media, "an old established business, unworthy of regular comment."

Hence, says Rod, after seven years of yakking, I quit. "The ink well has run dry, and the fire has been banked."

Erickson, I weep for you.

The thought of your slumbering embers, your thin, frail, inkless pen is a great, great sadness.

Yes, on Madison and Michigan Avenues, at Hollywood and Vin and along the Strip, we're all saying, "Look at poor Rodney an remember—'Youth's a stuff will not endure.' "

But chiefly, I am saddened by the reasons for your retirement. B your wistful memories of the "exciting days in the agency busines when television was expanding in every budget and programing wa based on judgment" and by your gloomy conclusion that now we a live in a "dried-up news atmosphere."

Rod I'm ashamed of you. For if there is one thing wrong wit today's radio and tv it is the malignant and virulent "looking bac wardness" which has gripped so much of the industry.

We both know it is nostalgia for bologna. And we all ought to sa to hell with it.

### Stein-sobbers and lager-snifflers

Seems like I can't pick up a magazine or a newspaper nowada without running into somebody—John Crosby, or Marya Mannes, the boys at the Fund for the Republic—who is sobbing into a ste in beery teary recollection of tv's supposedly "Great Period" in th early '50's.

Kid, I am being constantly asked to shed a bitter tear for th passing of live tv, and the demise of those fabulous cultural mast dons, *Studio One*, *Philco Playhouse*, *Playhouse* 90.

And you know what I think?

I think, regardless of the opinions of such intellectual giants Serling, Tunick, and Chayefsky, that 90% of the supposedly serio drama that appeared on those shows was plain poop and piffle.

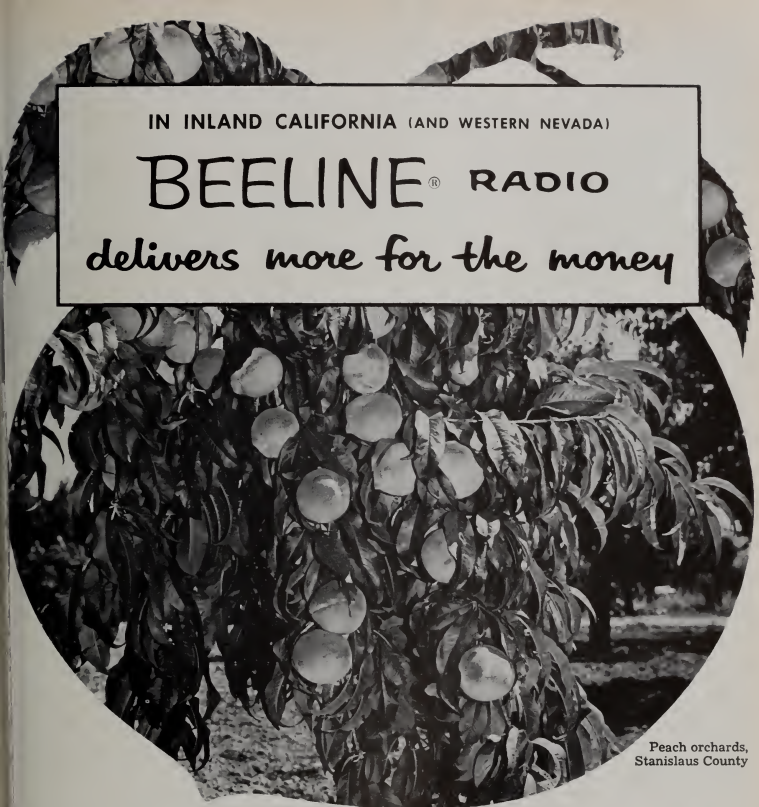
There were a few good things, of course. But most of the time w were assaulted by the ravings of some dark, bushy-browed youn man who had picked up a paper-backed volume on abnormal psycho

(*Please turn to page* 14)

IN INLAND CALIFORNIA (AND WESTERN NEVADA)

# BEELINE® RADIO

## delivers more for the money



Peach orchards, Stanislaus County

• Modesto, home of KBEE, is a peach of
t farm market. The gross income of the
verage farm around Modesto is $18,186
– almost 161% higher than the national
verage.* The home county (Stanislaus)
s:

*first nationally in peach production*
*first nationally in milk exports*
*second nationally in turkey production*
*ninth nationally in total farm income*

The most effective way to beam your
adio message into the prosperous Modesto area is on KBEE, the Beeline station in Modesto.

As a group the Beeline stations cover a market whose retail volume exceeds that of Vermont, Maine, New Hampshire and Rhode Island *combined*. The five Beeline stations deliver more radio homes here than any combination of competitive stations . . . at by far the lowest cost per thousand.

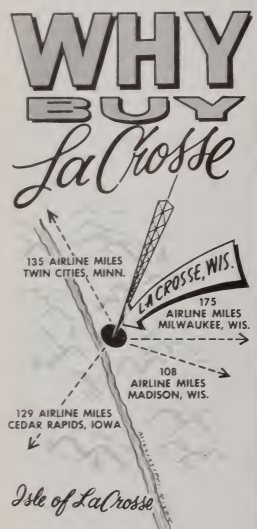
(Nielsen & SR&D)

** Sales Management's 1960 Survey of Buying Power*




McClatchy Broadcasting Company

SACRAMENTO, CALIFORNIA • PAUL H. RAYMER CO., NATIONAL REPRESENTATIVE




REASON NO. 1

The La Crosse Market is isolated by distance and pocketed in rugged terrain. For most of the 160,000 TV Homes (CBS Research) in this Tri-State Area (Southwestern Wisconsin, Southeastern Minnesota, Northeastern Iowa), WKBT provides the only consistently-dependable signal.

NBC ABC CBS

WKBT

LA CROSSE
WISCONSIN

250,000 WATTS

Represented by:
H-R TELEVISION, INC.
Harry Hyett, Minneapolis

Channel 8




ogy at the nearest Whelan's drugstore, and was determined to beat into our heads the gospel of the Second Coming of Freud.

And then there are the Pat Weaver rememberers.

Critics like Marie Torre get all soft and gooey, recalling Pat as network tv's first, last, and only St. George, and a fire-breathing dragon of creativeness as well.

But I ask you seriously—was the *Today* show a staggeringly original idea? Or the *Tonight show*, or *Wide Wide World?* Or even the sainted "Magazine Concept"?

And can you remember the florid, frequently incomprehensible prose of some of those Weaver memos?

On the agency side there are the misty melancholiacs who dream incessantly of that Golden Era when agencies produced tv programs. "And it will happen again," they tell you truculently.

But, of course, to anyone with inside knowledge of agency management that ancient situation was always cockeyed. Agency production, as radio experience proved, is costly, haphazard, unsound, and wholly contrary to the real purposes of the agency business.

The only reason it was tried in the early days of tv was as window dressing—to dazzle untried, unsophisticated clients.

And it won't come back—no matter how loud the yelps.

### Where do we go from here?

I think it is high time for all of us (and this includes you, Rod Erickson) to stop getting choked and dewy-eyed over a past which, let's face it, was often pretty dreadful. For as long as we're floating in hashish dreams of a radiantly non-existent long ago, we can't possibly see the bristling challenges, the awesome problems, and the dramatic conflicts which are building up in radio and tv today.

On the television side, the industry, after a period of brash, youthful experimentation, has settled down to commercial realities.

Program control in prime time periods has passed firmly and finally, from sponsors and agencies into the hands of the somewhat startled, and not fully prepared networks.

And the most exciting tv drama of the '60's is going to be whether ABC, CBS, and NBC have the brains, imagination, and manpower to handle the assignment, or whether they will fumble the industry into a decline. It is by no means a sure thing.

For, as we both know, a wholly disproportionate amount of network "thinking" has always been exclusively concerned with the actuarial chess game of shuffling rates, ratings, costs, and time periods around a schedule board.

And such talents, however commendable in a CPA, don't exactly fit one for running a great communications medium, any more than nine years as a v.p. of the Chase Manhattan bank teach you how to produce a great motion picture or build a Cadillac.

In radio, an equally exciting situation is developing. With the decline of the networks, power is wholly centered in stations and station groups, and the industry is in a state of healthy ferment.

The big radio news stories of the next 10 years will be concerned with the emergence of new radio leaders—who they are, where they come from, and what they do to build new vitality into a great but thoroughly reorganized medium.

No, Rod, we're not living in a period of "dried-up news." There are great days ahead. Better come on back and watch 'em.



# UGMENT YOUR SALES WITH MUSIC FOR MATURE MINDS

BAL-RADIO, Maryland's only 50,000 watt station, covers a total population of over 2½ million people . . . each with different
s and dislikes. To reach this massive Maryland market, WBAL-RADIO hits a new note in full range programming—MUSIC
R MATURE MINDS. No disturbing idle talk. No discordant deviations. Just the big sound of *beautiful music* . . . music for
ple of all ages . . . music for millions of discriminating Marylanders within the 14,000 square mile area that WBAL-RADIO
ers. If you're looking for a captive audience for your client, you can make *beautiful music* together with WBAL-RADIO.

onally represented by Daren F. McGavren Co., Inc. Associated with WBAL FM & TV **WBAL·RADIO, BALTIMORE**


1953
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# YOU LEARN A LOT IN 33 YEARS

Storer Broadcasting Company has learned that responsible, responsive audiences are the keys to success in broadcasting. We've learned that the best way to develop such audiences is to operate in the public interest.

We've learned, too, that before you can sell a product or an idea, you first must earn your position within the community, both as a good neighbor and as a broadcaster of integrity.

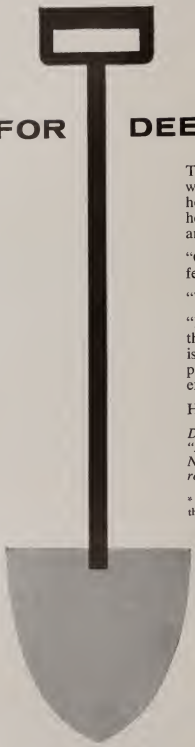
For 33 years Storer stations have had responsible, responsive audiences. We are appreciative of this continued interest and confidence; and we will do everything within the bounds of good taste and highest community service to keep them.

## STORER BROADCASTING COMPANY

*33 years of community service*

| *Radio* | *Television* |
|---|---|
| **DETROIT**...WJBK | **DETROIT**.....WJBK-TV |
| **CLEVELAND**....WJW | **CLEVELAND**...WJW-TV |
| **TOLEDO**...WSPD | **MILWAUKEE**...WITI-TV |
| **WHEELING**...WWVA | **ATLANTA**.....WAGA-TV |
| **PHILADELPHIA**....WIBG | **TOLEDO**.....WSPD-TV |
| **MIAMI**...WGBS | |
| **LOS ANGELES**...KGBS | |

**NATIONAL SALES OFFICES:** 625 Madison Ave., N.Y. 22, PLaza 1-3940 / 230 N. Michigan Ave., Chicago 1, FRanklin 2-6498



# FOR DEEP THINKERS

Timebuyer Yorick is returning from lunch. Preoccupied with latest Washington Nielsen*, he almost steps into a hole that a man is digging outside the agency. Curious, he asks the digger how deep the hole is (our people do anything for these problems).

"Guess," replies the artist, "my height is exactly five feet ten inches."

"Well, how much deeper are you going?"

"I am going twice as deep," replies his adversary, "and then my head will be twice as far below ground as it is now above ground." (Actually, the digger is a nuclear physicist whose analyst has prescribed diversionary exercise.)

How deep will the hole be when finished?

*Dig up the correct answer and win a copy of Dudeney's "Amusements in Mathematics"—Dover Publications, Inc., N. Y. Don't shirk just because you've already won — repeaters will receive additional VALUABLE prizes.*

* June Neilsen shows WMAL-TV on top 6 p.m. to midnight, Sunday through Saturday. You don't have to dig to uncover this fact.

**wmal-tv**
abc
Washington, D. C.

*An Evening Star Station, represented by H-R Television, Inc.*

Affiliated with **WMAL** and **WMAL-FM**, Washington, D.C.; **WSVA-TV** and **WSVA**, Harrisonburg, Va.

*Most significant tv and radio news of the week with interpretation in depth for busy readers*

# SPONSOR-SCOPE

29 AUGUST 1960
Copyright 1960 SPONSOR PUBLICATIONS INC.

**Don't be surprised if Detroit's media planning for the coming year has all the aspects of a hand-to-mouth operation.**

The basic reason: the **standard distribution strategy** for the automobile business which has worked for 30-40 years **isn't geared to the radical change in the dealer pattern caused principally by the compacts.**

While the industry remodels its dealership structure, there's bound to be more or less confusion, or **lack of strong planning.** When planning is woozey, **budgets become uncertain,** and when budgets are subject to change, other than for normal factors, a company is reluctant to set up a **planned media program.**

In other words, **this media uncertainty will be reflected in the national advertising out of the factory,** the campaigns based on car allowances and right down to the local dealer's own and self-controlled advertising.

Judging from the introduction schedules of Detroit's 1961 lines, **radio availabilities should be mighty tight between 1-15 October.**

Incidentally, **Pontiac is back to spot radio for the first time in three years:** it'll use 15 IDs a day seven days a week.

The announcement schedule dates for the Detroit lines now shape up like this:

| MANUFACTURER | ANNOUNCEMENT SCHEDULE DATES |
|---|---|
| Pontiac | 1-9 October |
| Tempest | 31 October-12 November |
| Cadillac | 3-21 October |
| Buick | 26 September-5 October |
| Chevrolet | 3-14 October |
| Oldsmobile | 26 September-22 October |
| Chrysler Corp., all models | 1-15 October |
| Ford, all models | 29 September tee-off |

**The Pan American Coffee Bureau (BBDO) is cutting loose October in tv with the biggest budget it's ever put into advertising.**

It'll be on ABC TV in the daytime and in NBC TV spot carriers at night and along with that it will have **two four-week flights in 30 spot markets** at the rate of 15 spots a week.

**Tv reps are keeping their fingers crossed anent General Foods' decision on how it wants to handle that next blitz on Yuban Instant Coffee.**

Buying was suspended the past week after B&B posed the idea of reposing **some of the Yuban weight in the form of network cut-ins,** especially in the eastern area.

If the original strategy goes through, the spot campaign will start off with **4-6 announcements a week,** go into a **60 announcement blitz for a couple weeks** and then simmer down to the **initial week's rote.**

Starting date of the spot schedules as originally planned: 18 September.

(See 16 April SPONSOR, page 19, for report on original Yuban blitz.)

**Animal foods gave national spot radio some action the past week.**

The sources: **Pet Foods** (Bates) 50 spots over eight weeks starting 19 September and **Casco Dog Food** (Donahue & Coe), with most of the business concentrated in the northeast. **Jell-O** (Y&R) also did some buying.

**Revere Camera (KM&J) is revving up for heavy pre-Christmas saturation in the top tv markets starting early October.**

Other tv activity out of the midwest: **Old Milwaukee Beer** (Gordon Best); **Clabber Girl baking powder** (Pollyea, Terra Haute); **Daisy Manufacturing's B-B Guns** (L. W. Ramsey); **Swanson's Tv Dinners** (Tatham-Laird) **Goetz Brewing** (J. W. Shaw).

Tv availability calls out of New York included: **P&G's Ivory Bar** (Compton); **Continental's Wonder Bread** (Bates); **Birdseye** (B&B); **Sal Soda** (Brooks, F&D); **Helena Rubinstein** (OBM); **Beech-Nut Gum** (Y&R).

**Good and bad news emanating from Grey's P&G section.**

**The good: Downy fabric softener** is being tested in several markets at the rate of **8-10 spots (tv) a week.**

**The bad:** The **Lilt Home Permanent tv schedules** will cut off in one fell swoop. Affected are **100-odd markets.** The reason given reps: something about a plastic container.

**Added testing note: P&G's new heavy duty detergent in tablet form, Salvo** (Burnett), shows no immediate signs of emerging from that stage as far as media sellers are concerned. **Tulsa and Oklahoma City tv** have been in use since June.

**The Advertising Research Foundation has a pact with the Census Bureau to release the data on tv home penetration day-and-date, but here's how Nielsen estimates what the figure will look like (in comparison to last year):**

| PERIOD | METRO TV HOME PENETRATION | OUTSIDE PENETRATION |
|---|---|---|
| May 1959 | 91% | 80% |
| May 1960 | 92% | 85% |

Note: Nielsen's estimate for metro plus grassroots homes is 87.5%.

**West Coast affiliates needn't be surprised if the tv networks start feeling them out in the near future about moving the nighttime feeds back an hour to 6:30 Pacific time.**

Seems that some of the **late evening advertisers**—U. S. Steel is a good case in point—**are disturbed about the ratings they've been getting on the West Coast.** They suspect that the **living habits,** particularly in the northwest, **puts their shows at a disadvantage.**

**The six leading cigarette makers will start off the 1960-61 season with an aggregate commitment for 51½ commercial minutes weekly on the three tv networks at night.**

An updating of their participation *per week:*

| COMPANY | NO. SHOWS | NO. COMMERCIAL MINUTES | ESTIMATE EXPENDITURE |
|---|---|---|---|
| R. J. Reynolds | 11 | 14½ | $450,000 |
| Liggett & Myers | 6 | 11 | 330,000 |
| Brown & Williamson | 7 | 8 | 250,000 |
| American Tobacco | 4 | 6½ | 220,000 |
| Lorillard | 5 | 7 | 210,000 |
| Philip Morris | 3 | 4½ | 130,000 |
| **Total** | **35** | **51½** | **$1,590,000** |

**NBC TV's adopted ABC TV's scatter plan for a couple of its daytime programs.**

The shows: Dough Re Me (10-10:30 a.m.) and Here's Hollywood (4:30-5 p.m.). The three commercial minutes allowable per quarter-hour must be played off within two weeks and in the same show. Main objective: **accommodate the small-budget advertiser.**

**The average one-hour entertainment special during the 1959-60 season still pulled down not far from nine million homes.**

Considering the fact that these included quite a number that didn't appreciably strike the popular fancy because of their content, **you can't help admitting that type of tv continues to rate as a sound quid pro tool.**

**The average time and talent tab for an hour special is $325,000.** Use that as a base against nine million homes and you have a **minute cost of $6.50 per 100 homes.**

SPONSOR-SCOPE singled out from the past season's huge melange of specials those that it deemed had **straight entertainment appeal** and asked **Nielsen** for a wrap-up of averages. The answer came out this way:

| DURATION | NUMBER OF PROGRAMS | AVERAGE AUDIENCE |
|---|---|---|
| 60 minutes | 61 | 20.0% |
| 90 minutes | 32 | 17.6% |
| 120 minutes | 2 | 32.8% |
| **Total & Average** | **95** | **19.5%** |
| **Average Homes** | | **8,715,600** |

**Mogen David Wine (E. H. Weiss) is spending around a couple hundred thousand on** its Christmas promotion—in November and December.

The package: eight daytime quarter-hours and **four nighttime commercial minutes.**

**ABC TV appears to be giving NBC TV's station relations an extra hard time** as it seeks to clear for the **fall nighttime schedule.**

Where the needle is being applied with special delight: **Calling attention to NBC affiliates to the fact that such back-to-back shows as Wells Fargo and Klondike and the Tall Man and the Deputy are not only partially sponsored but they all have tobacco accounts, which makes alternate week scheduling for them imperative.**

ABC is also making capital over the fact that it's been able to deliver what it counts as **170 stations live for Peter Gunn,** whereas NBC can drum up only **60 stations for the oppositely-scheduled Jackpot Bowling.**

Still another ABC boast to NBC affiliates: it's been able to line up **165 live stations in behalf of the Law & Mr. Jones** (P&G), which follows The Detectives and is pitched opposite NBC's Michael Shane.

However, ABC admits it's still got a big task on its hands clearing in such two-station markets as **Louisville, Charlotte, Winston-Salem, Rochester and Syracuse.**

**Unquestionally the biggest sales coup of the week among the tv networks was the NBC TV $7-million package to Beech-Nut Life Savers, Inc. (Y&R).**

The commitment was at least a couple million dollars more than the account had riding with ABC TV and included three-quarter hours of housewife time a week, a quarter-hour of Saturday's Teen Age prom, minutes in Jack Paar, Shirley Temple and sundry nighttime shows and participations in Lone Ranger and Capt. Gallant.

Meanwhile back at the ABC ranch: (1) Alger B. Chapman, Beech-Nut board chairman, who's also on the AB-PT board, was bombarded with cables from Ollie Treyz in Europe and Leonard Goldenson in South America; (2) with Beech-Nut out, it was decided to **drop Dick Clark's Saturday evening stint.**

**General Mills will continue this fall to get gratis double exposure on ABC TV's kid strip in the markets where the network has o&o stations.**

The cities: **New York, Chicago, Los Angeles and San Francisco.** The weekend bonus is left to choice, Saturday or Sunday.

What makes this urgent: the **weekday competition from the syndicated Three Stooges.**

**With Benton & Bowles having failed to make much headway with stations, P&G has now asked Compton to see what it can do about exploring the acceptance of two-minute tv commercials.**

**The product,** as happened in the case of B&B, **is being kept sub rosa.**

Preliminary reaction as far as Compton is concerned, most of the stations that have indicated favorable disposition say they'll have to be **restricted to late movies or half-hour syndication shows.** Some would charge the **5-minute rate;** others, the **10-minute rate.** The two-minuters would involve a **seven-market test.**

**Put the Frito Co. (Tracy-Locke) as heading for about $1-million worth toward the precincts of spot tv.**

It's been spreading the money among the radio networks.

**Remington shaver (Y&R) estimates that it will get at least 300 million home impressions via Gunsmoke during the final quarter of 1960;** in other words, when the messages will be hitting hard at the **Christmas trade.**

The basis of the estimate: **seven major broadcasts, 21 messages, 16 million homes per broadcast.** Multiply them and you get **336 million home impressions.** The cost for these impressions, incidentally, will be about **$750,000.**

(See 15 August issue for estimate of home impressions directed at Christmas trade for the various electric shavers.)

**The Schick spot tv facet of the holiday trade campaign starts via B&B the week of 12 September.**

It'll be for weeks at the start, using night minutes.

**The Katz Agency would be happy if the trade stopped using the term "network spot carriers" and refer to these vehicles as "network participation programs" or even, network announcement carriers.**

The rep firm thinks the attachment of the word "spot" to "network" is not only confusing but **"makes for further misunderstanding of the broadcast spot medium."**

Katz's plea recalls **Paul Raymer's efforts back in 1948 to abolish the word "spot" and get people to refer to the medium as "selective" radio. The idea got nowhere.**

**Here's how the media pocketpiece Compton has put together for its account people estimates the average costs of U.S. network tv in terms of time plus talent.**

First, the average for a **night-time half-hour** program:

| NETWORK | NO. STATIONS | MINIMUM DISCOUNT | MAXIMUM DISCOUNT |
|---|---|---|---|
| ABC TV | 185 | $109,646 | $ 95,741 |
| CBS TV | 200 | 118,563 | 107,837 |
| NBC TV | 190 | 116,285 | 102,444 |

The average cost for a **daytime quarter-hour, time and talent,** as distinguished between the straight quarter-hour rate and 25% of the hourly rate:

| | STRAIGHT RATE | | 25% OF HOURLY RATE | |
|---|---|---|---|---|
| | *No. Discount* | *Maximum Discount* | *No. Discount* | *Maximum Discount* |
| ABC TV | $19,203 | $12,521 | $12,940 | $ 8,764 |
| CBS TV | 28,886 | 22,290 | 18,991 | 14,868 |
| NBC TV | 28,864 | 20,955 | 18,978 | 14,035 |

(See 22 SPONSOR-SCOPE for Compton average costs for spot tv campaigns.)

**For other news coverage in this issue,** see Newsmaker of the Week, page 6; Spot Buys, page 49; News and Idea Wrap-Up, page 60; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 86; and Film-Scope, page 56.




# HAY WAGON, 1960 MODEL

## ... in the Land of Milk and ~~H~~oney

Ours is the land of bountiful living, where the average family stores "Hay" in Banks not Barns. We protect your confidence in us with these safeguards:

1. Channel 2 for those extra Counties.
2. CBS for the best in Public Service.
3. 400,000 TV homes for greener pastures.

In the Land of Milk and ~~H~~oney!

**WBAY-TV** 2

GREEN BAY, WISCONSIN

HAYDN R. EVANS, General Manager • Represented by THE KATZ AGENCY



WTHI-TV

the Number One single station market in America!

WTHI-TV is a single station market of 217,400 TV homes.

An advertising dollar on WTHI-TV delivers more TV homes than many dollars in a multiple station market.

CBS TELEVISION

WTHI-TV

CHANNEL 10

TERRE HAUTE, INDIANA

Represented by THE BOLLING CO.

# Reps at work

**Vin Riso,** NBC Spot Sales radio salesman, believes that timebuyers are giving greater weight these days to a variety of non-rating bo criteria in making their station buys. "The increased demand for wide range of information demonstrates their desire to study the whole station picture," he says. "Since I've always believed that the Freiden machine can only tell part of the story I'm delighted by this trend. One standard of judging a station's sales delivery that's receiving more attention is the number of local advertisers it attracts and holds. I think that national advertisers now realize that the presence of banks, new car dealers, retail stores, and other substantial local accounts is a real key to how effectively the station stimulates listeners to go out and buy." Riso remarks. "After all, local advertisers are the men-on-the-spot wh judge advertising and sales by direct cause and effect. That's wh agencymen who keep one ear cocked to their radio spots and th other to the cash register's ring will discover in short order, not fro ratings, but from actual practice, how well a station is doing the job



**Bob Williams,** Daren F. McGavren Co., N. Y., believes it's wi these days to guard against arbitrary definitions of radio format "We hear stations described as "Top 40," "Middle Of The Road" "Good music," with the inference that because of this label a stati should or should not be included in a spot radio campaign," he say "The truth naturally is that eve station tries one format or anoth with varying degrees of succe Some good indications as to th quality of programing of a stati are, of course, it's ownership, pa ticularly if it is a sister station other proven properties, the qu ity of its news service, and t presence of any well-establish personalities. Best of all, howeve is the chance to listen to the st tion in relation to similar prop ties. At the McGavren Co. we have found enthusiastic respon among buyers to our tape sessions, in which they can hear a numb of stations, comment upon them, and compare them to programi of other properties. "In general, however," he sums up. "I'd say th our subject is much to complex for oversimplified categorizatio





# All going home to the same woman

the suburban woman — the most influ-
buyer in America. And who's getting
to her? All four stations of THE HERALD
NE SUBURBAN RADIO NETWORK with
network staff, editorial knowledge and
four stimulating, aware radio stations
have the power to reach the woman
world is on power-steered wheels,
life is in motion from supermarket, to
cookout, to school meeting, to commuter express. Your commercials can put her finger on the starter for immediate buying because THE HERALD TRIBUNE SUBURBAN RADIO NETWORK reflects her community in the entertainment and the advertising it carries. THE HERALD TRIBUNE SUBURBAN RADIO NETWORK offers unique powerful suburban coverage because it communicates directly and *without waste* to the land of the commuter family—and *specifically* to the woman who does 66⅔% of the buying. *It's time you were getting home to the suburban woman!*

**Herald Tribune**
**SUBURBAN RADIO NETWORK**

*595 MADISON AVENUE, NEW YORK, N. Y.* • *Represented nationally by* THE BOLLING CO., *247 Park Avenue, New York, N. Y.*

**WGHQ** *Hudson Valley* / **WVIP** *Westchester* — **WVOX** *Westchester* / **WFYI** *Long Island*



# 49th and Madison

**Tv commercials films**

As program director of the Advertising Club of Montgomery, I am interested in obtaining, if possible, films of the commercials entered in the First American TV Commercials Festival, sponsored by your organization.

If these films are available, I would appreciate very much your sending them to me. I would, of course, return them to you immediately after using them.

Carter Hardwick
*managing director*
*WSFA-TV*
*Montgomery, Ala.*

● Many ad clubs have already featured the reel of TV Commercials Winners as a special program. Requests for information on bookings should be directed to Wallace A. Ross, director, American TV Commercials Festival, 40 East 49th Street, N. Y. C.

**Advertising Down Under**

During the latter half of September, our Association will be holding our 9th Annual Convention at Wrest Point, in Tasmania, with about 120 delegates attending from all parts of Australia. As one of our exhibits we will have a display, "What the advertising manager reads."

From a recent survey of members, we have prepared a list of about 200 journals which are read by members, and we intend to display as many as possible of them at the Convention, together with relevant information about each of them. This proposal has been most enthusiastically supported, and your journal was one which produced a significant score in the survey. We would therefore appreciate it if you would complete the enclosed card requesting information about your magazine and return it to us by airmail, so that it can be displayed with a copy of your publication. If possible, we would also like to have a copy of your most recent issue by earliest airmail, so that we can exhibit an up-to-date sample.

E. H. Evans
*chairman-victorian executive*
*Australian Assn. of Nat'l Advertisers*
*Melbourne*

● SPONSOR is both proud and delighted to have been selected for this Association's exhibit, and has complied with Reader Evans' request for copies of the magazine.

**Misquoted**

In your issue of 8 August, "Sponsor Speaks," you state that spot television


We're ready with the 60-61

Championshi

26 brand-new, full-hour films

featuring the world's greatest bowlers

the top-rated sports show in televisi

is not included in the monthly media reports prepared by McCann-Erickson and published by *Printers' Ink*. We are happy to say this is not the case.

As you will note in the most recent report published by *Printers' Ink*, 29 July issue, spot television is included, as it has been for some months. TvB spent a great deal of time working with McCann-Erickson and *Printers' Ink* seeking this addition.

Leon Arons
*v.p. research*
*Television Bureau of Advertising*
*N. Y. C.*

● **If Dr. Arons will look back on the "Sponsor Speaks" piece, he will see that we did not state that the McCann-Erickson—*Printers' Ink* summaries omitted spot tv. We did protest that newspaper advertising columns, in reporting those tabulations, almost never present tv spot figures.**

**Welcome recognition**

In the 8 August issue of SPONSOR, page 76, Carl Stuart, general manager, WESA, Charleroi, Pennsylvania, points out in his article, "Country Music: A Gold Mine for City Broadcasters," what several hundred members of the Country Music Association have been saying for a long, long time! Carl, who is one of our most respected and most aggressive members, makes his point very well indeed, and SPONSOR is to be commended for giving his viewpoint such a prominent position for all to see. On behalf of the entire membership of CMA, I would like to thank you, and further would like to extend an invitation to broadcasters, station personnel, and other interested persons to join with us in our organized effort to give country music the commercial and cultural recognition which it should and ultimately will have.

Connie B. Gay
*president*
*Country Music Assn., Inc.*
*Nashville, Tenn.*

**Left out**

With regret, I noted in your newest excellent *Air Media Basics* that KRGV-TV was omitted from two important listings. Our RCA VTR unit was put in service in April of this year and we are most likely the *first* recorder station in the nation to mount this unit in a trailer that serves the dual purpose of a Mobile VTR as well as a precise portion of the station's projection room for studio operation. I am sure that we are the first station in the great Southwest of the U.S. to have mobile VTR facilities.

We feel that we have accomplished a great pioneering effort, since the majority of the television stations in the United States are in small-to-medium markets and will, if they are fortunate, have only one video tape recorder in the house. Our modest effort is most successful client-wise, and since our market is made up of 31 cities and towns spread over an area of 4,226 square miles, we felt mobile VTR was a must in order to adequately serve our coverage area. Both commercially and special events-wise, it is reassuring to have our theories backed up with amazing successes.

As you may know, we recently sent SPONSOR an article (with pictures) concerning this unique achievement and are eager to share our experiences, both good and bad, with anyone to whom we may be of service.

Charles L. Brooks
*station manager*
*KRGV-TV*
*Weslaco, Tex.*

● **We regret the unfortunate omission of KRGV-TV and, in addition to publicly noting it here, we have made note for its inclusion in the next *Air Media Basics*.**


owling Series

er 100 stations give us a
"blank check" renewal every year—
If your market is open—

Walter Schwimmer

Write, wire or phone WALTER SCHWIMMER, INC.
75 East Wacker Drive • Chicago 1, Illinois
PHone: FRanklin 2-4392



# Absinthe Frappé

*...Old New Orleans Favorite*




*As served at Lafitte's Blacksmith Shop*

## *WWL-TV... new New Orleans Favorite*

**Easy to make:**

Fill 10-oz. tumbler with finely crushed ice. Pour in a dash of simple syrup, a dash of anisette and 1½ jiggers of any absinthe substitute, such as Herbsaint. Drip water over ice until tumbler is filled.

Voilà—frappé! If you prefer it served as a cocktail, remove ice.

Romper Room, WWL-TV's standout morning show, delivers the audience at the lowest cost-per-thousand of any kid show in the New Orleans market—even lower than afternoon kid shows.

It makes sound sales sense to catch the kids in the morning before mom goes to shop—not in the late afternoon, when she has already completed her day's shopping. ARB (April, 1960) shows Romper Room leading all competition with a 9 rating.

*Represented nationally by Katz*

**WWL-TV** CBS

NEW ORLEANS

# BURNING QUESTIONS ON THE SINGLE RATE

***Should reps be paid for making pitches rather than selling time?***

***Is the single rate a practical measure for all stations?***

***Does it really cost more for a station to sell nationally than locally?***

**ALTHOUGH SRA'S STAND IN FAVOR OF SINGLE RATE HAS CLEARED THE AIR, INDUSTRY CONTINUES ITS SOUL-SEARCHING ON THE ISSUE**

Though the pronouncement by the Station Representatives Assn. in favor of the single rate cleared the air to some extent last week, the industry looks toward no immediate easing of what is probably the most frustrating and complicated headache in the business. But it has been busy asking itself a lot of burning questions.

As important as the SRA's let's-put-it-on-the-record action was, it was not expected to spur any large-scale reaction from the stations. Nor was there any. The stations, of course, were not bound by the rep organization's stand. Many agencymen regarded SRA's four-square recommendation as a public relations move to assure the buyers of radio/tv the industry is not dragging its feet on this critical issue. But admen also conceded the move put them in a better bargaining position with stations.

If anything, SRA's statement will intensify the

## SINGLE RATE

soul-searching of the issue. The wide scope of the behind-the-scenes finagling and dealing on the part of both station and agency has opened a Pandora's box of doubts and questions—not the least of which has been a rock-bottom evaluation of the rep's function and his traditional commission system. Some of the industry's thinking stirred by the single rate dilemma is spotlighted on these pages.

For example, it has even been suggested that if agencies continue circumventing the rep, the latter will have no choice than to resort to a new method of reimbursement (see Grant Webb's letter to an unnamed station). Assuming that any station requires a rep to sell itself—if not its time—Webb suggests the next move may be to make an arrangement to compensate the rep for the pitches he makes on behalf of his stations.

It is not that Webb looks upon such an arrangement with favor, however. Like his colleagues, Webb favors one rate. It is his profound belief that the cost of selling local or national time is substantially the same. But, as merely one indication on how divided the industry is on the single rate question, the "Lament of the Unnamed Broadcaster" (see page 32), makes the unequivocal statement that selling

## SINGLE RATE WILL 'WORK'—JOHN BOX, JR., OF BALABAN



Some time ago, John Box, Jr., managing director of the Balaban stations, announced that the group was going to the single rate. In this piece below he reviews the results. In a word—successful. Though some local business was lost, the net result was an increase in the grosses of all three stations. He urges others to benefit from his experience, argues strongly the single rate is the only way

The decision to take the Balaban stations to one rate was the subject of much discussion in the industry at the time. It was a decision predicated upon four months of study in the fall of 1958. We surveyed 17 major markets, some with two rates, others with three rates—and even one with stations having four rate structures.

Two of our stations were in cities (Dallas and Milwaukee) where rate deviation was rampant and the respect of agencies and clients for the broadcast media was declining in the face of wheeling-and-dealing by

(*Please turn to page* 50)

## A FRANK LETTER FROM A REP TO A RADIO STATION MANAGER

Grant Webb, head of Grant Webb & Co., has been giving the single rate problem much thought. The letter below is a copy of an actual letter he sent to one of his stations, except that the names and call letters are fictitious. A striking section here concerns what would happen if all agencies dealt directly with stations. He doesn't, however, expect this situation to actually come about in radio



Mr. Jerry White, Manager
Radio Station KXXX
Denver, Colorado
Dear Jerry:

This refers to your letter about Blitz Beer. Let me review the facts to date on this solicitation. As you recall, Greg Macafee, our man in San Francisco, solicited the agency and quoted the national rate. The agency became interested. They asked the distributor in Denver to find out at what rate he could buy a schedule. You quoted the distributor the local rate. Greg Macafee

(*Please turn to page* 50)

nationally is decidedly more costly.

That the single rate can work is proved by the Balaban stations. Managing director John Box, Jr., illustrates at the left that the decision to take his stations to a one-rate basis has put up no barriers to their rising grosses. Box also makes clear that institution of the single rate was kin to removing a tremendous load from his salesmen's shoulders. There was no longer the need for justifying a rate structure. They could concentrate on "creative" selling, Box said, "secure in the knowledge that the advertiser knows he will be paying equal rates for equal services."

Not every station finds it as easy as the Balaban group to put the single rate structure into effect. It is torn between the Scylla of losing local business if the single rate is close to the national level and the Charybdis of losing considerable income if the rate is close to the local level. For a station with income fairly evenly split between local and national accounts, the dilemma must sometimes seem well nigh insoluble.

One of the stations that will take the plunge is WEJL, Scranton, which is owned by the *Scranton Times*. Its general manager, Cecil Woodland, wrote SRA's managing director Lawrence Webb on 18 August that the SRA decision "dispels the last vestiges of indecision on our part."

Woodland conceded that his aim to have a single rate card worked out by 1 October will produce a great many problems, but he is hopeful that the eventual gain will far outweigh the losses.

"One point which seems to make sense to us," wrote Woodland, "is that with the mobility of people today, even the smallest local merchant can profit from customers coming to town from our entire coverage area."

On the other hand, WHTG, Asbury Park, N. J., told the J. Walter Thompson people (which had asked for the local rate for the New York District Ford Dealers' Advertising Assn.) that it is "rule of thumb" for distinguishing between local and regional-national accounts is that "if there are two or less places where the product or service can be obtained then the local rate applies." This rule, the station made

(*Please turn to page* 50)

# 8 POINTS DEFENDING THE STATION REP



Robert E. Eastman, who heads the rep firm of that same name, lists below eight values offered by station representatives. They are not enumerated, he told SPONSOR, in an attempt to justify the existence of the rep, but to point out what worthwhile qualities would be put in jeopardy if agencies' direct dealing with stations were carried to the extreme of causing economy injury and a reduction in the services

There is, of course, a considerable amount of difference in what representatives do contribute to the ultimate benefit of the advertiser. The representatives of the better broadcasting stations add a great deal of values which accrue to the client. Let me enumerate a few.

**1. Development of better ways to use the medium.** Prior to the advent of television a common pattern of buying radio time was "five spots a week." As television grew, an alert representative recognized that radio as a medium was changing. This representative realized that the old five-spots-a-week technique had become outmoded and his people developed "saturation plans" which utilized greater frequency and proved as a means of continuing to make the medium productive for the advertiser.

**2. A knowledge of relative values.** The representative is continuously exposed to multiple market situations. He relates his station in a given market not only to competitive stations in that market, but also to pertinent situations in other markets. This knowledge is passed along to the advertising agency and used to the benefit of the client.

**3. The representative provides conscientious care in the handling and servicing of the advertiser's schedule.** Even though the prime responsibility of the station representative is in representing his stations, he is also representing the advertising agency and the advertiser. He insists upon the best treatment for his accounts and he does this

(*Please turn to page* 74)

SINGLE RATE

# THE LAMENT OF AN UNNAMED BROADCASTER

*The piece below was sent to* SPONSOR *by a broadcaster whose identity is being shielded for obvious reasons. It details the theoretical (?) story of a broadcaster who beats a path to Madison Ave. with fairly expected results*

The Golden Boys of Madison Avenue are out to slap radio, and for want of a better excuse, they have brought out the old boogeyman of rate cards again—what is national and what is local.

Now, let's get a few things on the line, so that our good friends along the Avenue of Expensive Dreams will understand what the radio broadcaster has in his mind about this one rate policy.

The average broadcaster does not own the must-buy station in his market. Our Mr. Broadcaster has a good middle-of-the-road property in a good middle-of-the-road market in these United States. And, as his acceptance with the audience finds favor, he is able to establish an equitable rate structure which proves to be profitable to local advertisers.

After a while, our neophyte broadcaster, in an effort to increase the volume of business he can do, looks around to find where all of those dollars come from that hit the local newspapers, the billboards and the tv stations. The answer is not too hard to come by—the Big Boys on Madison Avenue control the money.

And, Mister Broadcaster thinks, "All I have to do is grab the next plane to the big city and tell the Big Boys about my market and my station and I am made."

Oh, what a shock this poor, innocent babe in the woods has in store. You know what he found as well as I do:

Do you have a national representative? Well, get one so we can do business fast. Do you carry on a good barrage in the trade journals to keep us up-to-date on your station and market? That's too bad. Then, you must have some current promotion material that will fit in our files that will keep us informed. No? That's tough. What listener studies measure your market? You only subscribe to Heartbeat? That's a shame, because we only use Dealsome, and when that's not available we use a 1948 Hooker. Sorry we can't do any business with you today, your facilities just aren't up enough, nor is your audience dominant enough.

So, the poor sap looks around and lines up a rep. Some of his publishing contracts work out a reasonable schedule of space and a fairly good copy angle. He goes home and spends some money on promotion and research, buys all of the listener studies, and spends some more money on programing.

And what do you know? The first year he gets back almost 4% of the extra expense he has added. After five years and thousands of dollars spent in wooing the Golden Boys, he is making money at his national rate which is somewhat higher than his local rate, but by the time he has properly charged all the pressured expenses to the revenue he has gained, he finds it is a hard-come-by dollar. His own P-and-L show him that it costs more money to do business nationally.

Now, let's look at the one rate policy. Which shall it be—one rate established that makes the national rate identical to the local rate, or one rate that makes the local the same as the national rate?

Obviously, from the foregoing, our broadcaster would go broke if he sold nationally on the local rate. If, on the contrary, he uses his national rate as the standard, then he could sit back and watch his assured local business flatter out the window.

(*Please turn to page 74*)

# WHAT TV

**CBS Tv Spot Sales report documents trends in income, population, and retail sales**

**Print shows ad strength in central-city, but tv signal reaches suburbs, extra-urbia**

Media planners will be presented with new evidence of television's superior reach early next month when CBS Television Spot Sales brings out a study called "Where's Everybody Going?"

They're going, the study says, to the suburbs and to "extra-urbia." But the report does not stop at that. It documents the shift of population, effective buying income, and retail sales away from the central city and to the outlying areas of the nation's top 15 markets. It then compares the coverage of newspapers and tv in each segment of the total market.

The coined "extra-urbia" is the key to the difference between this Market Statistics, Inc., study and predecessors in measuring relative reach. The top 15 markets in the nation are divided into city, suburban and extra-urban areas, with the last defined as "a fast-growing and vitally important area of today's market—located beyond the suburbs, all too often overlooked by advertisers and almost completely missed by metropolitan newspapers.

"It is neither exclusively rural," the report states, "nor totally urban. Instead, extra-urbia is a far-ranging combination of rural and exurban communities, together with numerous small, independent urban units which have their own community newspapers but are generally limited to only *one* source for television—the central city."

"Not only are we charting the mushrooming growth of these areas from 1950-59," said Bruce R. Bryant, vice president and general manager of CBS Tv Spot Sales, "but—of special interest to advertisers—we think we have the first authoritative study

# POWER MEANS IN EXTRA-URBIA

of the direction it is expected to take during the coming five-year period."

Bryant pointed out that "as people go, so go their incomes," so that with this "money migration" two-thirds of the buying power in these areas is now located outside of the city proper. To reach them, he said, an advertiser must take advantage of "Telemarketing."

"Telemarketing" is the answer to what the report calls "unrealistic and outmoded" methods of reaching customers by "once-standard concepts of coverage such as 'metro area' and 'retail trading zone.'" It states, for example, that as standard metropolitan areas, the top 15 markets account for less than 35% of the nation's total retail sales. When measured as Telemarkets, they account for almost one-half of the national sales total. It suggests that spot television, "providing immediate impact throughout the entire market with the added benefits of market selectivity," is the medium to reach this one-third more people.

"Where's Everybody Going" asserts that in each of the nation's top 15 markets:

- Even two major newspapers combined cannot approach the coverage potential of a single television station.
- The bulk of newspaper circulation is concentrated within the boundries of the home counties.
- Metropolitan papers deliver relatively little circulation in the suburban areas and even less in extra-urbia.

Going from potential to actual audience reach, the CBS Tv Spot Sales study lists Nielsen figures based on 23,977,500 total homes to show that six nighttime spot announcements on one station in each of the 15 "Telemarkets" will deliver 2½ million more different homes than the combined circulation of the two leading papers in each market (adding a third paper, says CBS, basically adds duplication). Cost? About 19% less than a full-page advertisement in both newspapers.

Also, in each of the 15 Telemarkets, 36 daytime announcements cost 27% less than a full-page advertisement in the top newspapers in each area. The report adds that in one week the advertiser's message will reach a half-million more different homes, and the average tv home will see a total of four announcements.

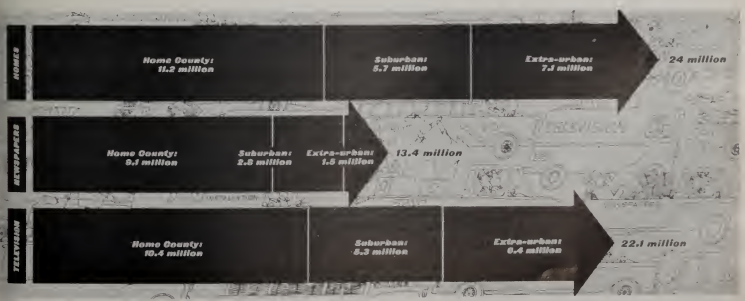
And, over a period of four full weeks, those six nighttime spot announcements weekly will reach 87% of all homes in the 15 Telemarkets, and the average viewing family will be exposed to six announcements. Likewise, in a month, the 36 daytime spots per week will reach 19 million homes an average of 12 times.

"The concept of Telemarketing is not a new one," said William R. Hohmann, director of sales promotion and research for CBS Tv Spot Sales. "But in three areas we have gone further than any previous research," he claimed.

Those areas are: (1) The tabulation and projection of population, marketing and media figures to 1965 for the top 15 markets; (2) the presentation of specific figures as to the size and significance of different segments (city, suburbia, extra-urbia) of each of the markets, and (3) the reliable tabulation of 1960 census figures on the shift in population from center-city to outlying counties, where they apply to media and marketing, available in this report on a county by county basis "for the first time."

The top 15 standard metropolitan area markets, although changes in population shuffled several individual positions, were collectively the same in 1959 as in 1950—with the exception of 15th place, Houston replacing Cincinnati. They are, in 1959 order, New York, Los Angeles, Chicago, Philadelphia, Detroit, Boston, San Francisco, Pittsburgh, St. Louis, Washington, Cleveland, Baltimore, Minneapolis, Buffalo and Houston.

Some advertisers are already tak-




**EACH AND POTENTIAL** of top two papers vs. the CBS TV network station in the nation's top 15 markets indicate that two major papers combined cannot approach the coverage potential of one tv station. Also, city papers deliver little circulation in suburbs, even less in extra-urbia

ing advantage of Telemarketing. As Television Bureau of Advertising pointed out in a May, 1960 "sales development bulletin," several major tv users are defining their market areas not in the classic terms of metro areas but in terms of tv reach. TvB lists such advertisers as Robert Hall, Schaefer Beer, Bardahl, Maryland Club Coffee, Maypo Hot Cereal, Ralston Purina Dog Chow and Anheuser-Busch for Busch Bavarian Beer.

Anheuser-Busch's strategy was discussed in SPONSOR by Walter Reisinger, regional brands advertising manager ("How Tv Sets New Busch Distribution," 2 January 1960). "The tv signal defines our market," he declared. "In our new marketing area maps, the U. S. appears, not as a list of states or a ranking of metropolitan areas, but as a series of contiguous television markets.

"We now define a market not in terms of states or wholesale territories," he added, "but in terms of those areas most effectively covered by tv emanating from major population centers."

Another factor in Telemarketing's favor is the increase in newspaper space rates way out of proportion to the increase in circulation. In a report released last week by the Associ-



**WILLIAM R. HOHMANN,** director of sales promotion-research for CBS Tv Spot Sales

ation of National Advertisers, line rates (based on 5,000 lines) had increased 84% for dailies since 1946. At the same time, ANA revealed, rates per million circulation had increased 66% for dailies. The circulation increase: 11.1%.

Leading papers in the top 15 cities are actively promoting circulation in the suburbs, Hohmann conceded, but they cannot extend into extra-urbia because of established papers in those areas. Hohmann's study estimates that it would take more than 50 newspapers, for example, to cover the area delivered by a single Los Angeles tv station. And extra-urbia is gaining not only in population, but in population with the maximum buying power.

As noted before, two-thirds of the buying power is now located outside of the city proper in CBS's study markets. Retail sales figures for extra-urbia show, the presentation notes, that as people and their buying power leave the city, more and more retailers establish suburban and extra-urban stores. During the past decade, urban retail sales in the top 15 markets grew only 22%, while far greater increases of 93% and 49% were being realized in suburbia and extra-urbia, respectively.

Effective buying income went up 94% in the suburbs and 70% in extra-urbia, according to CBS, and by 1965 will be up 163% and 106% over 1950. This compares to the city proper's rise of only 39% in 1959 and an expected 64% by 1965. "The suburban and extra urban retailing boom becomes all the more impressive," Hohman declared, "when we note that at the present time non-city food outlets do more than twice as much annual business as "downtown" stores;

## TOP 15 MARKETS: THE GROWTH BEYOND THE CITY

| | | POPULATION (MILLIONS) | + | BUYING INCOME (BILLIONS) | + | RETAIL SALES (BILLIONS) | + |
|---|---|---|---|---|---|---|---|
| 1950 | CITY | 25.6 | | $ 43.8 | | $ 31.2 | |
| | SUBURBAN | 20.2 | | $ 34.2 | | $ 19.2 | |
| | EXTRA-URBAN | 20.8 | | $ 27.5 | | $ 20.3 | |
| | TOTAL | 66.6 | | $105.5 | | $ 70.7 | |
| 1959 | CITY | 26.4 | 3% | $ 60.9 | 39% | $ 38.0 | 22% |
| | SUBURBAN | 29.6 | 47% | $ 66.2 | 94% | $ 37.1 | 93% |
| | EXTRA-URBAN | 24.7 | 19% | $ 46.7 | 70% | $ 30.2 | 49% |
| | TOTAL | 80.7 | | $173.8 | | $105.3 | |
| 1965 | CITY | 28.5 | 11% | $ 71.7 | 64% | $ 46.0 | 47% |
| | SUBURBAN | 34.8 | 72% | $ 89.8 | 163% | $ 48.8 | 154% |
| | EXTRA-URBAN | 26.9 | 29% | $ 56.6 | 106% | $ 36.7 | 81% |
| | TOTAL | 90.2 | | $218.1 | | $131.5 | |

[illegible] Released by CBS Television Spot Sales

and non-city retailers account for 62% of all drug store sales, with a dollar volume increase of 100% over 1950."

George Titus, advertising manager of Woodward & Lothrop, Washington, D. C., department store, was quoted on the retailers' viewpoint in TvB's May bulletin. He explained that "in Washington the top circulation paper has about 60% family coverage in the heart of the city, but out in the fringes of the retail trading zone (important areas for our branch stores) the newspaper coverage dwindles sharply."

Discussing the situation in SPONSOR ("Why Retailers are Using New Tv Ad Patterns," 7 November 1959), Mr. Titus said simply that "Washington newspapers just don't cover our market — a downtown store, five branches and a branch to come. We needed coverage, impact, and an image builder that would reach the whole area." The answer: tv.

To show advertisers how big the Telemarket area is, CBS Tv Spot Sales has listed seven areas of increased "consumer potential" for the national manufacturer when the extra-urban area served by a central-city tv station is added to the traditional standard metro area.

In population, the standard metro areas of the top 15 markets comprise 31.3 % of the nation. As Telemarkets, with extra-urbia added, they comprise 45.1%.

In number of households: Standard metro—32.5%; Telemarket—46.4%.

In retail sales: Standard metro—34.7%; Telemarkets—48.7%.

In effective buying income: Standard metro—38.1%; Telemarkets—52.1%.

In food sales: Standard metro—35.8%; Telemarkets—49.9%.

In drug sales: Standard metro—36.3%; Telemarkets—48.7%.

In automotive sales: Standard metro—29.7%; Telemarkets—43.6%.

"Where's Everybody Going?" will be mailed out early in September to 1,000 advertising executives at the nation's 100 leading companies and to top media and marketing executives in the major advertising agencies. A trade magazine ad campaign announcing its availability on request will be instituted by CBS Tv Spot Sales this fall and will run for a year.




SUBURBAN 'Herald-Tribune' radio network of four New York-area stations is headed by Martin Stone (l), shown with 'Red' Motley, pres., U.S.C. of C.; Gustave Nathan, net gen, mgr.

# RADIO SERVICE 'SHORTS' RING SUBURBAN BELL

The newest fad in fall radio buying is to slot a client's commercial within a short program feature rather than adjacent to it—and the airwaves are going to be chock-full of the quickie vignette this coming season.

So says Martin Stone, president of the *Herald-Tribune* radio network covering suburban New York, and his general manager Gustave Nathan. Their local effort, concentrated in a coverage area around four community radio stations, is being matched in popularity at the national level. ABC Radio, for example, presented to its affiliates last week a detailed blueprint which provides for 90-second "features," some of which are available for local sale (see "New Net Radio Plans Stir Stations," SPONSOR, 22 August, and also "Spot Radio Gains with 'Featurettes,'" SPONSOR, 25 July).

The four *Herald-Tribune* stations —WVIP, Mt. Kisco, *Very Important People;* WVOX, New Rochelle, *Voice of the People;* WFYI, Mineola-Garden City, *For Your Information*, and WGHQ, Kingston, *General Headquarters*—are slotting some 200 individual live or taped three-and-one-half-minute features daily. Network program director Richard K. Doan schedules these within three broad program frameworks—the *Early Bird* show from 6 to 9 a.m., *Midday Communique* from noon to 1 p.m. and *Sunset Communique* from 5 to 6 p.m.

Nathan says national advertisers and their agencies seem to prefer to schedule their commercials within these short features rather than adjacent to them in order to gain an "editorial content" advantage with the suburban listener. The suburban market is broadcast to directly in these vignettes with, as examples, remote newsmen at the local train station reporting on train schedules, others discussing local theatrical events or traffic conditions or cake sales at socials.

National, as well as large regional or local advertisers, are buying into these three programs—morning, noon and afternoon—to get the advantage of accumulated audiences at discounted prices, says Nathan. He says this type of vertical buying throughout the day is coordinated with horizontal buying throughout the week to give clients the reach into suburbia which they seek.

Among the accounts participating in all three programs on the network: Schrafft's, Wanamaker's department stores, Western Oil Trades, Roslyn Savings Bank and Orange Crush.

Stone says both advertiser interest and actual buying have shown "a fabulous rise on the fall schedules," and that clients ranging across all product and service classes seem to be equally enthusiastic about the short program slots. One big reason: "We're catering to the suburban housewife, and she has very special interests different from those of central-city listeners."

# WHY THE MIDWEST IS TALKING ABOUT TATHAM-LAIRD

**Its billings have risen 142% in five years and its media crew under George Bolas is one of the key reasons**

**A man of wide experience, Bolas has been both buyer and seller, recently sold a tv station he partly owned**

CHICAGO

The emergence of Tatham-Laird, Inc., as a potent factor in the economics of Chicago advertising is a topic of conversation here second only to sex, and the White Sox chances for the pennant this year. The talk around town should convince even the most hardened observer that T-L has a very rosy future, indeed, not to mention an impressive past.

Certainly nobody can dispute the Tatham-Laird accomplishment. In 1959 it was probably the fastest-growing agency of any importance in the country, increasing billings by 67%. Between the years of 1954 and 1959, the 14-year-old agency had a 142% billing increase—from $13.9 million to $34.6 million.

A key figure in this billings zoom is George Bolas, director of media and one of the agency's three vice presidents. (The agency appointed v.p.'s for the first time last year—which should lay at rest that old saw that no client is happy unless his account man wears stripes.)

Bolas blandly ascribes the agency's rapid growth to "sound operating philosophies and outstanding personnel, along with the assignment of good products by foresighted, aggressive clients." There are undoubtedly some fascinating specifics hidden in that statement, but, be that as it may, the combination of new product assignments by clients and impressive new business achievements over the past year has brought T-L into fourth place in Chicago-based agency billings. The three leaders are, in order, Leo Burnett, FC&B, and NL&B.



**GEORGE BOLAS,** v.p. and media director of Tatham-Laird. The agency has only three v.p.'s, all of whom were appointed last year

Bolas has attained the enviable position of knowing exactly what he's talking about when discussing radio/tv advertising, because there's scarcely a phase of industry operation in which he hasn't been directly involved.

First and foremost, he's an advertising strategist. He was an account executive (as well as assistant head of radio) at Blackett-Sample-Hummert from 1941 to 1947. He spent a year at FC&B prior to joining Tatham-Laird. In the broadcast field, he was assistant manager of advertising and sales promotion at NBC Central Division in Chicago from 1937 to 1941. He has been an innovator of new media techniques (Bolas originated the alternate sponsorship and cross plug devices). Currently, he is a broadcaster in his own right (president and 30% owner of WTVP, Decatur-Springfield, Ill.). The station has been purchased by Metropolitan Broadcasting, subject to FCC approval, for more than $650,000.

Tatham-Laird's clients have racked up superlative records of achievement. Outstanding among these are Mr. Clean's position as No. 1 seller in the liquid cleaner field; Toni White Rain Shampoo's 14-month climb to a share of market that the next fastest growing brand took six years

## TATHAM-LAIRD'S RAPID RISE

**CHICAGO-BASED** *Tatham-Laird is probably the fastest-growing agency of any importance in the country. Its billings were less than* $14 *million in* 1954, *rose to* $34.6 *million last year. Of the latter total,* $22.1 *million is in tv,* $2.22 *million in radio, and* $10.3 *million in print. Last year's total was* 67% *above* 1958. *Since last spring it has acquired business from Whitehall, Boyle-Midway, Mennen*




**TATHAM-LAIRD CLIENTS** are in 23 network shows. Above, listening to pitch from ABC TV v.p. James Beach (standing) are, (l to r) Jack Ragel, media supervisor; Bolas; Phil Gore, media supervisor; John Singleton, media manager; Tom Lauer and Roy Boyer, media supervisors

to reach; Dristan, which in one year, has reached leadership in its market; Parker's T-Ball Jotter which holds first place in national ball-point sales; Campbell's Swanson brand, which is the leading seller in frozen dinners; and Sucaryl, which controls 67% of artifical sweetener sales.

About 65% of Tatham's current billings are in television. Here's how the billing profile breaks down: Of the $34.6 million total, $22.1 million is in tv; $10.3 million in print; and $2.22 million in radio.

Tatham-Laird's new business barrage began last spring, when a satisfied client, the Whitehall Division of American Home Products, awarded Dristan and Dondril to the agency. These were added to Whitehall's Kolynos, which has been in the shop since 1957.

The Boyle-Midway division of American Home followed Dristan to Tatham, with Griffin shoe polishes, Easy-Off oven cleaner, and Easy-Off window spray. Only last month the agency acquired a substantial portion of the Mennen Co. business—Afta shave lotion, Speed Stick deodorant, Quinsana, Athlecin, and four new products.

Tatham-Laird declined to confirm the current trade rumor that there are at least two new accounts and several new products on the horizon for the near future. However, at SPONSOR presstime, significantly, the agency did not deny those same rumors.

Although its portion of Toni (White Rain and Prom), and the Brach candy account were resigned this summer, it is estimated by SPONSOR that billings from the rumored new business will more than double the $2.4 million loss from the Toni and Brach resignations.

George Bolas and the Tatham-Laird media department are among the most enthusiastically discussed and highly respected media people in the Midwest. Reps and network salesmen consider the department highly professional.

Bolas indicates one reason why: "We hate the word *timebuyer,*" he says, "and we dislike to use that label here. Our buyers are called *broadcast managers,* because their duties are not merely confined to the buying of time. They take care of the day-to-day media activity on each account, but they aid in developing broad media strategy and the plans which assure its fulfillment."

Bolas, who was a varsity athlete at Chicago's Austin High School, and later a member of the University of Michigan's varsity football and baseball teams, (class of '36) still operates on the teamwork principle. He trains his people by giving them opportunities to take on additional responsibilities and assignments so they will be more valuable to the media team.

Most of the members of Tatham-Laird's media department, like Bolas, are profesisonal media men. This is evidenced by the fact that of T-L's four media supervisors, their average tenure in media work is 10 years.

The broadcast managers' position of responsibility is one of the reasons why Chicago reps, and others like to work with the Tatham-Laird media department. "They can make fast decisions and have the authority to act in snapping up a good media opportunity when it is presented," said one rep.

But the buying philosophy of Tatham-Laird goes much deeper than the fast-buy theory. Summed up by Bo-

(*Please turn to page 76*)

## T-L HAS NO 'TIMEBUYERS'

**TATHAM-LAIRD** *has no 'timebuyers,' and it's not because the media department has set up an all-media buying system. The term is disliked at T-L, which prefers to call its radio/tv buyers 'broadcast managers.' Media director George Bolas explains the reason for this terminology is that buyers are not merely buying time. They are in charge of day-to-day media activity and aid in strategy decisions*

# TIMEBUYERS of the U.S.: Part V

*Listed below is the fifth and last installment of a roster covering most of the men and women in U.S. agencies connected with the buying of spot radio and television time.*

*Part I, consisting of New York and Chicago, was published in* SPONSOR's *14th annual edition of* Air Media Basics. *Part II, covering Los Angeles and San Francisco, ran in the 8 August weekly edition of* SPONSOR, *followed by Part III, 15 August, covering Atlanta, New Orleans, Boston, and Detroit, and Part IV, 22 August, covering Minneapolis, St. Paul, Kansas City, St. Louis, Cincinnati, and Cleveland. Part V, listed below, concludes Timebuyers of the U. S.*

*Because of the popular demand for reprints of this valuable listing (see picture at right) in* 1957-58, *another handy pocket-piece listing Timebuyers of the U.S., as published this year in* SPONSOR *and* Air Media Basics, *will soon be reprinted and available at* $2 *per copy. The pocket-piece will contain up-to-date changes plus some additional cities.*




## Part V: Timebuyers of Philadelphia, Pittsburgh, Dallas, Houston and Milwaukee

### PHILADELPHIA

**AITKIN-KYNETT CO., INC**

1400 *S. Penn Square, Phila.* 2, *Pa. Locust* 8-6700

**Miss E. M. Gretz, Alan L. Bobbe, John A. Accetta**

Campbell Chain Co., Carling Brewing Co. (Black Label beer, mid-atlantic region), Fels & Co., First Camden National Bank & Trust, Girard Trust Corn Exchange Bank, Monroe Auto Equipment Co. (Monro-Matics and load-levelers), Mrs. Paul's Kitchens (frozen foods), Pennsylvania Refining Co. (Gumout), Pennsalt Chem. Corp. (household prods.), Tasty Baking Co. (baked goods), Walker Marketing Corp. (oil filters & silencers)

**ARNDT, PRESTON, CHAPIN, LAMB & KEEN, INC.**

160 *N. 15th St., Phila.* 2, *Pa. Locust* 4-4400

**L. W. Marks, media dir.; Thelma Gardinier, timebuyer; Miss Terry Falgiatore, ass't.**

American Viscose Corp., Buster Brown Textiles Co., John H. Dulany (frozen foods), Drexel Furniture Co., Fanfare Mushroom of Kennett Canning Co., Hanover Canning Co. (vegs.), Houbigant Sales Corp., Interstate Milk Producers Assn., Milk Distributors Assn. of Phila., C. H. Musselman Co. (apple sauce and apple prods.), Phila. Gas Works, Quaker Sugar, Renuzit Home Prods. (cleaning fluids), San Giorgio Macaroni Co., Seaboard Seed Co., South Jersey Gas Co., United Gas Improvement Co.

**AYER, N. W., & SONS, INC.**

*West Washington Square, Phila.* 6, *Pa. Walnut* 5-0100

**Jack Coverley-Smith, Mary Dunlavey, Derrick Dyatt, Edward Hardison, Don Heller, Jack Hill, Paul Kizenberger, George McCoy, Martha Panella, Doug Parker, Arne Ramberg, Alice Wolf**

American Optical Assoc., **Ramberg;** Am. Telephone & Telegraph Co., **McCoy;** Armco Steel, **Kizenberger;** Armour & Co. (consumer prods., dairy, poultry & margarine div., Cloverbloom prods., additives-Dynafac, food service dept., frosted meats, general, Miss Wisconsin cheese, new products, special prods., poultry-Pan O'Gold, turkey, refinery div.), **Panella;** Armour & Co. (processed meats), **Heller;** Atlantic Refining Company, **Coverley-Smith;** Atlantic Refining Company (sport), **Parker;** Avondale Mills, **Wolf;** Blue Bell, Inc., **Dyatt;** Breck Shampoo, **Heller;** Bostitch, Inc., **Hill;** Connon Mills, Inc. (towels, sheets), **Dyatt;** Cannon Mills, Inc. (hosiery, bedspreads), **Hill;** Carrier Corp., **Coverley-Smith;** Castle & Cooke, **Panella;** Caterpillar Tractor Co., **Coverley-Smith;** Chesapeake & Potomac Telephone Cos. (Maryland, Washington, West Virginia: yellow pages (all companies), **Hardison;** Chrysler Corporation (recruiting, MoPar), **Dyatt;** Container Corp. of Am., **Kizenberger;** Corning Ware (Pyrex), **Ramberg;** Crane, **Coverley-Smith;** DeBeer's Consolidates Mines, Ltd., **Dyatt;** E. I. DuPont de Nemours & Co., Inc. (dyes & chems., em-

*(Please turn to page 80)*

# GOING STEADY: Canada Dry and spot radio

**Long-time spot radio advertiser attracted to medium's flexibility, speed, economy and color image projection**

**Tremendous output of Canada Dry commercial copy points up varied ways bottlers put flexibility to work**

A bulging section of J. M. Mathes' commercial copy library, tagged Canada Dry, quietly but forcefully backs up one reason for the bottling company's long-time devotion to spot radio: flexibility. And some 3,000 versions of the copy, turned out in something like three months, give concrete proof of the beverage company's continuous test of the medium's flexibility.

Flexibility, however, is just one reason why Canada Dry, who pioneered in radio advertising way back in the '20's, keeps coming back for more. There are other reasons, according to Mathes account executive John D. Orr.

Take speed, for one. In the case of Canada Dry, a company constantly battling for top place in a highly competitive industry, speed in getting the commercial message across to the people is of the essence. With spot radio, a local bottler can, via a phone call to the New York City agency, muster up a commercial tailored to his individual needs, and have it on the air, all within a matter of hours, —in plenty of time to combat, or match, a competitor's offer. This valuable expediency cannot be met by any other advertising media, Mathes' Orr told SPONSOR.

Economy is another reason for the tremendous attraction of spot radio to Canada Dry. In comparison with other advertising rates, the low cost of spot radio package plans is better suited to the comparatively limited budgets of the 170 Canada Dry franchised bottlers.

Still another spot radio attribute is its "visual" quality. A visual color image of the beverage is created almost instantaneously as the announcer speaks. The word "orange" for example, immediately brings the color and taste of the product to the lis-

**PLANS** to continue Canada Dry's spot radio advertising campaign in coast-to-coast markets are studied by J. M. Mathes account executive John D. Orr (left) and Fred E. Bensen, Jr., advertising manager, Canada Dry Corp. Carbonated Beverage Div. Advertising money goes to 200 stations





**LATEST** Canada Dry commercials were approved last week by company adman Fred E. Bensen (left), shown here with two Mathes agency execs. L. E. Miller (center) and Albert Morrison

tener's mind. This appetite-appealing, and resultant sales stimulant, is lost in a black-and-white newspaper ad, says the account executive, who added that this "color appeal" was lost also on black-and-white tv. The effectiveness of this "word-picture" quality of spot radio has proved itself a major selling factor in all parts of the country where Canada Dry's 170 franchised and 19 company-owned bottlers are located.

The first-mentioned spot radio quality—flexibility—is also of tremendous importance to the individual bottlers who can promote their own local area preferences—or seasonal favorites—or inaugurate special sales, without infringing upon another bottler's territory.

The bottler's fondness for spot radio's flexibility is shared enthusiastically by Canada Dry's advertising manager, Fred E. Bensen, Jr., who claims that it "does a tremendous job for Canada Dry," and adds that this cannot be duplicated on network tv.

Canada Dry, whose radio advertising now branches out to cover some 200 of the nation's radio stations, first ventured into radio back in the early '20's when it sponsored comedian Jack Benny's first radio show. As a matter of fact, the comedian's "penny-penny" reputation was born at this time, when it coincided with Canada Dry's nickel back offers.

An interesting "signs-of-the-times" note might be injected here with the revelation that Jack Benny's salary "at that time" was a reported $75.

Another early radio show sponsored by Canada Dry was *Information Please*.

Canada Dry's spot radio advertising last year was reported by RAB to have cost $450,353. The radio stations which figured prominently in the share were selected after careful appraisal of ratings, announcer-personality appeal, and package offers. All research is handled for Canada Dry by a department of J. M. Mathes, the agency which has been handling the account since 1933. Agency officials work hand-in-hand with the individual bottlers in constructing an advertising campaign suited to their respective markets.

Mathes national account executive Orr, who assumed the agency post five years ago, told SPONSOR that tailored assistance is given each bottler.

The bottler is counseled in choice of advertising time in an effort to "get the most mileage" out of his advertising dollar, and in station selection. The Canada Dry franchised dealers who work on a co-op deal with the parent company also receive guidance in promoting the product from the account agency. Extra promotion comes in the form of specially contrived contests and other gimmicks to attract listeners—and Canada Dry customers. Contests and promotion material are also designed by the agency.

The commercial copy, which encompasses literally hundreds of different Canada Dry messages highlighting the company's many products, emanates from Mathes' commercial copywriting department. Headed by chief copywriter George Adels, the department's copywriting speed is subjected to daily challenge by the growing demands of the Canada Dry bottlers.

Hurried requests often come in from regional bottlers asking for immediate delivery of copy. To promote a special price offer on one, or any number, of Canada Dry flavored soft drinks, or the old company standby, ginger ale. Copywriter Adels and his staff waste no time devising new commercial material — or revising copy already in the files.

"The variety of copy turned out by this department is evidence of the flexibility value of spot radio," says adman Orr.

Although molded to fit the myriad needs of the beverage company's far-reaching advertising program, the Canada Dry commercial follows something of a pattern: 15 seconds of musical introduction followed by 30 seconds of live copy. The closing goes back to the musical theme.

All manner of live commercials and e.t.'s of 60- or 30-second duration has been employed to promote Canada Dry's ginger-ale, flavored drinks, etc. The newest addition—Low-Cal—received a dialogue dissertation-type treatment with accompanying lip-smacking sounds.

A certain amount of merchandising is expected of the radio stations sharing in the Canada Dry promotions. Stations are asked to bolster the advertising program by mailing letters or cards to local retailers of Canada Dry products.

Canada Dry backs up its spot radio advertising with some newspaper advertising. It also sponsors the ABC network television show *Walt Disney*.

It isn't likely, however, that spot radio and Canada Dry will part company. That is, not according to Canada Dry adman Benson, who says "We always have and always will use spot radio."

# NBC's early lineup opens fall season

**Early schedules reveal programing changes adding up to more hours and higher costs for new season**

The NBC Television network kicked off the fall season with an early, but not yet complete, schedule, bringing a gradual end to summer television's repeat programing, low ratings, and disgruntled timebuyers. CBS is a close second, with many shows falling within the four-week comparagraph period (4 weeks ending 25 September). However, ABC introduced virtually no new shows.

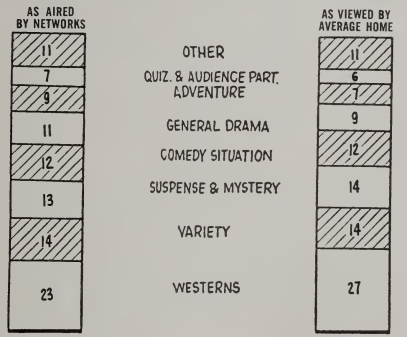
Gathering from an early lineup of the three networks, show-types will be just about the same as last year with the exception of half-hour situation comedies and hour mysteries, which have almost doubled (for average costs and number of shows by program type see chart under 1).

For the third straight year the number of hour-long shows has increased with a total of 35 this season, compared to 27 last year. On the other hand, half-hour shows went from 75 to 67.

Other changes this season include a 10% increase in costs of hour-long shows with only a slight rise in half-hour shows.

The chart directly below, based on a Nielsen survey, shows viewing vs. aired time by net program types.

**PERCENT OF EVENING TV VIEWING BY PROGRAM TYPE**




Source: A. C. Nielsen, January

## 1. NETWORKS TV PROGRAM COSTS

**AVERAGE COSTS† OF NETWORK SPONSORED PROGRAMS**

| Cost | Number | Cost | Number | Cost | Number | Cost | Number |
|---|---|---|---|---|---|---|---|
| Half-hour western | | Half-hour comedy* | | Hour adventure | | Hour mystery | |
| $40,500 | 14 | $38,250 | 24 | $90,714 | 7 | $88,900 | 10 |
| Hour western | | Half-hour anthology drama | | Half-hour aud. part.** | | Hour variety | |
| $87,750 | 8 | $42,357 | 7 | $33,000 | 9 | $128,250 | 6 |

†Average estimated total "list price" for 52-week buy. *Includes cartoon series. **Includes panel, interview and game shows.

## SUNDAY

| | ABC | CBS | NBC |
|---|---|---|---|
| 6:00 | | FYI sust | Meet The Press Manhattan Shirts (Daniel & Charles) I-L $6,500 |
| 6:30 | | Twentieth Century Prudential (R-McC) D-F $35,000 | Time Present sust (L 9/11) People Are Funny† (9/18 S) |
| 7:00 | Broken Arrow sust (L 9/18) Walt Disney Presents‡ (9/22 S) | Lassie Campbell Soup (BBDO) A-F $37,000 | Overland Trail (7-8) Warner-Lambert (Lambert & Feasley) W-F $24,500 (hr.) (L 9/12) |
| 7:30 | Maverick (7:30-8:30) Kaiser Co (Y&R) Draskett (Y&R) Notrena (SSCB) W-F $78,000 | Dennis The Menace Kellogg (Burnett) Best Foods (GB&B) Sc-F $36,000 | Overland Trail Shirley Temple‡ (9/18 S) |
| 8:00 | Maverick | Ed Sullivan (8-9) Colgate (Bates) alt Kodak (JWT) V-L $85,000 | Music On Ice (8-9) sust (L 9/12) National Velvet ‡ (9/18 S) |
| 8:30 | Law Man B. J. Reynolds (Esty) Whitehall (Bates) W-F $41,000 | Ed Sullivan | Music On Ice Tab Hunter‡ (9/18 S) |
| 9:00 | The Rebel L&M (DFS) alt P&G (Y&R) W-F $43,500 | G. E. Theatre Geo Electric (BBDO) Dr-F $51,000 | The Chevy Mystery Show (9-10) Chevrolet (Camp-E) V-L $60,000 |
| 9:30 | The Alaskans (9:30-10:30) L&M (Mc-E), Armour (PCB) Gen. Fds (B&B) Polk Miller (Ayer) A-F $77,500 | Hitchcock Presents (L 9/25) Bristol-Myers (Y&R) My-F $39,000 | The Chevy Mystery Show |
| 10:00 | The Alaskans Chevrolet (Camp.-E.) | Lucy In Connecticut Lever (JWT) Sc-F $13,000 | Loretta Young Toni (North) alt Warner Lam (Lam & Feasley) Dr-F $49,500 |
| 10:30 | Johnny Staccato Alberto-Culver (Wade) A-F $11,500 | What's My Line Kellogg (Burnett) Lipbalm (Perrin Paus) Q-L $32,000 | No net service This Is Your Life‡ (9/25 S) |

## MONDAY

| | ABC | CBS | NBC |
|---|---|---|---|
| 6:00 | | Summer Olympics (various times (8/29-9/12) Lorillard (L&N) Gen. Mills (Knox-Reeves) Sandura (Hicks & Greist) Sp-L $2,200,000 (total package price) | |
| 6:30 | | D Edwards Amer Home (Bates) N-L $9,500†† | News Texaco (C&W) N-L $6,500†† |
| 7:00 | John Daly News sust | No net service D Edwards Amer Home (repeat feed) | News Texaco (repeat feed) |
| 7:30 | Cheyenne (7:30-8:30) Ralston (Gard.) Am. Chicle Bitchla (K&E) Union Carbide (Esty) W-F $82,500 | Charlie Farrell Show (L 9/19) Am. Home (Bates) Sc-F $18,000 To Tell The Truth‡ (9/26 S) | Riverboat (7:30-8:30) Del Monte (McCann-E.) A-F $72,000 |
| 8:00 | Cheyenne Johnson & J (Y&R) P&G (B&B) | The Texan (L 9/12) Brown & Wmsn (Bates) alt All State (Burnett) W-F $37,000 Pete and Gladys‡ (9/19 S) | Riverboat |
| 8:30 | Bourbon St. Beat (8:30-9:30) Brc & Wmsn (Bates) Alberto Culver (Wade) A-F $80,500 | Father Knows Best Lever (JWT) alt Scott (JWT) Sc-F $39,000 | Wells Fargo Amer Tobacco (BBC&B) alt P&G (B&B) W-F $47,000 |
| 9:00 | Bourbon St. Beat Reynolds Metal (L&N) Polk Miller (Ayer) Gen. Foods (B&B) | Spike Jones Show Gen Foods (B&B) MuL $20,000 | Peter Gunn Bristol-Myers (DCS&B) alt R. J. Reynolds (Esty) My-F $38,000 |
| 9:30 | Adv. In Paradise (9:30-10:30) Reynolds Metals (L&N) Chevrolet (C-E) Armour (PCB) A-F $80,000 | Celebrity Talent Scouts Gen Foods (B&B) VL $32,000 | Alcoa-Goodyear Theater (L 9/19) Alcoa (FSR) alt Goodyear (Y&R) Dr-F $39,000 Dante‡ (9/26 S) |
| 10:00 | | Now Comedy Showcase (L 9/19) Lorillard (L&N) alt Gen. Foods (Y&R) Sc-F $18,000 Hennessey‡ (9/26 S) | Purex Specials (10-11) (L 9/12) Purex (Weiss) Dr-F $225,000 Barbara Stanwyck Theatre‡ (9/19 S) |
| 10:30 | Adv. In Paradise (B&B) L&M (B&B) | June Allyson DuPont (BBDO) Dr-F $44,000 Presidential Countdown (8/15-10/31) Westinghouse (Ketchum-MacL) | Purex Specials Jackpot Bowling‡ (9/19 S) |

## TUESDAY

| | ABC | CBS | NBC |
|---|---|---|---|
| 6:00 | | | |
| 6:30 | | No net service D. Edwards Am. Home (Bates) N-L $9,500†† | News Texaco (C&W) N-L $6,500†† |
| 7:00 | John Daly News sust Expedition‡ (9/20 S) | No net service D Edwards Am. Home (repeat feed) | News Texaco (repeat feed) |
| 7:30 | Bronco (alt wks 7:30-8:30) Brn & Wmsn Chevrolet (C-E) DuPont (BBDO) Haggar (Tracy-Locke) W-F $82,000 | No net service | Laramie (7:30-8:30) Philip Morris (Burnett) Colgate (Bates) W-F $65,000 |
| 8:00 | Sugarfoot (alt wks 7:30-8:30) Carnation (EWRB) Polk Miller (Ayer) W-F $82,000 | Peck's Bad Girl sust | Laramie Del Monte (McCann-E.) |
| 8:30 | Wyatt Earp Gen Mills (DFS) alt P&G (Compton) W-F $40,000 | Dobie Gillis Pillsbury (Burnett) alt Philip Morris (Burnett) Sc-F $37,000 | Gas Co. Playhse Amer. Gas Assn. (L&N) Dr-F $14,000 alt wks NBC Playhouse sust (L 9/20) |
| 9:00 | The Rifleman Miles Lab (Wade) P&G (B&B) Ralston (Gardner) W-F $38,000 | Trichtrope (L 9/12) J. B. Williams Co. (Parkson) alt Am Tob (SSCB) My-F $39,000 Special Program (9/30; 9-9:30) T.B.A. | Richard Diamond (L 9/6) P. Lorillard (L&N) alt sust Thriller‡ (9-10; 9/13 S) |
| 9:30 | The Alaskans (L 9/26) Pet Milk (Gardner) alt S. C. Johnson (NL&B) Sc-F $14,000 Red Skelton Show‡ (9/27 S) | Comedy Spot (L 9/26) Pet Milk (Gardner) alt S. C. Johnson (NL&B) Sc-F $14,000 Red Skelton Show‡ (9/27 S) | Arthur Murray Sterling (DFS) alt Block (Grey) Y-L $30,000 (L 9/6) |
| 10:00 | Alcoa Presents Alcoa (FSR) Dr-F $35,000 | Diagnosis: Unknown (L 9/20) (10-11) S. C. Johnson (NL&B) Polaroid (DDB) My-F $40,000 | M Squad (L 9/15) Am Tob (SSCB) A-F $31,000 NBC Specials‡ (10-11; 9/20 S |
| 10:30 | No Net Service | Diagnosis Unknown Garry Moore Show‡ (9/27 S) | No net service |

‡Fall programs beginning during this comparagraph time period.

[illegible] is per segment. Prices do not include sustaining, participating or co-op programs. Costs refer to average show costs including talent and production. They are gross (include 15% agency commission) They do not include commercials or time charges. This chart covers period 29 Aug.-25 Sept. Program types are indicated as follows: (A) Adventure (Au) Audience Participation, (C) Comedy, (D) Documentary, (Dr

| ONESDAY NBC | THURSDAY ABC | THURSDAY CBS | THURSDAY NBC | FRIDAY ABC | FRIDAY CBS | FRIDAY NBC | SATURDAY ABC | SATURDAY CBS | SATURDAY NBC |
|---|---|---|---|---|---|---|---|---|---|
| rds Bates) (DFS) ,500†† | | D Edwards Philip Morris (Burnett) N-L $9,500†† | News Texaco (C&W) N-L $6,500†† | | D Edwards Parliament (B&B) alt Amer. Home (Bates) N-L $9,500†† | News Texaco (C&W) N-L $6,500†† | | | |
| rvice | | No net service | | | No net service | No net service | | | |
| rds me ter ned) ng | John Daly News sust | D Edwards Philip Morris (repeat feed) | News Texaco (repeat feed) Law of The Plainsman (7-9/22) | John Daly News sust | D Edwards Parliament alt Amer. Home (repeat feed) Rawhide (7:30-8:30) | News Texaco (repeat feed) Cimarron City (L 9/16) | | | |
| 30) aan) 15,000 ist 30; 8S) | Steve Canyon sust W-F $78,000 | Invisible Man (L 9/22) sust The Witness‡ (7:30-8:30; 9/29 S) | Amer. Tob. (SSCB) P&G (B&B) Midas Muffler (Weiss) Sterling (DFS) W-F $30,000 | Walt Disney Presents (7:30-8:30) Hill (Ayer) A-L $94,000 | Van Camp (BWRR) Parliament (B&B) Hamm (C-M) W-F $80,000 | (7:30-8:30) sust Dan Raven† (9/23 S) (7:30-8:30) | Dick Clark Show Beech-Nut Life Savers (T&R) Mu-L $14,500 | Perry Mason (7:30-8:30) Colgate (Bates) Parliament (B&B) My-F $80,000 | Bonanza (7:30-8:30) Gen. Foods (PC&B) DuPont (BBDO) W-F $78,000 |
| ng | Wagon Train R. J. Reynolds (Esty) Nat'l Biss. (Mc-E) Se-F $38,000 | Donna Reed Campbell (BBDO) alt Johnson & J (Y&R) | Playhouse of Stars sust (L 9/22) | Bat Masterson Sealtest (Ayer) Hill Bros. (West Coast) W-F $38,000 | Walt Disney Presents Canada Dry (Mathes) | Rawhide Colgate (Bates) Nabisco (Mc-E) Wrigley (EWRR) | Cimarron City | John Gunther's High Road Ralston (DF&B) Dr-F $31,000 | Perry Mason Sterling (DFS) Hamm (C-M) | Bonanza segs open |
| space | | | Producers' Choice (L 9/22) | Man From Blackhawk Miles (Wade) alt R. J. Reynolds (Esty) W-F $38,000 | | Wichita Town (repl. 7/5/60) Dow Hour of Great Mysteries (9/9; 8:30-9:30) ● Dow Chem (McM&A) My-F $135,000 | Wanted Dead or Alive (L 9/22) Leave It To Beaver Ralston (Gardner, GB&B) Sc-F $30,000 | Brn & Wmsn (Bates) Kimberly-Clark (FC&B) W-F $29,000 Checkmate‡ (9/17 S) | Man & Challenge (L 9/2) B. J. Reynolds (Esty) alt Chemstrand (DDB) A-F $26,000 Tall Man‡ (8:30-9; 9/10 S) |
| eco ns owing &B) 8,000 Bead 1 | Price Is Right Lever (OBM) alt Speidel (NC&K) Q-L $31,500 | The Real McCoys P&G (Compton) Se-F $39,000 | Johnny Ringo S. C. Johnson (NLB) alt F. Lorillard (L&N) W-F $36,000 | Choice (L 9/22) Brist.-Myers (T&R) alt R. J. Reynolds (Esty) Dr-F $11,000 | Hotel D'Parce (L 9/23) Carter (SSCB) L&M (DFS) W-F $43,000 | | Leave It To Beaver Ralston (Gardner, GB&B) Sc-F $30,000 | Brn & Wmsn (Bates) Kimberly-Clark (FC&B) W-F $29,000 Checkmate‡ (9/17 S) | B. J. Reynolds (Esty) alt Chemstrand (DDB) A-F $26,000 Tall Man‡ (8:30-9; 9/10 S) |
| naire ates) ding 13) 8,000 | Happy Kraft (JWT) Se-F $23,000 | Jeannie Carson P&G (Grey) Amer. Chicle (Bates) Se-F $18,000 | Zane Grey S. C. Johnson (B&B) W-F $45,000 | Bachelor Father Whitehall (Bates) alt Sch Tob (Gumbinner) Se-F $42,000 | 77 Sunset Strip (9-10) Am. Chicle (Bates) P&G (Grey) My-F $85,000 | Video Village (L 9/23) P&G (B&B) Au-L $5,000 DuPont Show of Month‡ (9-10; 9/30 S) | Play Your Hunch sust (L 9/23) | Lawrence Welk (9-10) Dodge (Grant) Mu-L $45,000 | Mr. Lucky (L 9/3) Lever (OBM) alt Brn & Wmsn (Bates) A-F $43,000 | The Deputy Kellogg (Burnett) alt Gen. Cigar (Y&R) W-F $39,000 |
| ay) ars ,000 | Tate Kraft (JWT) W-F $21,000 | Untouchables (9:30-10:30) Armour (PCB) L&M (Mc-E) Whitehall (Bates) My-F $80,000 | Markham Schlitz (JWT) alt Renault (Kudner) My-F $39,000 | Wrangler (L 9/15) Ford (JWT) W-F $23,000 Tennessee Ernie Ford Show‡ (9/22 S) | 77 Sunset Strip H Ritchie (K&E) R. J. Reynolds (Esty) Whitehall (Bates) | Decembar Bride (L 9/23) Gen. Foods Se-F $32,000 | Masquerade Party (L 9/23) Block Drug (Grey) Q-L $18,000 | Lawrence Welk | Have Gun, Will Travel Whitehall (Bates) alt Lever (JWT) W-F $40,000 | Project 20 (9:30-10:30) sust |
| Hr 11) 000 | This Is Your Life P&G (B&B) L $52,000 People Are Funny (L 9/14) Block (Ray Spector) Blenbrook (DFS) 2-F $24,000 T.B.A. (9/21 S) | Adventure Theatre sust (L 9/22) Person to Person‡ (9/29 S) To Tell The Truth (L 9/22) | You Bet Your Life (L 9/15) J. B. Williams Co. (Parkson) alt Lever (BBDO) Q-L $53,000 Groucho Marx‡ (9/22 S) | Robert Taylor starring in The Detectives Pepsi (BBDO) My-F $45,000 | Twilight Zone Gen Food (Y&R) Kimberly-Clark (FCB) A-F $46,000 Person to Person (L 9/23) Carter (SSCB) | Moment of Fear (10-11) Lever (SSCB) My-F $28,000 (L 9/23) | Jubilee, U.S.A. (10-11) Massey-Ferguson (NL&B) Polk Miller (Ayer) Mu-L $29,000 | Gunsmoke L&M (DFS) alt Sperry-Rand (Y&R) W-F $42,000 | Project 20 Nightmare in Red (9:30-10:30; 9/3) sust |
| Tre 11) ustr 000 | Silents Please sust | Untouchables Ritchie (K&E) Carnation (EWRR) | H. Curtis (Keach-McClinton) alt R. J. Reynolds (Esty) Q-L $22,000 June Allyson‡ (9/29 S) | No Net Service | Black Saddle Carter (Bates) Chevrolet (C-E) A. Culver (Wade) W F $38,000 | alt All State (Burnett) I-L $900 (gratis) Eyewitness to History‡ (9/30 S) | Moment of Fear | Jubilee, U.S.A. | No net service | Man From Interpole Sterling (DFS) A-F $25,000 |

ams, (F) Film, (I) Interview, (J) Juvenile, (L) Live, (M) Misc, e) Music, (My) Mystery, (N) News, (Q) Quiz-Panel, (Se) Situation edy, (Sp) Sports, (V) Variety, (W) Western. †No charge for repeats.

L preceding date means last date on air. S following date means starting date for new show or sponsor in time slot.

# Leadership



Fred Hillegas
**NEWS**



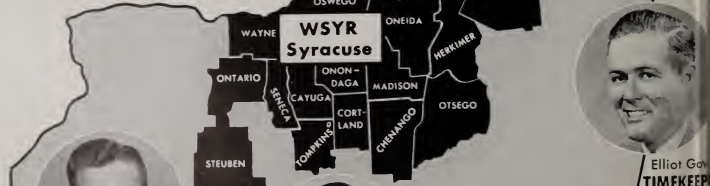
Joel Mareiniss
**NEWS**



Jim DeLi
**GANG**



Ed Murphy
**MUSIC**






Elliot Gr
**TIMEKEEP**



Richard Hoffmann
**BUSINESS NEWS**



Alan Milair
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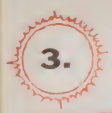
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# 3. DAYTIME COMPA

| | SUNDAY | | | MONDAY | | | TUESDAY | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| | ABC | CBS | NBC | ABC | CBS | NBC | ABC | CBS | NBC | AB |
| 10:00 | | Lamp Unto My Feet sust | | | December Bride sust | Dough Re Mi sust | | December Bride sust | Dough Re Mi Jergens (L 8/30) alt. sust. sust. | |
| 10:15 | | | | | | | | | | |
| 10:30 | | Look Up & Live sust | | | Video Village sust | Play Your Hunch Brn. & Wmsn. alt Whitehall Colgate | | Video Village J. B. Williams alt sust | Play Your Hunch Colgate alt Hartz (9/6 S) Sterling alt Colgate | |
| 10:45 | | | | | | | | | | |
| 11:00 | | UN in Action sust | | | I Love Lucy sust | Price Is Right sust, Sterling alt Whitehall | | I Love Lucy sust Gen. Mills alt sust | Price Is Right sust | |
| 11:15 | | | | | | | | | | |
| 11:30 | | Camera Three sust | | | Clear Horizon sust | Concentration Culver alt Lever Mennen alt Lever | | Clear Horizon sust Scott alt Toni | Concentration Frigidaire Alberto Culver | |
| 11:45 | | | | | | | | | | |
| 12N | | | | | | | | | | |
| 12:15 | | | | Restless Gun sust | Love of Life sust Amer Home Prod alt sust | Truth or Consequences Miles P&G | Restless Gun Armour, J&J S. C. Johnson | Love of Life Gen. Mills alt Best Foods Amer Home | Truth or Consequences Nabisco alt sust Culver alt sust | Restless Lever, |
| 12:30 | Johns Hopkins File 7 sust. | | | Queen-Day (9/5 S) Hartz, Gen. Mills, Er-Lax, J&J, Staley, Borden, Lever | Search for Tomorrow P&G Guiding Light P&G | It Could Be You Culver alt sust P&G alt sust. | Queen-Day (9/6 S) Hartz, Ponds, Hills, B-nut, Norema, Min.-Maid | Search For Tomorrow P&G Guiding Light P&G | It Could Be You Miles alt sust sust | Queen (9/7 S) Gen. Lever, A Ponds, |
| 12:45 | | | | | | | | | | |
| 1:00 | College News Conference sust | | | About Faces Min. Maid Whitehall | News (1-1:05) sust No net service | No net service | About Faces Sterling Drug, Lever, Gen. Mills, Armour, S. C. Johnson | About Faces (1-1:05) sust No net service | No net service | About S. C. Lever, |
| 1:15 | | | | | | | | | | |
| 1:30 | | | | | | | | | | |
| 1:45 | | Baseball Game of Week (partic.) (1:45-conc.) | Frontiers of Faith sust | | World Turns P&G Nabisco alt H. Curtis | No net service | | World Turns P&G Sterling alt Carnation | No net service | |
| 2:00 | | | | | | | | | | |
| 2:15 | | Baseball | TBA | Day In Court Ponds, Sterling, Lady Esther Toni, S. C. Johnson | Full Circle sust | Jan Murray Show (9/5 S) sust sust | Day In Court Toni, J.&J., B-Nut | Full Circle sust | Jan Murray Show (9/6 S) sust sust | Day In Er-Lax Whitehal |
| 2:30 | | | Major League Baseball Bayuk ½ regional Bosch ½ regional | | | | | | | |
| 2:45 | | Baseball | | Gale Storm Ponds, Sterling, Beech-Nut | Art Linkletter Lever J. B. Williams Van Camp | Loretta Young sust P&G | Gale Storm Sterling, Ponds, Lever | Art Linkletter Scott alt Toni Kellogg | Loretta Young sust Gold Seal alt sust (9/29 S) | Gale Lever S. C. |
| 3:00 | | | | | | Young Dr. Malone | | | Young Dr. Malone | Beat Th |
| 3:15 | Open Hearing sust | | Major League Baseball various sponsors | Beat The Clock Armour, Er-Lax, S. C. Johnson | Millionaire Colgate | Block (L 9/5) alt Gold Seal (9/12 S) P&G | Beat The Clock Lever, J&J, Beech-Nut Lady Esther, S. C. Johnson | Millionaire sust | P&G alt Plough (L 9/6) Sterling alt P&G | J&J, States S. C. Dow-C |
| 3:30 | | | | | | From These Roots | | | From These Roots | Who Yo |
| 3:45 | | | Major League Baseball | Who You Trust? Lever, Armour B-Nut, J&J S. C. Johnson Toni | Verdict Is Yours sust alt H. Curtis Amer Home alt sust | sust Dumas Milner (L 9/12) | Who You Trust? Er-Lax, Ponds Whitehall, Coty Dow-Corning | Verdict Is Yours sust Scott alt Toni | sust Dumas Milner (L 9/13) | Beech-N Pitt. Pt Toni, La Lever, J |
| 4:00 | | | | | | | | | | |
| 4:15 | | | Major League Baseball | American Bandstand Gen. Mills, Lever Polk Miller, Western Tablet | Brighter Day sust Secret Storm Amer Home Prod | Comedy Theatre sust sust | American Bandstand Welch, Lever, Gen. Mills Western Tablet | Brighter Day P&G Secret Storm Gen. Mills alt Scott | Comedy Theatre sust | Amer. Western Beech-N Armour, |
| 4:30 | | | | | | | | | | |
| 4:45 | | | Pro Football (3-conc.; 9/25 S) | Amer. Band. Armour | Edge of Night P&G H. Curtis alt sust | Adventure Thea. sust Here's Hollywood (9/5 S) | Amer. Band. Toni, Hollywood Candy, Northam War., Plough Postlan | Edge of Night P&G Sterling alt sust | Adventure Thea. sust | Amer. Gen. Mi Hollywo Wm. Co |
| 5:00 | | World Champ. Golf Natl. Singles Tennis Champ. (5-conc.; 9/11) sust | | | | | | | | |
| 5:15 | Matty's Funday Matinee | | American Bandstand co-op | | | | American Bandstand co-op | | | Amer Band co |
| 5:30 | | | | | | | | | | |
| 5:45 | Lone Ranger Gen Mills | Face the Nation sust | No Net Service | Captain Gallant Gen. Mills | | | Rocky & His Friends Gen Mills Kool Aid | | | My Fa Gen. Kool-A |

## HOW TO USE SPONSOR'S NETWORK TELEVISION COMPARAGRAPH

The network schedule on this and preceding pages (42, 43) includes regularly scheduled programing from 29 Aug. to 25 Sept., include (with possible exception of changes made by the networks after presstime). Irregularly sched-

# A G R A P H

## 29 AUG. - 25 SEPT.

| ONESDAY | | THURSDAY | | | FRIDAY | | | SATURDAY | | |
|---|---|---|---|---|---|---|---|---|---|---|
| S | NBC | ABC | CBS | NBC | ABC | CBS | NBC | ABC | CBS | NBC |
| Bride | Dough Re Mi<br>sust<br>Jergens (L 9/7)<br>Block Drug<br>(L 8/31) | | December Bride<br>sust | Dough Re Mi<br>Gold Seal<br>(9/22 S)<br>sust<br>Nabisco alt sust | | December Bride<br>sust | Dough Re Mi<br>sust<br>sust | | Heckle & Jeckle<br>sust<br>Gen. Mills | Howdy Doody<br>Nabisco<br>alt sust<br>sust |
| illage<br>illiams<br>sust | Play Your<br>Hunch<br>Coty<br>alt sust<br>Colgate | | Video Village<br>sust | Play Your<br>Hunch<br>Colgate<br>Miles alt<br>Heinz | | Video Village<br>sust | Play Your<br>Hunch<br>Colgate alt sust<br>Colgate alt sust | | Mighty Mouse<br>sust<br>Colgate alt<br>sust | Ruff & Reddy<br>sust<br>Gen Foods |
| Lucy<br>alt | Price Is Right<br>Frigidaire<br>alt Sterling<br>Heinz alt Culver | | I Love Lucy<br>sust<br>U. S. Steel alt<br>sust | Price Is Right<br>Lever alt sust<br>Miles alt<br>sust | | I Love Lucy<br>Best Fds alt sust<br>Gerber alt<br>Kodak | Price Is Right<br>Lever alt sust<br>Culver alt sust | | Lone Ranger<br>Gen Mills<br>sust | Fury<br>Stevens Co.<br>Gen Foods |
| rizon<br>te | Concentration<br>Miles alt Gen.<br>Mills (9/28 S)<br>Nabisco alt<br>Procter-Silex<br>(9/13 S) | | Clear Horizon<br>sust | Concentration<br>sust<br>alt Lever<br>Heinz alt<br>Whitehall | | Clear Horizon<br>Eastman Kodak<br>alt sust | Concentration<br>Miles alt Lever<br>Lever alt<br>Brn & Wmsn | | I Love Lucy<br>sust | Circus Boy<br>Miles alt Nestle<br>sust |
| Life<br>alt<br>Pred<br>ner | Truth or<br>Consequences<br>Heinz<br>sust | Restless Gun<br>Hill,<br>S. C. Johnson<br>Queen-Day<br>(9/8 S) Hartz,<br>Toni, Armour,<br>BonAmi, Min.<br>Mald, Ponds,<br>Bordens, J&J,<br>Sterling | Love of Life<br>sust<br>Amer Home | Truth or<br>Consequences<br>Hartz (9/8 S)<br>alt sust<br>P&G | Restless Gun<br>Lever<br>Min. Mald | Love of Life<br>Lever<br>Gen Mills alt<br>sust | Tzuth or<br>Consequences<br>Frig. alt sust<br>P&G alt<br>Whitehall | Lunch With<br>Soupy Sales<br>Gen. Foods | Sky King<br>Nabisco | True Story<br>sust<br>Sterling Drug |
| Fer<br>ew<br>Light | Could Be You<br>Whitehall alt<br>sust<br>Heinz alt sust | Search for<br>Tomorrow<br>P&G<br>Guiding Light<br>P&G | Search for<br>Tomorrow<br>P&G<br>Guiding Light<br>P&G | It Could Be<br>You<br>Miles alt<br>Nabisco<br>P&G | Queen-Day<br>(9/9 S) Gen.<br>Fds, Coty, Toni,<br>B-Nut, J&J,<br>Armour, Dow-<br>Corning | Search for<br>Tomorrow<br>P&G<br>Guiding Light<br>P&G | Could Be You<br>Frigidaire<br>alt sust<br>P&G | | Saturday News<br>sust | Detective Diary<br>Sterling Drug<br>sust |
| Ns<br>sust<br>ervice | No net service | About Faces<br>Ponds<br>S. C. Johnson<br>Lever, Beech-Nut | News<br>(1-1:05) sust<br>No net service | No net service | About Faces<br>S. C. Johnson<br>Lever, Hill Bros.<br>Armour, Ponds<br>Sterling | News<br>(1-1:05)<br>sust<br>No net service | No net service | No net service | | Mr. Wizard<br>sust |
| urns<br>—<br>ing | No net service | As the World<br>Turns<br>P&G<br>Pillsbury | No net service | | World Turns<br>Best Foods<br>Gen Mills<br>alt sust | No net service | | | | |
| cle | Jan Murray<br>Show (9/7 S)<br>sust<br>sust | Day In Court<br>Gen. Fds., Lever<br>J&J, Coty, B-<br>Nut, Sterling,<br>S. C. Johnson | Full Circle<br>Toni alt sust<br>sust | Jan Murray<br>Show (9/8 S)<br>Procter-Silex,<br>(9/22 S) alt<br>sust<br>sust alt Heinz | Day In Court<br>Lever, Armour<br>Min. Maid, Toni<br>B-Nut, Ex-Lax,<br>J&J, S. C.<br>Johnson | Full Circle<br>Lever alt sust<br>sust | Jan Murray<br>Show (9/3 S)<br>Nabisco alt sust<br>Culver alt Block | | Baseball Game<br>of Week<br>Falstaff, Colgate<br>State Farm Ins.<br>Gen Mills<br>Sp-L $6,000,000* | |
| letter<br>ew<br>on<br>ver | Loretta Young<br>Nestle alt sust<br>Frigidaire alt<br>sust | Gale Storm<br>Staley, Lever,<br>J&J, S. C.<br>Johnson | Art Linkletter<br>Lever alt Drackett<br>Pillsbury | Loretta Young<br>Nestle<br>alt P&G<br>Heinz alt P&G | Gale Storm<br>J&J, S. C. John-<br>son, Armour,<br>Gen. Mills | Art Linkletter<br>Lever Bros<br>Bauer & Black<br>alt Armstrong | Loretta Young<br>sust<br>P&G alt G. Mills<br>(9/30S) | | | |
| ire<br>) | Young<br>Dr. Malone<br>Plough, B&W,<br>(L 9/7)<br>Heinz, Jergens<br>alt 9/21) | Beat The Clock<br>Lady Esther,<br>Gen. Foods,<br>Knapp Monarch,<br>S. C. Johnson | Millionaire<br>Stand. Brands<br>alt sust<br>Drackett alt sust | Young<br>Dr. Malone<br>Miles alt Culver<br>P&G alt Gen.<br>Mills (9/29 S) | Beat The Clock<br>Beech-Nut, Lever<br>Armour, White-<br>hall, Ponds | Millionaire<br>Colgate alt sust<br>sust | Young<br>Dr. Malone<br>Coty alt Mennen<br>Sterling alt<br>Nabisco<br>From These | | | |
| Tours<br>ett<br>alt | From These<br>Roots sust<br>Brn. & Wmsn.<br>(L 9/7)<br>Procter-Silex | Who You Trust?<br>Ponds, Gen. Fds.<br>Lever, B-Nut,<br>Toni, Armour<br>S. C. Johnson | Verdict is Yours<br>Sterling alt Lever<br>sust alt<br>Amer. Home | From These<br>Roots<br>sust<br>Jergens (L 9/8)<br>alt sust | Who You Trust?<br>Gen. Mills Sin-<br>ley, S. C. John-<br>son, Whitehall | Verdict Is Yours<br>Gen Mills<br>alt sust<br>Lever | Roots<br>Gold Seal<br>(9/23 S) alt<br>Dumas Milner<br>(L 9/16) | | | |
| Day<br>—<br>erm<br>Prod | (9/21 S)<br>Comedy Theatre<br>sust | Amer. Band.<br>Lever, Gen Mills<br>B.-Nut, Welch<br>Armour, Holly-<br>wood Candy | Brighter Day<br>Drackett<br>alt sust<br>Secret Storm<br>Amer Home | Comedy Theatre<br>sust | Amer. Band.<br>Welch, Gen.<br>Mills, Lever,<br>Toni, Poslam | Brighter Day<br>Best Foods<br>Secret Storm<br>Amer Home Prod<br>alt sust | Plough alt sust<br>Comedy Theatre<br>Procter-Silex<br>(9/23 S) alt<br>sust | Natl.-Amer.<br>League Baseball<br>Gillette<br>Sp-L $2,750,000* | | |
| ight<br>—<br>alt | Adventure Thea.<br>Hartz (9/7 S) alt<br>sust<br>sust | Ame. Band.<br>Northam-War-<br>ren., Toni, Post-<br>tan, Western<br>Tablet | Edge of Night<br>P&G<br>Pillsbury | Adventure Thea.<br>sust alt P. Silex<br>(9/15 S)<br>sust | Amer. Band.<br>Armour, Alberto<br>Culver, West-<br>ern Tablet | Edge of Night<br>sust<br>Amer Home<br>alt<br>Sterling | Adventure Thea.<br>sust | | | |
| | | American<br>Bandstand<br>co-op | | | American<br>Bandstand<br>co-op | | | | | Natl. Singles<br>Tennis Champ.<br>(3-concl., 9/10)<br>sust |
| | | Rocky and<br>His Friends<br>Gen Mills<br>Kool Aid | | | Rin Tin Tin<br>Gen Mills<br>Kool-Aid | | | | | |

*These are package prices and include time, talent, production and cable costs.

led programs appearing during this period are listed well, with air dates. The only regularly scheduled pro-rams not listed are: *Tonight*, NBC, 11:15 p.m.-1 a.m., Monday-Friday, participating sponsorship; *Sunday News Special*, CBS, Sunday, 11-11:15 p.m.; *Today*, NBC, 7-9 a.m., Monday-Friday, participating; *News* CBS, 7:45-8 a.m. and 8:45-9 a.m., Monday-Friday. All time periods are Daylight Saving.




ALWAYS shoot in color . . . Eastman Color Film . . . You'll be glad you did.

or example, helping LESTOIL seek
ut and sell millions of housewives
rough brilliant, imaginative,
stantly understood ANIMATION is
ossible *only with film.*
In fact, film—and film alone—
oes these 3 things for you: (1)
ives you crisp, vivid animation;
!) provides high-polish commer-
als rich with optical effects; (3)
ssures penetration and coverage
e world over.
*For more information,* write
Motion Picture Film Department
**ASTMAN KODAK COMPANY**
**Rochester 4, N.Y.**

***East Coast Division***
342 Madison Avenue
New York 17, N.Y.

***Midwest Division***
130 East Randolph Drive
Chicago 1, Ill.

***West Coast Division***
6706 Santa Monica Blvd.
Hollywood 38, Calif.

or **W. J. German, Inc.**
Agents for the sale and distribution
of Eastman Professional Motion
Picture Films, Fort Lee, N.J.,
Chicago, Ill., Hollywood, Calif.






Advertiser: LESTOIL Inc.
Producer:
Robert Lawrence Animation Inc.
Advertising Agency:
Jackson Associates Inc.

*National and regional buys*
*in work now or recently completed*

# SPOT BUYS

## TV BUYS

**Miles Laboratories, Inc.,** Elkart, Ind.: Schedules for Alka-Seltzer start 6 September in 75-100 markets. Placements of night minutes are set for 34 to 39 weeks, depending on market. Media associate: Andy Anderson. Agency: Wade Advertising, Inc., Chicago.

**J. A. Folger & Co.,** Kansas City: Folger's Coffee campaign begins 5 September for 15 weeks. Prime 20's and I.D.'s are being used in moderate frequencies. Buyer: Frank Martin. Agency: Cunningham & Walsh, Inc., New York.

**American Sugar Refining Co.,** New York: Fall activity on Domino sugar begins 11 September in about 50 markets. Schedules are for 13 weeks, day and night minutes and 20's. Buyer: Gerry Van Horsen. Agency: Ted Bates & Co., New York.

**Parker Pen Co.,** Janesville, Wis.: Going into about 60 markets with a campaign to promote three new pens. Night minutes and 20's are being scheduled through the fall to hit both the back-to-schoolers and Christmas shoppers. Buyer: Mary Rodger. Agency: Tatham-Laird. Inc., Chicago.

**Welch Grape Juice Co.,** Westfield, N. Y.: New schedules for Welch's Grape Juice begin 1 September in over 50 markets. Run is for six weeks using day minutes, 10-15 per week per market. Buyer: Shirley Weiner. Agency: Richard K. Manoff, Inc., New York.

**R. T. French Co.,** Rochester: About 25 markets get schedules early September for French's mustard. Day and fringe night minutes and 20's, six to 12 per week per market, are set for 12 weeks. Buyer: Carrie Senatore. Agency: Benton & Bowles, Inc., New York.

**Schick Inc.,** Lancaster, Pa.: Fall schedules for its new electric shaver start early September, in addition to network advertising. Prime and late night minutes are placed through Christmas in about 45 markets. Buyer: Tom McCabe. Agency: Benton & Bowles, Inc., New York.

## RADIO BUYS

**Nestle Co.,** White Plains, N. Y.: Mostly renewing on Nescafe Instant Coffee, in about 75 markets. Schedules start 26 September. 20-35 day and traffic minute spots per market per week. Buyer: Phil McGibbon. Agency: Wm. Esty & Co., New York.

**Standard Brands Inc.,** New York: Schedules in about 40 markets begin at different times in September for Hunt Club Dog Food. Day and traffic minute placements of mostly six weeks are being bought. with a 50-60 per week per market frequency. Buyer: Connant Sawyer. Agency: Ted Bates & Co., New York.

**Charles Gulden, Inc.,** Saddle Brook, N. J.: Short schedules for its mustard begin 29 August in about 20 markets. Moderate frequencies of day minutes and 20's are being used. Buyer: Doug Humm. Agency: Charles W. Hoyt. New York.

## SINGLE RATE

(*Continued from page* 31)

clear, does not apply to the Ford dealers' group.

The widespread circumventing of the rep in local rate deals has not only cut him out of commissions (though, in some cases, special commission deals are made to compensate the rep) but has convinced the rep that he must, as never before, stress the value of his function in the broadcast advertising scheme.

On page 31 is one rep's summary of the values the station's sales representative offers to the business. "They are not enumerated," explains Robert Eastman, "as an attempt to justify our existence but rather to indicate worthwhile qualities which would be put in jeopardy if direct dealing and circumvention of the representative were carried to an extreme that might cause economic injury and, therefore, a reduction of the many extra services performed for the ultimate benefit of advertisers."

## SINGLE RATE: BOX

(*Continued from page* 30)

stations with flexible rate structures.

To us at Balaban there was only one course of action: the adoption of a single rate standard was the only way to serve the best interests of agencies, advertisers, and the broadcast industry. We were warned by some agency executives and by many broadcasters that the one rate policy would cost us hundreds of thousands of dollars in business.

On the other hand we received vigorous support from our national representative (Robert Eastman) and advice and encouragement from outstanding industry figures (Harry Renfro, vice president and radio/tv director, D'Arcy Advertising) and leading editors (John E. McMillin, SPONSOR).

A year and a half later our month-to-month survey in all Balaban markets—all of which have stations with at least dual rate situations—indicates that our single rate standard has cost us not one account nationally and less than a dozen lost locally. More important, we know of several substantial national orders where the Balaban stations received the entire budget for the market simply because dominant ratings were backed up by a firm single rate policy.

This week we find backing, at least in principle, by SRA. We applaud it, because in two Balaban markets, our stations are still the only one-rate facilities. In the period since the inauguration of the single standard the gross volume of WIL, St. Louis, has nearly doubled; KBOX, Dallas, gross has tripled and WRIT, Milwaukee, is up 40%. Our account executives are never plagued with the necessity of explaining rate differentials. They can devote their time to creative selling of the media secure in the knowledge that the advertiser knows he will be paying equal rates for equal services.

Balaban general managers and sales managers have called upon scores of advertisers and agencies to explain the importance of adherence to a single-rate standard and why we believe in it. I have pointed out that in many cases the highly skilled services of top advertising agencies are diminished for prospects buying their spot radio through local factors: that with a single rate system there is no need for subterfuge.

At the recent Balaban sales seminar in St. Louis the sales managers of the Balaban stations presented an account-by-account evaluation of their station's experience with the one rate policy. They reported that a salient selling point for local advertisers was to stress the inequity of vast rate differentials to the local advertiser. In many instances national rates were two and three times the local rate—but the Balaban men pointed out that so long as national spot was being bought for considerably more than local, no local advertiser could feel secure in the availability he held on a dominant major market station, that the one rate policy meant no penalty for them but simply meant they were insuring their availability situations.

Not until every broadcaster bases his rates on what he knows his product is worth—subscribes to one rate for like services, and makes up his mind to live with it—can he expect to achieve maximum success for himself and ultimate service to advertisers and listeners. Every broadcaster who adheres to the single rate standard will not only feel renewed respect for himself, but will make a major contribution to the entire industry.

## SINGLE RATE: WEBB

(*Continued from page* 30)

made a follow-up call on the agency. The timebuyer said he was buying KXXX locally. I requested you to make the rate commissionable to us. You write that you have already quoted the local rate which is not commissionable to us or the agency. You ask Greg Macafee to solicit the agency again because it has not yet placed the schedule. Greg Macafee says he cannot justify this solicitation because you have quoted the local rate which is not commissionable to us.

Recently, a large agency in Philadelphia announced it was considering a plan to make all purchases of time directly from the station—and thus place no schedules through representatives. Frankly, Jerry, this doesn't worry me very much. *If all agencies do this, then the station managers' and the representatives' next move will be to make an arrangement for the station to compensate the representative for the pitches he makes on behalf of the station.* If the station has a salesman calling on the advertising agencies, that station is certainly going to make more national sales than the station which doesn't have any such salesman pitching it along Madison Avenue. Very few station managers will be content to let the agencies come to them.

But perhaps it would be well to put myself in the Blitz Beer timebuyer's position. My thinking would go something like this: Should I buy KXXX again this year? I would call in the representative for KXXX. Then I would let him try to convince me I should buy KXXX. If he did, then I would find out what rate I paid for the station last year. I would either call the station directly, or ask the distributor to find out at what rate he could buy the station. Then I would buy the station through whatever individual could get me the lowest rate on KXXX. That the representative was left holding the sack without any commission would not worry me. That's a problem for the representative and the station manager to solve, not me.

The position of the national advertiser and its agency is that it doesn't cost a radio station any more to broadcast a local spot than a national spot. And the national advertiser says he wants to get the same break as another advertiser. If he has to go to the station directly to do it, then that is what he says he is going to do.

(*Please turn to page* 74)

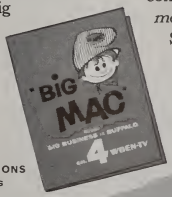



Food, toys, candy, clothing — all youth-inspired items plus merchandise for adults get effective exposure in this new WBEN-TV late-afternoon entertainment package.

Youngsters revel in the kiddie acts, circus features and adventure segments. Adults enjoy the nostalgia of seeing big names of a bygone day.

From Warners' 2000-plus library of famous featurettes, 210 are professionally integrated into daily programs of interesting variety.

THE BIG MAC SHOW can do a big job for you in Western New York. With back-to-school planning and holiday promotions coming up, *now's the time to make your move.* A good place is the BIG MAC Show on Ch. 4 — where your dollars always count for more.




get the facts
in our new
BIG MAC
brochure . . . from
HARRINGTON, RIGHTER & PARSONS
National Representatives
*or write*

**WBEN-TV**
*The Buffalo Evening News Station*



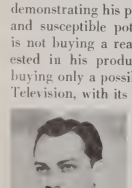
**CH. 4**
**CBS in Buffalo**
Affiliated with WBEN Radio

# How can broadcasters woo newspaper advertisers?

**Michael S. Artist,** *prom. mgr., WAST, Albany, N. Y.*

A confirmed newspaper advertiser can be switched to television if the tv salesman knows his subject. That is not so much his knowledge of television but rather knowledge of the man's product. Most important of all, perhaps, knowledge of the distribution of the product.

WAST bases its sales pitch to newspaper advertisers on two basic points. The first of these is the word "action." That word is inserted into the tried and true phrase "a picture is worth a thousand words." What we say is, "an *action* picture is worth a thousand words." We can transmit that action picture into the home, which is, of course, a demonstration of the finest points of a product. The action picture is delivered to the audience that counts—be it male or female, adult, child or teenager. It is delivered while they are in the process of being entertained. A simple example for a teen-age product would be an adjacency or spot within *American Bandstand*. The advertiser is then demonstrating his product to a known and susceptible potential buyer. He is not buying a readership not interested in his product; neither is he buying only a possibility of exposure. Television, with its massive audience.



*We emphasize coverage and "an action picture is worth a thousand words"*

can pinpoint the exposure of a product to a far and greater and more measured degree than any newspaper.

Point two is the obvious fact—"coverage." In our case WAST serves 33 counties in parts of three states. Our metropolitan area, known as the Capital District, consists of three cities — Albany-Schenectady-Troy, plus Saratoga County. Each of these three cities has a daily morning and evening newspaper. To get newspaper coverage for a product in this area the advertiser must buy a minimum of four daily newspapers and probably all six. The buy of four newspapers would represent one in Albany, one in Schenectady, and both papers (this is required), in Troy.

To be even more specific let's take a mass consumer product. One of the main food chains in the East has approximately 90 supermarkets within WAST's coverage area. Of these 90 supermarkets only 16 are actually located in the three cities themselves —the main area covered by newspaper. What about the other 74 not delivered by papers?

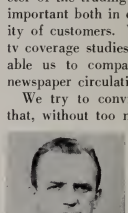
This is a prime example of knowing the distribution of a product. This knowledge and an intelligent presentation of coverage and the action picture should make a convert out of even the greatest newspaper advocate.

**W. Thomas Hamilton,** *gen. mgr., WNDU-TV, South Bend, Ind.*

We take the approach that tv provides an entrepreneur with a way to extend his own personal face-to-face selling methods in his own place of business to all his prospects in their homes while they're in a receptive mood.

His own image (or that of his store), his own personal persuasion, his own beliefs in the merchandise he offers—all can be brought from his physical store location into the home by means of tv. We try to proceed from this point to the fact that tv does things that newspapers cannot do. These things are obvious but worth repeating. First, it can demonstrate with action both the items themselves and ideas about the items or store which are desirable. Second, tv can reach thousands of homes which don't even receive the local newspaper. Simply by running down the homes per county against the circulation of a newspaper, gaping holes in coverage are apparent. This is particularly true outside the city and metro area. I don't know about other cities, but in ours, the business that comes to South Bend from the perimeter of the trading area is extremely important both in quantity and quality of customers. We have obtained tv coverage studies by county to enable us to compare tv viewing to newspaper circulation.

We try to convince our prospect that, without too much imagination



*Show that commercial is equivalent to full-page ad, plus action, personal sell*

a spot on tv can be visualized as a full-page advertisement. If he ran a newspaper ad with 120 words of copy and 10 visuals, even discounting the lack of action and personal "sell," he would need more than a full page. And on tv he has no competition of the "full-page screen" while he's on for one-sixtieth of an hour. If he can't hold the attention of most of the viewers then the copy or the presentation is at fault. (Here is where video tape has been a great boon in selling print-orientated retailers and keeping them on the air.)

Finally, we concentrate on getting across the idea that television selling is intrusive and dynamic, while newspaper advertising is static—catalogue. Papers like to make hay of the fact that some surveys show people "prefer" newspaper advertising more than tv advertising. Sure they do—they don't have to look at it! If the reader is on the market for the product and the price is right, he buys, otherwise who reads beyond the ad heading? But if everyone waited until a prospect felt like buying—what a mess we'd all be in in the business of advertising and selling!

These are the basic points, all of which we try to get across, not

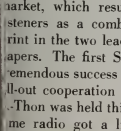
once but over a period of time. We find that if the prospects believe these points before the sale is made we can keep them on the air long enough (through the first botched-up commercial and the first store sale that falls flat) to have them learn for themselves the value and power of television advertising.

**Jack L. Sandler,** *v.p. of Storz Stations & gen. mgr. of WQAM, Miami*

The question of how to get advertising dollars away from newspaper and into radio has been a sore spot with this broadcaster for many years, and I have been in radio for 21. Too often, a radio station is content to get a few surplus dollars after a heavy print buy is made. The answer in Miami came during the past two months.

A downtown business council of major stores called a meeting, to which radio was invited. Our cooperation in promoting a downtown Sale-A-Thon was asked. Under normal circumstances, my answer, and the answer of any radio executive, would and should have been, "no." However, a promise was made that, if the first event was successful, radio would get its fair share in the future.

So, for the umpteenth time, we took the bait and went all-out, including remotes and promo spots. It was not a one-station job, but a combination of the four top radio stations in the market, which resulted in as many listeners as a combination of heavy print in the two leading Miami newspapers. The first Sale-A-Thon was a tremendous success because of radio's all-out cooperation The second Sale-A-Thon was held this past week. This time radio got a little more money



*Joint effort by top stations to sell radio to merchants' advisory boards*

from the merchants' association, and for the first time, in addition, some of the merchants themselves placed budgets on the top three radio stations. The success of the second was phenomenal, as can be judged by the crowds and the increased volume of business done by the merchants.

(*Please turn to page* 78)

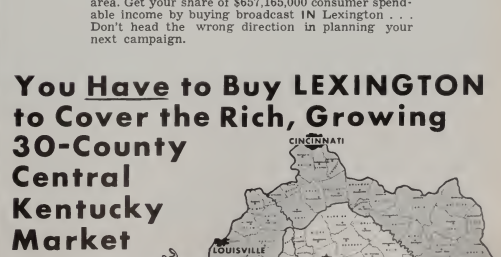




*You've Got to Head for the Finish Line to be in the Money!*

Your campaign will finish in the money if you start by buying broadcast **IN** Lexington. In all the world, only **Lexington** broadcasters effectively influence the $445,793,000 retail purchases made by 559,200 people in the growing 30-county Lexington trading area. Get your share of $657,165,000 consumer spendable income by buying broadcast **IN** Lexington . . . Don't head the wrong direction in planning your next campaign.

**You Have to Buy LEXINGTON to Cover the Rich, Growing 30-County Central Kentucky Market**




FROM THE FABULOUS FIVE IN LEXINGTON

WBLG ★ WLAP ★ WVLK ★ WKYT-TV ★ WLEX-TV

"HOPE IS A THING WITH FEATHERS" STARS ELI WALLACH, BERT WHEELER, CARMEN COSTI—PRODUCED FOR CBS FILMS BY ROBERT HERRIDGE



# Entire new TV series, "The Robert Herridge Theater," produced on Live Action "SCOTCH" BRAND Video Tape

"The Robert Herridge Theater" is an unusual half-hour television series offering special treatments of dramas, jazz and ballet. Produced for CBS Films Inc. by Mr. Herridge, all 26 shows have been recorded exclusively on "SCOTCH" BRAND Video Tape.

Why video tape? Because it reproduced the "live" feeling of the original performances, eliminated fluffs, cut production costs sharply and made schedules more flexible. People throughout the television industry are turning to video tape for incomparable fidelity, speed and economy in recording TV specials, location and commercial programming.

Order your copy of "The Show Is On Video Tape," booklet of three television case studies in planning and production of a network commercial, a drama program and a local "spectacular." Send 25¢ in coin to cover mailing and handling to 3M Co., Box 3500, St. Paul 6, Minnesota.



MINNESOTA MINING AND MANUFACTURING COMPANY
...WHERE RESEARCH IS THE KEY TO TOMORROW

3M COMPANY

"Scotch" is a Registered Trademark of 3M Co., St. Paul 6, Minn. Export: 99 Park Ave., New York. Canada: London, Ontario. ©1960 3M Co.

# WASHINGTON WEEK

29 AUGUST 1960
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**The House made it official by means of a voice vote, in which no "nays" were heard: the broadcasting industry will be relieved of the need to grant equal time during the 1960 campaigns to presidential and vice presidential candidates.**

After being passed by the Senate and then languishing in the House during the regular session of Congress, the bill went through under the suspension of rules procedure.

As soon as President Eisenhower signs the measure, the way will have been cleared for the free time already offered Nixon and Kennedy by the networks.

**Two sets of eyes will be watching broadcasters for signs of unfairness,** however. Despite the fact that the Senate Committee had long since set up a watchdog group to check on broadcasters, Rep. Oren Harris, chairman of the corresponding committee in the House, announced that his group would also conduct a probe.

The Sanate subcommittee under Sen. Yarborough will check the manner in which broadcasters handle not only their presidential-vice-presidential freedom from Sect. 315, but will also probe on **how the loosening of that section passed last year is affecting coverage.**

**Bogged down in the medical care situation after a long wrangle about minimum wage legislation, the Senate is still set to pass very quickly and with relatively little debate a bill to provide for FCC fines.**

Some of the teeth of the bill were removed by Commerce Committee, as compared with the version passed by the House.

Overall, the measure provides for fines of up to $10,000 for violations by broadcasters of the communications act and FCC regulations, at a $1,000 per day clip. The House bill had no limit on the fines. The House bill also contained a provision for suspension of station licenses for periods of up to 10 days. The Senate group eliminated suspensions entirely.

The measure contains criminal penalties for payola-plugola and quiz show rigging and clarifies the sponsorship identification Sec. 317, so that stations **can accept free records, props, etc., within reason.**

**The FCC came to the end of the trail in its attempt to get more vhf frequency space.**

Plan was to get added space from the military to carve out either 25 or 50 competitive vhf channels, if necessary trading present tv uhf channels and vhf channels 2 through 6.

The military never did take to the idea, though it was only last week that the final turndown was received by the Commission.

The FCC had a moribund proposal to **shift all tv to the uhf bands or all tv in important sections of the nation**—such as east of the Mississippi. This could now be reactivated.

**And now the Federal Trade Commission is after guarantees which do not "conspicuously" reveal their limitations, with major emphasis on mention of guarantees on the air.**

The FTC says limitations of time in a 10-second spot are not only no excuse, but represent an open invitation for the commission to prosecute. **Conditions of a guarantee must be disclosed** or the guarantee can't be mentioned.



*Significant news, trends in*
- *Film*
- *Syndication*
- *Tape*
- *Commercials*

# FILM-SCOPE

29 AUGUST 1960
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**Look for a big upsurge in station syndication buying in the next few weeks.**

NBC affiliates, for example, have been waiting for final word on what their local schedule would be and now they have it.

There's more **local time now available and final news of it is the green light for long-expected wave of local syndication spending.**

**Don't overlook specials in syndication: they're starting to take on some of th importance in programing of their network counterparts.**

Just like network, syndication is starting to reach a formula of weekly bread and butt shows surmounted in some cases by special shows.

CBS Films' Robert Herridge Theatre, for example, is being **programed like a speci** by Albany Savings Bank on W-TEN and by station KSL-TV, Salt Lake City, and WCBS-T will likely do the same in New York this fall.

Feature film specials, out of UAA, have included Mark Twain, Noah's Ark and Olymp Cavalcade this season.

**Documentary specials have also been hot:** WPIX, New York, has had several, i cluding Russian Revolution, Adolph Hitler, and Berlin Crisis.

Note that **entertainment, news, sports, and public affairs are the ingredients both syndicated and network specials this season.**

**ITC's Best of the Post will be the first syndicated series to use a national mag zine for premiere promotion and, of course, it's the Saturday Evening Post.**

A double page ad for the show appears in the 27 August issue of the Post in select markets covering almost 55% of its circulation.

More ads are to follow shortly for audience promotion on the same basis.

**Ziv-UA finds its still doing business in 1960 with 36 regional or national clien who've been steady customers for seven years.**

They include: Sealtest, Wiedemann, Ford, Holsum, GE, IH, and Phillips.

Among 86 clients **back for a fifth year or more** are also: Carnation, Safeway, Krog Stroh, Iowa Electric, B&W, Pet milk, Moulson's, Household Finance, Swift, Child's Big Cha and Lincoln Life Insurance.

Incidentally, Ziv-UA's Case of the Dangerous Robin is now sold in 126 markets. (F details, see FILM WRAP-UP, p. 64.)

**Station syndication of local attractions on tape is flourishing.**

WGN-TV, Chicago, for example, has lined up a number of stations for its 26 week ho long Great Music From Chicago series with the Chicago Symphony Orchestra.

The stations include KTTV, Los Angeles; KPLR-TV, St. Louis; KTVK, Phoenix; KFA TV, Dallas, and KPRC-TV, Houston.

**NTA's $4 million deal for 81 Twentieth Century Fox Pictures raises its library of features from that studio to 522.**

Twenty-seven of the 81 new features are post-48's.

**If you listen to both feature film men and station men talk about the post-'48's it hardly sounds like they're going on about the same subject.**

Feature distributors insist that **dominant late movie stations are dying to get new product and will pay top prices**—and if they don't then the other stations trying to beef up their feature programing will pay a premium.

Station men are playing it cool, insisting **the feature market is already sluggish in general and that they're interested only in pictures, not dates.**

Drum-beating is a natural part of the feature film business, but in this case there's a brand new unknown involved: will the post-'48's command appreciably higher prices automatically by virtue of their relative newness?

Look for deliberate indifference on the part of station-buying groups as a **tactic to forestall substantial price advances** which, unlike the costs of half-hour series, they can't readily pass on to the advertiser.

**The first federal action in the film field under the Landrum-Griffith Act is a case involving Animation, Inc. and IATSE Screen Cartoonist Local 839.**

Animation's president, Earl Klein, charged he lost a UPA sub-contract because **an IATSE agent pressured UPA by pointing out that Animation has no contract with Local 839.** The NLRB regional office is looking into the complaint.

**It's now possible to draw some conclusions from the ratings evidence of the top syndicated shows of the past season.**

Below are Pulse's January to April 1960 four month weighted averages and April audience compositions for the top 25 shows.

Note that **only one's an off-network run** (Phil Silvers), but three were theatricals (Popeye, Three Stooges, Bugs Bunny), while three near the top were **national spot** (Death Valley Days, Huckleberry Hound, Quick Draw McGraw).

| | PROGRAM | DISTRIBUTOR | RATING | AUDIENCE COMPOSITION | | | | |
|---|---|---|---|---|---|---|---|---|
| | | | | M | W | T | C | TOTAL |
| 1. | Sea Hunt | Ziv-UA | 20.1 | 85 | 94 | 15 | 32 | 226 |
| 2. | Death Valley Days | U. S. Borax | 15.9 | 73 | 79 | 16 | 67 | 235 |
| 3. | Mike Hammer | MCA | 15.6 | 85 | 87 | 12 | 18 | 202 |
| 4. | Huckleberry Hound | Screen Gems | 15.3 | 52 | 57 | 17 | 114 | 240 |
| 5. | Popeye | UAA | 15.1 | 31 | 37 | 17 | 115 | 200 |
| 6. | Quick Draw McGraw | Screen Gems | 14.1 | 49 | 56 | 16 | 111 | 232 |
| 7. | Coronado 9 | MCA | 13.6 | 87 | 95 | 17 | 39 | 238 |
| 8. | Bold Venture | Ziv-UA | 13.5 | 83 | 89 | 16 | 39 | 227 |
| 9. | Lock Up | Ziv-UA | 13.4 | 81 | 92 | 15 | 36 | 224 |
| 10. | Shotgun Slade | MCA | 13.3 | 77 | 81 | 13 | 62 | 233 |
| 11. | U. S. Marshal | NTA | 13.3 | 79 | 85 | 11 | 9 | 184 |
| 12. | Johnny Midnight | MCA | 13.1 | 87 | 93 | 13 | 8 | 201 |
| 13. | Phil Silvers | CBS Films | 13.1 | 73 | 75 | 18 | 72 | 238 |
| 14. | Gray Ghost | CBS Films | 12.9 | 71 | 75 | 17 | 58 | 221 |
| 15. | U. S. Border Patrol | CBS Films | 12.6 | 81 | 88 | 17 | 43 | 229 |
| 16. | Rendezvous | CBS Films | 12.5 | 78 | 94 | 14 | 19 | 205 |
| 17. | Three Stooges | Screen Gems | 12.3 | 51 | 57 | 18 | 110 | 236 |
| 18. | Pony Express | CNP | 12.1 | 69 | 74 | 18 | 79 | 240 |
| 19. | Rescue 8 | Screen Gems | 11.9 | 77 | 83 | 16 | 52 | 208 |
| 20. | Man hunt | Screen Gems | 11.8 | 84 | 92 | 15 | 31 | 222 |
| 21. | Superman | Flamingo | 11.8 | 49 | 55 | 16 | 112 | 232 |
| 22. | Tombstone Territory | Ziv-UA | 11.7 | 73 | 79 | 16 | 57 | 225 |
| 23. | This Man Dawson | Ziv-UA | 11.6 | 75 | 85 | 16 | 53 | 229 |
| 24. | Four Just Men | ITC | 11.5 | 79 | 84 | 16 | 54 | 233 |
| 25. | Bugs Bunny | UAA | 11.1 | 43 | 52 | 15 | 109 | 219 |



*A round-up of trade talk, trends and tips for admen*

# SPONSOR HEARS

29 AUGUST 1960
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PUBLICATIONS INC.

**The report persists that following the elections Sig Mickelson will resign as president of CBS News.**

Cited reason: his policy and other differences with **James Aubrey.**

**Burnett's Chicago lair has become so tight-lipped and spy-conscious that Prudential Building shoeshine boys are barred.**

It's feared that they might carry out information from conversations they overhear.

Or even write a book: **I Was a Shoeblack At Leo Burnett.**

**Tv department heads will yet learn that they can't question the judgment of the tv boss for one of the giant users of the medium.**

Becoming a casualty is an **agency department's program chief** who after a recommendation of his had been rejected **told a subordinate of that boss he thought it was still in the best interests of the client.**

**You can expect DuPont's billings—the account's No. 1 at BBDO—to reach the $30 million level before long.**

Also another division to come into tv, which now takes not much below half of DuPont's ad-promotional budget.

**Blair's inclusion of copywriting as part of its radio group plan is somewhat of a throwback to the cocoon days of the advertising business.**

Both N. W. Ayer and J. Walter Thompson started out as print reps and they found it advantageous to their interests to **add the copy-preparation function.**

**It's strictly mythical but this bit of persiflage has been making the rounds of the Madison Avenue luncheon tables since the switch of the Shell account.**

**JWT's Norman Strouse in a phone call to OBM's David Ogilvy:** You know that it doesn't pay in the long run to **take an account away from the world's largest agency.**

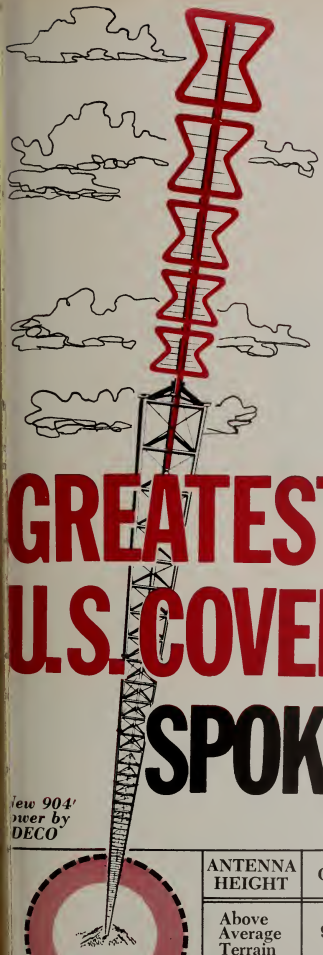
**Ogilvy:** We didn't take it away. They came to us and said they were **in desperate need of creative help.**

**Look for P&G to buy into still another nighttime network show,** though it's already linked to 10 of them.

It's required to take care, among other things, of **Crest and Duncan Hines.**

**Farm accounts have been thrown into a dither by the animal population figures for 1958 just released.**

For many such accounts it means readjusting the foci of their campaigns anent cattle, pigs and broilers.



On August 4, 1960, KHQ-TV – Spokane's first television station – began full power operation from its new antenna atop Tower Mountain.

This most modern of RCA installations beams the channel 6 signal – stronger than ever – from a point 2,150 feet above average terrain, 4,549 feet above sea level.

For viewers – and for advertisers – here's what KHQ-TV now offers:

. . . . . Service to 20% more TV Homes

. . . . . Improved signal for 30% of current Inland Empire TV Homes

. . . . . "City Grade" Area doubled – from 1,260 to 2,900 square miles

. . . . . Greatest U. S. coverage of any Spokane station.

Note:
Above performance figures based on estimates by George C. Davis, Consulting Engineer, Washington, D.C., and H. C. Bovay, Consulting Engineer, Spokane, Wash.

# GREATEST U.S. COVERAGE OF ANY SPOKANE STATION

*lew 904'*
*ower by*
*DECO*

*rea coverage*
*ncreased 61%*

| ANTENNA HEIGHT | OLD | NEW |
|---|---|---|
| Above Average Terrain | 941 ft. | 2,150 ft. |
| Above Sea Level | 3,143 ft. | 4,549.ft. |

KHQ-TV

SPOKANE, WASH.
CHANNEL 6

*Represented by The Katz Agency, Inc.; Art Moore and Associates, Seattle, Wash., Portland, Ore.*

**OTH KHQ RADIO AND KHQ TELEVISION NOW MODERNIZED HROUGHOUT WITH FINEST RCA ELECTRONIC EQUIPMENT**

# NEWS & IDEA WRAP-UP

**THREE-YEAR PLAN** is doing well for WLW-T's (Cincinnati) '50-50 Club' show, though it confused (l-r) Mrs. Delbert Sturtz, Mrs. Nolan Frye, Mrs. Arius Cook, Mrs. John Ballantyne, who traveled all the way from Columbus, only to be told by sta. receptionist Donna Lohmeier (far l), their tickets were for one year from now. Tickets are distributed once every three years



## ADVERTISERS

**P&G and Lever are in hot competition for the Tuesday 10-10:30 p.m period on NBC TV, effective in January.**

The period is expected to become available then since the network has tied it up for specials for the last 1960 quarter only.

### Campaigns:

**Carnation's** special fall promotion includes the launching of an elaborate "Carnival" scheduled to run 1 October through 30 November. Cars and other prizes will be given away. The account's four tv network shows plus spot radio will be used.

**H.I.S. Sportswear** is spending $10,000 on WINS, N. Y., to bear out its contention that "kids are hot for spot radio." The campaign, the manufacturer's first, will run through the end of autumn back-to-school clothes

**'THE ROARING' 20'S,'** new ABC TV series is occasion for gathering of (l-r) Norman Hendershot, ABC TV a.e.; Marilyn Chase, symbolizing filmed era, Maurice Bale, pres., Harold F. Ritchie, Richard Kelly, v.p.-acct supv. Kenyon & Eckhardt. They met at N.Y.'s Park Lane Hotel




**IN THE BIG LEAGUE** is Mutual Bdcstg. System who, this fall, will make available to its affiliates the Army-Navy-Air Force Academy football games. Teaming up on plans: Mutual's president Robert Hurleigh (l); asst. Frank Erwin (r); EWRR acct. supv. Robert David



buying season. Should the test pay off, H.I.S. will buy radio nationally. **H. J. Heinz's** new fall promotion mates soup and crackers. "You buy the soup, Heinz buys the crackers" slogan will be launched in food stores from coast-to-coast next month. Spot tv will be used.

**Blumenthal Bros. Chocolate Co.** will push their Goober and Raisinet confections on 30 tv stations in 21 markets this fall and winter for 20 weeks, using minutes.

**Rapid Relays,** Mansfield, Ohio, has mapped out a saturation radio/tv spot campaign to introduce a new automotive product. Heavy emphasis on one-minute spots in prime time, plus adjacencies to sports shows and evening newscasts and participations in newscasts and late movies are planned for 12 major markets. Extensive radio spots aimed at auto-radio listeners are also part of the program.

**Great Atlantic Laboratories** (Ingalls Associates) is scheduling an intensive tv campaign in the New England area and New York for its product Beau Jr., hair trainer and dressing for children.

**Strictly personnel: Joseph W. Durber** to Best Foods, a division of Corn Products Sales Company, as product manager . . . **Arthur C. Ericksen,** to Brown & Williamson Tobacco Corp. tv advertising dept.

**Thisa 'n' data: Cream of Wheat,** via BBDO, Minneapolis-St. Paul, is distributing a booklet to the trade containing facts, figures, illustrations and a plastic record which reproduces some past commercial songs and a preview of the fall and winter campaigns . . . **Promotion note:** Three young ladies are touring the U. S. as part of **Paper Mate's** 1960 Back-to-School Caravan — the gals are distributing booklets, giving tips on better penmanship, modeling, and making radio/tv appearances . . . U. S. District Court ruled against the second **Chemical Corporation of America** slogan "Remember! Where there's life, you'll find bugs — use Freewax." CC of A said it would appeal the decision if the injunction is made permanent.

## AGENCIES

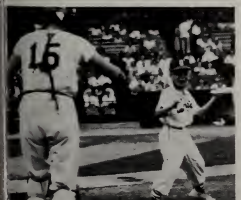
**Fuller & Smith & Ross' resignation of the Sterling Silversmith Guild account was due to the co-op group's decision to take a virtual sabbatical from advertising.**

The Guild has spent $500,000 a year for a couple years in spot radio. The results were gratifying, but the contributors thought that for the coming year it might confine itself to some copy experimenting.

**General Artists Corp., closely**



**CHEERING UP** hospital children during the Seattle Seafair are KING's KLOWNS and Huckleberry Hound, aided by sta.'s d.j. Frosty Fowler (rear left). All in all some 500 youngsters were treated to a visit with the tv stars



**'HERE'S PIE IN YOUR EYE,'** says Little Leaguer to KDKA-TV's Don Riggs (back to camera). Pie-throwing, other antics marked sta.'s Junior-All Stars game at Forbes Field

**MISS WASHINGTON OF 1960,** in real life Ruth Rea (r center) and first runner-up Mattie H. Granger, are shown with agency judges of WWDC-sponsored contest (l-r) Joseph Granda, Mc-E; Robert Kelly, Lennen & Newell; Al Long, John Blair; Henry Chadwick, John Blair; Ray Jones, Y&R; George Stapleton, Geyer, Morey, Madden & Ballard; Jack Accetta, Aitkin-Kynett





*The Death of Socrates*
*Jacques-Louis David (1748-1825)*

**Houston is Sixth in the Nation...**

# K-NUZ IS THE NO. 1* BUY IN HOUSTON

**at the lowest cost per thousand!**

*See latest Pulse or Nielsen




National Reps.:
THE KATZ AGENCY, INC.
- New York
- Chicago
- Detroit
- Atlanta
- St. Louis
- San Francisco
- Los Angeles
- Dallas

IN HOUSTON,
CALL DAVE MORRIS
JAckson 3-2581

MEMBER OF
TEXAS QUADRANGLE


**identified with ad agencies over 27 years because of its representation of radio-tv stars, has been bought by a syndicate.**

The syndicate, headed by Herbert Siegal, son-in-law of Ike Levy, radio pioneer, also owns a Fort Wayne brewery, Centlever.

Financial deal: $750,000 in cash and a million dollars worth of stock in the brewery.

Mrs. Vivian Rockwell, widow of the GAC founder, Thomas G. Rockwell, held 68% of the stock.

Among the names agented by GAC: Perry Como, Peggy Lee, Nat King Cole, Bobby Darrin, Andy Williams, Steve Lawrence, Edye Gorme.

As Rockwell-O'Keefe the firm introduced to sponsored radio such names as Bing Crosby, Ruth Etting, Casa Loma Band, Connie Boswell, Tommy Dorsey, Ken Murray, the late Joe Penner.

**Agency apointments:** The Seeburg Corp. to **Keyes, Madden & Jones** . . . New Nestle products, Keen, to **K&E.**

**Mergers: Chambers Wiswell, Shattuck, Clifford, & McMillan,** Boston with **Grant Advertising.** Joint billing: over $100 million . . . **Brahms-Gerbert** with **Birnbaum-Wolff** both Baltimore. Joint billing: more than $1 million.

**New branch: Lennen & Newell,** Honolulu.

**Admen on the move: M. D. Newman** to account supervisor at Hall & Co., Richmond, Va. . . . **Dennis Clark** to account executive, K&E, Los Angeles Div. . . . **Thomas J. Pritchard** to administrative manager, Dancer-Fitzgerald-Sample Dayton office . . . **Edward J. Montague** to program consultant, Hollywood office of William Esty Co. . . . **Mrs. Elizabeth Harris** to senior media analyst, media dept., K&E . . . **William Benz** to advertising manager Sterling Brewers Inc., Evansville, Ind. office . . . **Allen Tolchard** to Maxon, senior copy writer and acting copy dept. supervisor . . . **William Casey, Tom Batman,** and **Pierre Garai** to Ogilvy



## 'WAGA-TV's EDITORIALS...IN THE TRADITION OF AMERICA'S FREE AND RESPONSIBLE PRESS..." ■ James C. Hagerty

*Press Secretary to the President*

'he inauguration in May of 1960 of telecast editorials twice each weekday evening on WAGA-TV rought to Atlanta's million-plus population the first "other voice" since the merger of the two daily ewspapers more than 10 years ago. ■ In the words of President Eisenhower's Press Secretary . . . "The expression of varied opinions, supported by fact and conviction, can be a healthy addition to the intellectual development of a community." The "WAGA-TV Editorial" is another example of what Mr. Hagerty calls " . . . the fine public service activities being carried on by WAGA-TV." ■ A basic programming objective of WAGA-TV is ". . . to promote community betterment . . . the development of an active, informed citizenry . . . to cooperate with the recognized governmental, civic, charitable, religious, educational, and other agencies dedicated to these ends."



James C. Hagerty

*famous on the local scene...for public service*

waga·tv 5

THE STORER STATION IN ATLANTA

Benson & Mather as copy supervisors. **They were named v.p.'s: Beryl Seidenberg** at Kastor Hilton Chester & Atherton . . . **Saul M. Broun**, senior v.p. same agency . . . **Harry Bressler**, Leo Burnett Co. . . . **Martin Koehring**, Chicago, McCann-Erickson, Chicago.

## FILM

**UAA has taken a commanding lead of the post-1948 feature film distribution field and now has more than 400 of these recent pictures ready for tv.**

Latest grouping of UAA pictures of post-1948 vintage are a group of recent UA features. *Boxoffice 26.*

In addition to its post-1948's, UAA has also released a total of 1500 pre-1948's for tv.

**Sales:** CBS Films' *Robert Herridge Theatre* to WCCO-TV, Minneapolis, and WTOL-TV, Toledo . . . Heritage Productions' *Gold Tip of the Day* to WGN-TV, Chicago: WHDH-TV, Boston; WMAR-TV, Baltimore: WKRC-TV, Cincinnati; KPRC-TV, Houston: CKLW, Detroit; KPLR-TV, St. Louis, and to an undisclosed Ohio automobile dealer . . . Ziv-UA's *Case of the Dangerous Robin* to Chicago & Suburban Retail Selling Association (BBDO) on WNBQ, Chicago; Lincoln Income Life Insurance (Fred R. Becker) on WLEX-TV, Lexington; 7-Up Bottlers on WDSU-TV, New Orleans; Des Moines Savings & Loan Association (Truppe, LaGrave & Reynolds) on KRNT-TV, Des Moines; Safeway Stores on KOB-TV, Albuquerque; Ira Young Auto Co. on KCEN-TV, Temple-Waco, Texas; Maxton Motors in Fort Wayne; to stations WJBF, Augusta; WMT-TV, Cedar Rapids; WOAI-TV, San Antonio; WRGB, Albany-Schenectady; WVEC-TV, Norfolk; KVOO-TV, Tulsa, and WLBT-TV, Jackson; also Brown & Williamson (Ted Bates) has extended its regional coverage into Chicago, Washington, Lexington, and Rochester.

**More sales:** *Telenews Daily Newsfilm* to KOVR, Stockton; KCPX-TV, Salt Lake City; WFAA-TV, Dallas, and KFLY-TV, Lafayette; also Telenews sports or news reviews to National Association of Insurance Agents for Memphis, Chattanooga, Johnson City, and Knoxville; also to KFBC-TV, Cheyenne, and KTRK-TV, Houston . . . MCA's *Dr. Hudson's Secret Journal* to WNBC-TV, New York for daytime stripping, and also to WAGA-TV, Atlanta; WTVT, Tampa; WDBO-TV, Orlando; WGN-TV, Chicago; KABC-TV, Los Angeles; WAVY-TV, Minneapolis; WRC-TV, Washington; WHBQ-TV, Memphis; WLBW-TV, Miami; WCTV, Tallahassee; WDUB-TV, Lubbock; WBT-TV, Charlotte, and WKBW-TV, Buffalo. **Commercials:** Videotape Center appoints **William J. McCauley** as sales account executive, reporting to sales manager Herbert W. Hobler.

**Strictly personnel:** To UPA Pictures: **Sam Weiss**, layout, plus **Gordon Ipsen, Gloria Wood**, and **Thelma Witmer**, all in background department . . . **Russ Raycroft** named special consultant to Official Films . . . **W. P. (Bill) Laffey** to Telescreen Advertising unit of Screen Gems as account executive in charge of service and control . . . **Richard V. Thuriot** to Film Service Corporation of Salt Lake City . . . **Phil Conway** transferred from Cleveland to New York by MCA . . . NTA divides its sales zones into east and west, and v.p.'s **E. Jonny Graff** and **Bernard Tabakin** are now in charge of each respectively.

**Trade notes:** MCA's first six months' pre-tax gross was $6,515,54[illegible] compared to $4,981,974, paving $[illegible] per share after preferred dividend compared to $.60 last year . . . Official Films appoints **International Radio and Television Programs, Inc.** its exclusive European and mid-Eastern sales representative . . . Felix the Cat Creations appoints **Ed Tabibian & Associates** as marketing consultants . . . Buckeye Corporation (Transfilm-Caravel and Flamingo) appoints **Pan American Public Relations.**

## NETWORKS

**NBC Radio scored its most profitable fourth quarter in seve[illegible]**


In Augusta, Georgia



YOUR PRODUCT'S BEST FRIEND IS

The FRIENDLY Group's

WRDW-TV

CHANNEL 12

Newest member of The FRIENDLY Group serving over a million people with 721 million dollars to spend. The best of CBS and ABC.

For Rates and Avails

- IN AUGUSTA: R. E. Metcalfe, TA 4-5432
- IN NEW YORK: Lee Goynor, OX 7-0306

Represented Nationally by Avery-Knodel, Inc.

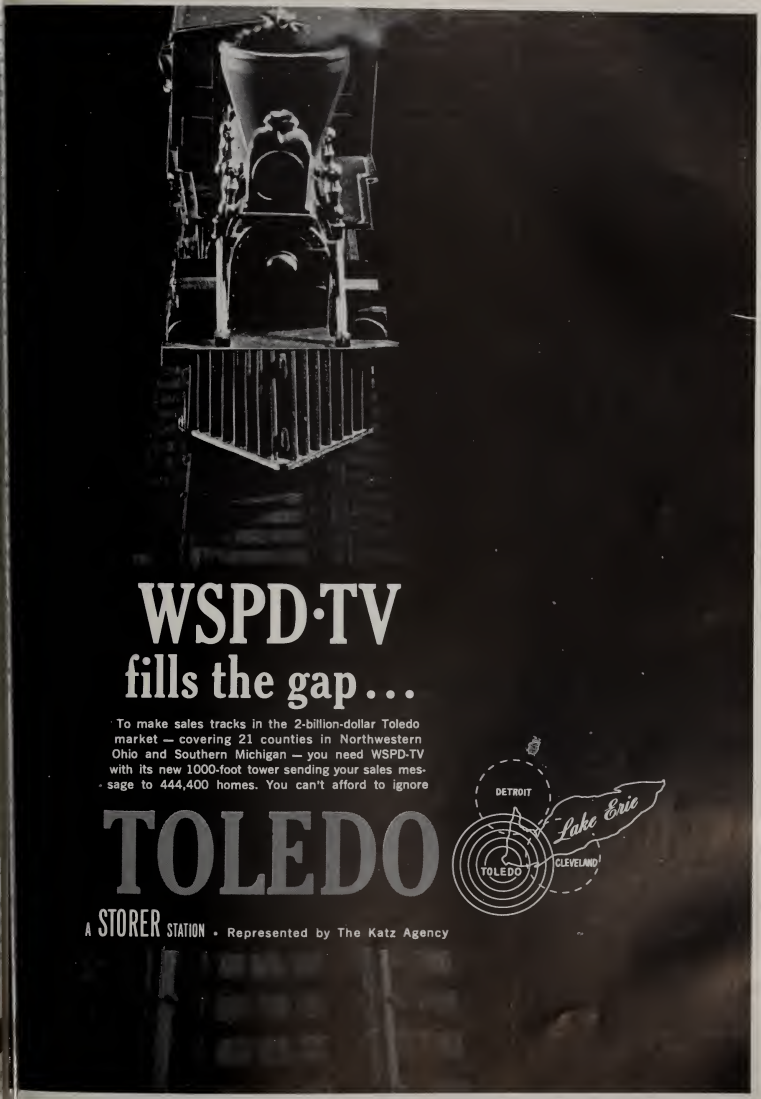
WSTV-TV CHANNEL 9
The Best of CBS and ABC
STEUBENVILLE—WHEELING
Represented by Avery-Knodel, Inc.

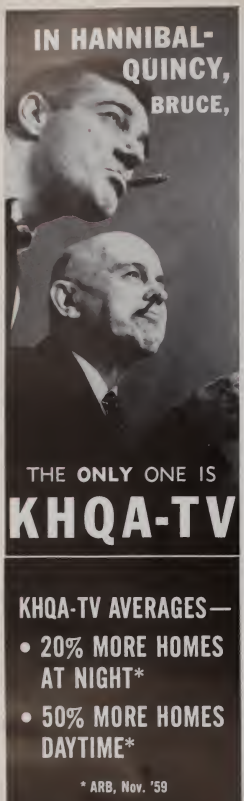
WRGP-TV CHANNEL 3
The Best of NBC
CHATTANOOGA, TENNESSEE
Represented by H-R

WRDW-TV CHANNEL 12
The Best of CBS and ABC
AUGUSTA, GEORGIA
Represented by Avery-Knodel, Inc.

WBOY-TV CHANNEL 12
The Best of NBC and CBS
CLARKSBURG, WEST VIRGINIA
Represented by Avery-Knodel, Inc.

KODE-TV CHANNEL 12
The Best of CBS and ABC
JOPLIN, MISSOURI
Represented by Avery-Knodel, Inc.


WSPD·TV
fills the gap...
To make sales tracks in the 2-billion-dollar Toledo market — covering 21 counties in Northwestern Ohio and Southern Michigan — you need WSPD-TV with its new 1000-foot tower sending your sales message to 444,400 homes. You can't afford to ignore
TOLEDO
DETROIT
Lake Erie
TOLEDO
CLEVELAND
A STORER STATION • Represented by The Katz Agency




years with a net sales tally (since 1 June) of $5 million.

$700,000 chunk was in renewals. The rest is new business.

News and sports shows like *Emphasis, News on the Hours* and *Monitor,* figured prominently in the sales surge. Advertisers who helped boost sales include Chevrolet Division GM (Campbell-Ewald); Vick Chemical (Morse International); Sylvania Electric (Kudner); Standard Brands (JWT); Formica (Perry Brown); Sunsweet Growers (Long Adv.); Time (Y&R); Hazel Bishop (R. B. Spector); International Harvester (Y&R); Buick Div. GM (McCann-Erickson); L&M Cigarettes (McCann-Erickson); K. J. Grass (Ed Weiss, Chicago) and MGM (Donahue & Coe).

**Program notes:** A two-hour long tv spectacular reliving the history of network radio and tv is being readied by NBC for fall showing. Tentative title: "35 Years of Broadcasting."

**Personnel notes: Peter Reinheimer** and **Marshall H. Karp** to ABC TV as assistant daytime sales managers . . . **Eric Mart** promoted to presentations writer ABC TV sales development department.

**Kudos:** Mutual Broadcasting president **Robert F. Hurleigh,** recipient of VFW Gold Medal of Merit as citation for outstanding contributions to communications . . . ABC newscaster **John Daly** awarded VFW Gold Medal of Merit "for his outstanding achievements in the field of newscasting."

**Thisa 'n' data:** NBC's *Today* show will be officially tagged the *Dave Garroway Today Show* as of 15 September . . . Color tv now $100 million business says RCA president **John L. Burn** in talk to Narda Institute last week.

## PUBLIC SERVICE

**The Television Information Office will play its part in making sure that critical circles are aware of the role that the medium played in inaugurating the forthcoming public service debates between John Kennedy and Richard Nixon.**

Among the TIO's plans: running ads in long-hair weeklies like the Saturday Review of Literature, with the copy captioned, How to Pick a Candidate.

(For details of Congressional action freeing broadcasters so that they can put on these candidates as they wish without violating the equal time rule see WASHINGTON WEEK page 55.)

**Ideas:**

• **Back to school stimulators**

• As part of a yearly campaign to encourage young people to return to school, **WMCA, N.Y.C.,** recorded a series of spots by youthful entertainment favorites as well as Gov. Rockefeller urging them not to abandon their schooling. In addition, a special line has been installed at the station to answer questions phoned in by youngsters with educational problems.

• **WIND, Chicago,** took the stand for education by inaugurating a "back to school" contest. Cash and merchandise prizes and recorded spot announcements by leaders in the civic, business, sports, and entertainment fields, adds impetus to the competition.

**Also on the educational front:**

• **WABC-TV, N.Y.C.,** has put out a booklet calculated to add poise and know-how to the aspiring political candidate who finds himself face with a tv appearance. The handbook "School for Political Candidates" gives the politician a look at the technical aspects of programing and production.

**Broadcasting education:**

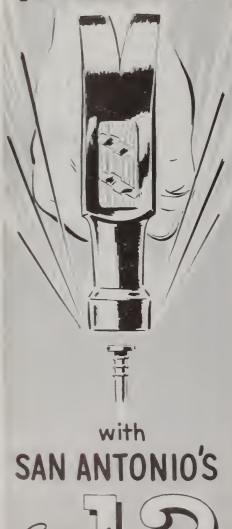
• **WWJ, Detroit,** to encourage more outstanding young persons to select broadcasting as a career goal presented eight $1,000 scholarships to four of Michigan's leading universities.

## RADIO STATIONS

**WERE, Cleveland, is moving into a new programing concept**


THE
"BOX OFFICE 26"
26 superb feature films
from United Artists,
all from the new era
of motion pictures.
U.A.A.
UNITED ARTISTS ASSOCIATED, INC.
NEW YORK 247 Park Avenue, MU 7-7800
CHICAGO 75 E. Wacker Dr., DE 2-2030
DALLAS 1511 Bryan St., RI 7-8553
LOS ANGELES 400 S. Beverly Drive, CR 6-5886

nail down
more
sales



with
SAN ANTONIO'S
Channel 12
KONO tv

ABC Television in San Antonio...
the Greatest Unduplicated Live
Coverage in South Texas!

Represented by
THE KATZ AGENCY

**which will furnish the station's personalities writers who can deal in satire, whimsy and humor.**

The plan is to develop this crew of writers as rapidly as possible, fitting each one's creative bent and style of humor to the individual personalities.

The objective: mold a quality of programing that integrates the scripting elements and impose the sort of flexibility, which WERE's management thinks, does not stem from formula radio.

**KNX Radio, L. A. will celebrate its 40th anniversary through the month of September.**

The highpoint will be a series of special broadcasts during the week of 19-24 September.

**Whether it's the time of the year or a fetching promotion idea can't help from spreading, the latest radio station rage is the Miss Yellow Polka Dot Bikini.**

She's travelled around the station's area in a car also dubbed with polka dots and it's all tied in with a contest.

The contest: count the number of dots on the chick and the convertible and win cash prizes.

Among the stations working this promotion: WIL, St. Louis, and WKY, Oklahoma City.

**Cigarettes, soft drinks, candies and gums are the biggest product spenders using radio to reach collegians, reports Keystone's College Network division.**

Sidney J. Wolf, Keystone president, estimates the average college student today is spending $2,000 annually on consumer goods in the college community.

**Personnel moves: Frank Oxarart, Jr.,** named program, promotion and merchandising manager, KNX and the CBS Radio Pacific Network, Hollywood . . . **Hank Guzik,** appointed manager KSON, San Diego . . . **Dave Wagenvoord,** named general manager WWOM, New Orleans . . . **Norman Darer,** appointed manager, sales operations, WCBS, N.Y.C., effective Sept. 1 . . . New additions to KXJB and KSGO-TV, Fargo, N. D., staff: **David J. Blackstead,** operations manager; **James R. McGuire,** commercial manager; **Norman H. Larson,** production manager; **William D. Brouse,** promotion and merchandising manager . . . **Clyde Olsen,** named sales manager KNGO, Fargo . . . **Sidney S. Spaner,** appointed sales manager KRAK, Sacramento . . . **Robert Conrad,** named to post of director of programing and operations, WDTM, Detroit . . . **Ralph Hess, Jr.,** appointed sales manager WDVA, Danville, Va. . . . **Joe Grady,** named operations manager, WHAT, Philadelphia . . . **Milton Komito** named general sales manager WCKR-AM-FM, Parkersburg, W. Va. . . . **Parker R. Daggett,** appointed general manager K-BOX, Dallas . . . **Donald Macfarland** named sales manager WVIP, Mt. Kisco, N. Y. . . . **William E. Nichols,** appointed manager KYA-AM-FM, San Francisco.

**Kudos: Akron, O., WAKR's Charlie Greer** recipient of PGA Disc Jockey Award. City-wide contest sponsored by The Firestone Tire & Rubber Co. . . . **Boston, Mass., WBZ-WBZA's** radio documentary "Anne Frank: The Memory and the Meaning" chosen by Broadcasting Foundation of America to compete for Prix Italia. The 55-minute long narration, the only radio documentary to be thus honored, was authored and narrated by WBZ radio's program m. host, Bob Nelson . . . To **KYA, San Francisco,** general manager Morton J. Wagner, a certificate of commendation from The Civic Committee of the State Dept., endorsed by President Eisenhower's People to People program.

**Thisa 'n' data: WIL,** St. Louis, sponsored the third Annual Balaba Cup Race—a speedboat race produced by the St. Louis Outboat Driver's Association . . . **WCCO,** Minneapolis, will construct new studios and offices in its present building . . . **KNX,** Los Angeles, has started construction of its new transmitter building . . . Bennett Cerf will tell 60 of his favorite stories for *Dimension*, the new program service being produced for the seven **CBS** o



# BOWLING IS BOOMING IN WNAX-570 "BIG AGGIE LAND"

. . . and WNAX-570 has had a big part in its growth and promotion. For the past eleven years, the Annual WNAX 6-State Bowling Tournament has been growing by leaps and bounds with entries topping the 16,000 mark this year. It's the biggest bowling event of its kind sponsored by a radio station.

The size of the WNAX 6-State Bowling Tournament reflects the vastness of "Big Aggie Land"—a rich agricultural area spreading across six states in the Midwest's great Upper Missouri Valley. Its 2¼ million people spend $3,000,000,000 a year. 80% of them listen to WNAX-570 three to seven times a week.

Bowling or broadcasting—WNAX-570 has the promotional know-how and the coverage to produce results.

## WNAX-570 CBS RADIO

**PROGRAMMING FOR ADULTS OF ALL AGES**

**PEOPLES BROADCASTING CORPORATION**

**Sioux City, Iowa  Yankton, South Dakota**

**Represented by Katz**




**PEOPLES BROADCASTING CORPORATION**

**WNAX**, Yankton, S. Dak.
**KVTV**, Sioux City, Iowa
**WGAR**, Cleveland, Ohio
**WFFD**, Columbus-Worthington, Ohio
**WTTM**, Trenton, N.J.
**WMMN**, Fairmont W. Va.

stations . . . **Radio Press International** has added a daily stock market report to its voice news service . . . **Capital Cities Broadcasting** held its sixth annual "Day at the Saratoga Races" for more than 250 advertising and broadcasting executives . . . **WIBG,** Philadelphia, presented a check for $1089.19 to the Philadelphia Olympic Committee as the result of a drag race between two of the station's personalities . . . **Keystone,** which is 20 years old this year, issued a fact sheet containing information on the various facets of its operation—Also released is Keystone Farm Market Coverage study No. 3 which claims that 77% of all U.S. farms are covered by the 884 radio stations which make up its Farm Network division . . . Employees of the four member stations of the **Herald Tribune Radio Network** have rejected an effort by the International Brotherhood of Electrical Workers for affiliation . . . *Knock on the Wall,* **KFI,** Los Angeles, marked its 1,500th broadcast . . . **WMGM,** New York, visited by the "Miss Rheingold" candidates — the girls recorded station breaks and electioneering announcements . . . More than $1.5 million was expended by beer companies in spot radio advertising in New York City from January to June, reports **Executives Radio Research Service . . . Sports notes: KSFO,** San Francisco, with exclusive broadcast rights to the University of California's football and basketball schedules, has announced that Tidewater Oil, Coca-Cola Bottling of California and Morris Plan will sponsor the events . . . **KWIZ,** Santa Ana, will broadcast 20 Orange County high school and college football games . . . **Anniversary notes: WTCN,** Minneapolis-St. Paul, celebrated its 35th . . . **WWVA,** Wheeling, marking its 25th.

**Station acquisition:** KYSN, Colorado Springs, purchased by **KYSN Broadcasting Company** from Kenneth Palmer, John Hunter and Robert Donner, Jr., for $300,000. The sale was negotiated by Hamilton-Landis & Associates . . . **KOBY,** San Francisco, Calif., bought by Gordon Broadcasting Co., Inc., San Francisco, from Mid-America Broadcasters, Inc. Purchase price: $700,000.

## FM

**Fm got another nice bit of recognition from Detroit: Oldsmobile has joined Cadillac as users of the medium this fall.**

Like Cadillac, as related in 22 August WRAP-UP, Oldsmobile has bought the WQXR Network.

The Oldsmobile contract, brought in by the Paul Raymer Co., is for four weeks and starts 26 February.

**H. Stilwell Brown has taken over the general management of the Concert Network, Inc.**

Brown's authority includes management of CN's four o&o's in New York, Hartford, Boston and Providence.

Brown comes from the Northeast Radio Network (formerly Rural Network).

**The first on-the-air tests of stereo fm radio have been completed.**

The tests, conducted by EIA at the request of the FCC, measured the transmission and stereophonic reception of six stereo fm systems and also evaluated the compatibility of monophonic receivers to the broadcasts.

The data will be correlated and then presented for review by the NSRC coordination committee prior to submission to EIA for filing with the FCC.

**How to retrieve a mailing list:** In a recent fire, **KCFM,** St. Louis, found its mailing list destroyed. Listeners were requested to send a card with their name and address in return for a cigarette lighter. In a 10-day campaign, over 2,200 cards were received. The station's competition during the period: Republican convention, ball games, the opera.

**Fm Thisa 'n' data:**
**KDEN-FM** has installed a new 5000-watt transmitter, and, as soon as FCC nods approval, will be transmit-


**In Roanoke in '60 the Selling Signal is SEVEN...**

Many people, much wampum, in Roanoke. Heap big voice is WDBJ-TV, serving over 400,000 TV tepees in Virginia, N. Carolina and W. Va.

Roanoke not get-rich-quick market, but plenty steady. Growing, too! That's why smart ad chiefs are going western . . . Western Virginia, where they'll sell like sixty on seven.

In Roanoke, seven is WDBJ-TV. Maximum power, highest tower. Superior programming for braves, squaws and offspring.

*ASK YOUR PGW COLONEL FOR CURRENT AVAILABILITIES*

WDBJ-TV
Roanoke, Virginia






WSOC-TV
OVERALL AUDIENCE
UP 30% IN
CHARLOTTE MARKET'S
STANDARD
SURVEY AREA*

DAYTIME AUDIENCE
GAINS RANGE
45% to 77%*

50.4% SHARE OF
SETS-IN-USE
IN METROPOLITAN
CHARLOTTE
6 PM—MIDNIGHT†

TOP SHOW
IN CHARLOTTE'S
TOP TEN—
4 OUT OF TOP 5
FOR WSOC-TV†

*ARB—March over November
†ARB—March

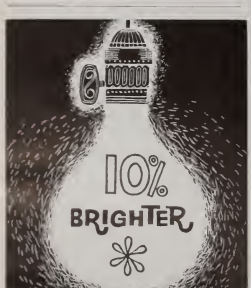
hings change. Those in the know saw it coming year ago. Now, ARB's latest special report on the harlotte market further substantiates the continuing hift to WSOC-TV. See significant facts above at ght; let an H-R man tell you more. Meantime, get more get more for your advertising dollar. Get on WSOC-TV, ne of the great area stations of the nation.

**WSOC-TV**

CHARLOTTE 9—NBC and ABC. Represented by H-R

**WSOC and WSOC-TV are associated with WSB and WSB-TV, Atlanta; WHIO and WHIO-TV, Dayton**




*Picture, in the Oklahoma City Area!

KOCO-TV
abc
CHANNEL 5
OKLAHOMA CITY

BLAIR TELEVISION ASSOCIATES
National Representatives

ting at 30,000 effective radiated power. **KDEN-FM** is part of the Heritage group . . . **WCLM-FM** recent power increase now places the station in the 60,000 watt category.

## TV STATIONS

**Ideas at work:**

**No charge: WLW-I, Cincinnati,** showed its appreciation to civic groups for their cooperation in boosting the station's public service program by submitting to each, a time charge statement stamped "no charge."

**On the wagon: KLFY-TV, Lafayette, La.,** took to the wagon with their latest station promotion by tossing a Prize Wagon Party. The idea: viewers were asked to register at PWP tie-in merchant stores for a weekly on-the-air drawing of 36 prizes. Grand prize to top the 13 week wagon party will be a Volkswagen station wagon camper.

**How to win friends etc.: KDKA-TV and KDKA, Pittsburgh** endeared themselves to 12 newspaper publishers and wound up with several thousands of free space in as many major newspapers with their zany baseball contest. Here's how: The station staged the comic game just prior to the Pittsburgh Pirates-Chicago Cubs game.

**Movies and markets: WCAU-TV, Philadelphia,** put 16 shopping centers to work in promoting their "fall film festival." The idea: posters heralding the station's fall film lineup were placed in windows of some 450 stores in shopping centers within WCAU's viewing range.

**Kudos: KRON-TV, San Francisco,** named a Press Awards Gold Metal winner for its "Tele-Log" publication . . . **WBAL-TV, Baltimore,** recipient of Governor's Citation for cultural and educational community contributions.

**Thisa 'n' data: WOR-TV, N. Y.** will debut color telecasts on its Million Dollar Movie, this fall . . . **WFBM-TV, Indianapolis,** counted color tv sets in use via phone survey and came up with area score of 16,000 . . . **KAYS-TV, Hay, Kansas,** visited by Costa Rican radio advisor Mariano Quiros Gonzales.

**Station acquisition: KDAL** and **KDAL-TV,** Duluth, Superior, Red River Broadcasting Co., Inc., properties, to **WGN, Inc.,** for over $3 million. (See Newsmaker of the Week, page 6 for more details.)

## REPRESENTATIVES

**Katz Agency making strong spot tv pitch to Detroit car makers.**

So far, hand-tailored presentations have been made to top execs at Ford, Dodge and General Motors. Other major car manufacturers will be on the receiving end of stylized presentations geared to the study of each car's specific sales problem.

Spearheading the automotive drive are Halsey Barrett, Katz Agency director of tv sales development, and William Joyce. manager of Katz' Detroit office.

**Rep appointments:** WYNG, Warwick, R. I., to **New England Spot Sales,** for regional representation . . . WFEA, Manchester, to **Devney-O'Connell,** for national representation . . . KFAX, San Francisco, to **George P. Hollingbery,** for national representation . . . WSJS tv and WSJS radio, Winston-Salem, N. C., to **Peters, Griffin, Woodward, Inc.,** for national sales . . . WEIR, Weirton, W. Va., WDNG, Anniston, Ala., WSKY, Asheville, N. C., WICK, Scranton, Pa., WJPR, Greenville, Miss., WWML, Portage, Pa., WTSC, Fairmont, W. Va., and WAPX, Montgomery, Ala., all to **Spot Time Sales, Inc.,** N. Y., for national representation . . . WXEX-TV, WLEE, both Richmond, Va., and WITH, Baltimore, all to **James S. Ayers Co., Inc.** southern representation.

**Personnel: Henry Gulick** and **Jerry Warren,** to sales staff, Bolling Co.; **Jack Hetherington** named to represent Weed radio and tv stations properties in Missouri and Kansas markets.



INSTANT
SALES
IN
SAN DIEGO
KFMB-TV
SENDS MORE
PEOPLE AWAY
FROM HOME (TO BUY)
THAN ANYTHING!

KFMB 8 TV SAN DIEGO CBS

A
TRANSCONTINENT
STATION

Represented by
Edward Petry & Co., Inc.
The Original Station Representative

SEAL OF GOOD PRACTICE

**SINGLE RATE: WEBB**

(*Continued from page* 50)

The position of our salesman—the representative—goes something like this: He is acting as a salesman for you. He is out hustling, trying to get business for KXXX. He wants his commissions on the sales he makes. If he convinces the timebuyer KXXX is a good station to buy, and then has the props kicked out from under him because the station has a high rate and a low rate card, and the timebuyer buys the station at the lower rate by talking directly to you, or negotiating through the Blitz Beer distributor in Denver—it seems to our salesman the reason he didn't make the sale is certainly not because he is incompetent.

You and we can reduce the number of problem cases such as this one if you and we quote the same rate to the account regardless of whether it is the agency, the company, or the distributor, and make the rate commissionable to us. Then Greg Macafee in San Francisco and all our salesmen in the other cities can hustle for you among advertisers who buy this way, knowing that if the sale is made we will be compensated.

I realize you are in a competitive situation with other media and with other radio stations in your community. I know you have to quote rates competitive with other stations there. But if we don't work out an arrangement to receive commissions on the rate at which you sell your spots to national advertisers, then you are making it impossible for us to work for you. In my opinion, the cost of getting national business is just as much a cost of operating your business as is the local salesman's commission, or as is your electric bill.

Moreover, no one expects you to quote a rate on which you will lose money—if you are operating efficiently. You must study your costs, and you must know how much it costs you to run a spot on KXXX. You must decide what is a reasonable profit, add it to your other costs—and then quote the same rate to all advertisers.

I shall appreciate hearing from you as soon as you have come up with what you think is the best solution to this problem for KXXX.

Sincerely,

Grant Webb





**NO, THIS IS "KNOE-LAND"**

**(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)**

**JUST LOOK AT THIS MARKET DATA**

| | | | |
|---|---|---|---|
| Population | 1,520,100 | Drug Sales | $ 40,355,000 |
| Households | 423,600 | Automotive Sales | $ 299,539,000 |
| Consumer Spendable Income | $1,761,169,000 | General Merchandise | $ 148,789,000 |
| Food Sales | $ 300,486,000 | Total Retail Sales | $1,286,255,000 |

KNOE-TV AVERAGES 79.1% SHARE OF AUDIENCE

**According to March 1960 ARB we average 79.1% share of audience from 9 a.m. to midnight, 7 days a week.**

KNOE-TV

Channel 8

Monroe, Louisiana

CBS • ABC

**A James A. Noe Station**

**Represented by**

**H-R Television, Inc.**

Affiliate American Oil Company's El Dorado, Arkansas refinery. Producers of Amoco unleaded gasoline and other quality petroleum products.


**SINGLE RATE: EASTMAN**

(*Continued from page* 31)

because he simply wants to take good care of his business in order to help him secure more orders from the same agency and client.

**4. Promotion and merchandising.** Where extra services are available, the representative salesman vies to get all he can for his accounts in order to solidify his position, attain maximum results for the clients and get more business for himself.

**5. Promotional material.** The sales development and promotion departments of station representatives create and prepare a vast amount of material to better interpret their stations to the advertising agency, the client and, in some instances, the client's sales staff.

**6. Programing assistance.** Many station representatives, both in radio and television, have materially assisted their stations in improving program content to reach larger audiences. This important service has added considerably to the reach of the advertisers' dollars. Many of the leading station representatives make careful programing analyses and specific recommendations to certain stations which result in substantial rating increases. This in effect is an economy for the advertisers because it reduces their cost-per-1,000.

**7. Research consultation.** Much of the good interpretative research is executed for stations on the recommendation of their representatives. This benefits the advertiser by providing him with better yardsticks to determine his use of the station.

**8. Selling the medium.** The station representatives are constantly working at better ways of conveying the values of the spot medium to agencies and advertisers. Spot broadcasting is a potent marketing weapon which requires constant selling and interpretation, for the advertiser to use it most effectively and efficiently.

**SINGLE RATE: LAMENT**

(*Continued from page* 32)

Maybe there is another angle that he could use. He has seen in black-and-white that Golden Boy doesn't mind cutting the station representative completely out of the picture, so



# WAVE-TV Gives You 28.8% MORE HEADACHES!

*(headaches your products can soothe, that is!)*

In any average week, at least 28.8% more people watch WAVE-TV than any other TV station in Kentucky, from sign-on to sign-off. And ALL these extra families of course have their share of headaches, sweet teeth, yens for new automobiles, etc.!

WAVE-TV gives you *much lower costs per 1,000* than any other TV station in Kentucky.

These are FACTS. Ask us (or NBC Spot Sales) for the *proof*.

WAVE TV

**CHANNEL 3 • MAXIMUM POWER**
**NBC**
**LOUISVILLE**
**NBC SPOT SALES, National Representatives**

this gives him an idea.

Time after time, Joe Jones and many others like him, in his local market, have written letters and sent telegrams asking his national manufacturers to place their advertising schedules on our friend's station. Mr. Broadcaster now goes to Joe Jones and convinces Joe that the one rate policy (all local) is right. Joe can work on his sales manager in the national office and ultimately have that budget placed direct by Joe Jones on a contract at local rates, thereby eliminating the national representatives and the Golden Boy and his Ivory Tower Agency. This saves two 15's, plus the cost of all of these other items that are must-buys if he would do business with the Big Boys.

One final thought that reverses the field:

If national schedules were placed after Golden Boy had traveled thousands of miles, listened to hundreds of radio stations, dug into local markets and watched store counters for the movement of merchandise, the greatest change in the world would take place in the Ivory Tower.




INTRODUCING THE NEW

DRYDEN-EAST

HOTEL

39th St., East of Lexington Ave.

NEW YORK

Salon-size rooms • Terraces • New appointments, newly decorated • New 21" color TV • FM radio • New centralized air conditioning • New wall-mount phones in bathroom • New private control bar • Choice East Side midtown area • A new concept of service. Prompt, pleasant, unobtrusive

Singles $15 to $22 Suites to $50
Special rates by the month or lease

Robert Sarason, General Manager

ORegon 9-3900


## TATHAM-LAIRD

(*Continued from page 37*)

las, here is the agency's media credo:

- The only reason for using any medium is to return a profit to clients.
- The agency is not interested in the number of people, only in the number of prospects.
- The agency is not interested in television programs for glamor or top ratings, but only to attract prospects, condition audiences, and provide the best showcase for product and product selling opportunities.
- Ideally, the agency likes to achieve these objectives at low cost-per-1,000, but will occasionally use tv where cost is above average, if other elements are desirable enough to offset disadvantages.
- Media men should be restless enough to create media solutions when necessary for marketing problems.

Although acknowledged in the trade as an innovator of new media techniques, George Bolas may not be remembered for some of his major contributions because, by now, they have attained such standard usage. He introduced the theory of alternate sponsorship for network tv in 1949. Here's how it happened: The marketing and merchandising situations involved in General Mills' Kix, and Swanson's canned poultry that year required extensive television coverage. Budget limitations however, precluded the possibility of full half-hour sponsorship.

"Each client had approximately $500,000 available for tv," Bolas explains, "but wanted and needed weekly exposure for a full 52 weeks. Because of these limitations, we approached ABC TV with the proposal that both clients be permitted sponsorship of the second half-hour of the *Ted Mack Family Hour* on an alternate week basis. We also asked the network to accept a crossplug arrangement between General Mills and Swanson."

The network expressed some concern that the stations might resent this approach, because of a conflict with their spot selling efforts. "But they finally accepted the order," Bolas says, "subject to short-term termination if station pressure became serious. As far as we know, stations raised no serious objections."

The three-minute commercial is also considered a Bolas-innovated technique. This was originally used for Toni's Tame (a cream rinse) and required extra time. Here's how it worked: The agency purchased three one-minute spots in late movies and scheduled them to run continuously as a three-minute unit.

Tatham-Laird media "firsts" are equally unique in print. Among these the first gatefold in a consumer magazine (in McCall's for Admiral, 1949); the first rotogravure insert designed, produced and printed by the agency and inserted in daily newspapers (for Jelke, and later repeated for General Mills, 1951); The first *Life* editorial format (for Bendix, 1954); and the first half-page vertical comic ad (for Metro, for General Mills, 1956).

Bolas' agency experience, both on the account and media levels, as well as his stint with NBC, affords an unusually well-grounded base for successful station management.

"In my opinion," Bolas says, "the prescription for solving many of WTVP's ailments called for more and better programing, better promotion, knowledge of cost accounting, plus better understanding of agency and advertiser needs and problems."

Attaining these goals required an additional investment of approximately $90,000. "To improve the facility and to offer our advertisers better opportunity to make a fair profit on their WTVP investment, we increased the daily and weekend schedule, resisted the temptation to use second, third-, and fourth-run films; we developed the station's personality and created a *family station* image; and we started a system of cost accounting which led to a change in the rate structure.

"Results to date indicate that our analysis of the situation was fairly accurate," Bolas continues. "In 3 months the station was in the bla


EXPERIENCED RADIO NEWSMAN WANTED

with distinctive dramatic style to work fast-moving, independent station. Needs re-write, editorial and aggressive news-gathering ability. Send prospectus and audition tape immediately to:

JACK LAWSON, P.D.
KXOA Radio, P.O. Box 3094
Sacramento 15, California
or Phone: WAbash 5-2717

# SEE FOR YOURSELF WHY ONE STATION DOES AROUND 80% OF THE LOCAL BUSINESS IN DES MOINES

**Central Surveys Study (Feb. 1960) Ask Katz for the facts**

## Most Watched Station . . . KRNT-TV!

Most Believable Personalities . . . KRNT-TV!
Most Believable Station . . . KRNT-TV!
Most People Would Prefer KRNT-TV Personalities As Neighbors!
Most People Vote KRNT-TV
The Station Doing the Most to Promote Worthwhile Public Service Projects!

**Nielsen (Feb. 1960) Ask Katz**

## Wonderful Ratings on KRNT-TV!

The Points Where Your Distribution is Concentrated

**ARB (Mar. 1960) Ask Katz**

## Wonderful Ratings on KRNT-TV!

The Points Where the Points Count the Most for You.

**Ask Katz about Central Iowa Advertisers**

**See for yourself** the list of local accounts whose strategy is to use this station almost exclusively. It reads like who's who in many classifications—Foods and Financial Institutions, to name a couple.

**See for yourself** the new, tried and proved power concept of these companies of concentrating on one station. See for yourself how they use this station to get distribution and produce sales. The bold concept used by these companies discards the old strategy of a little here, a little there, a little some place else. Old strategy oftentimes results in a dissipation of efforts.

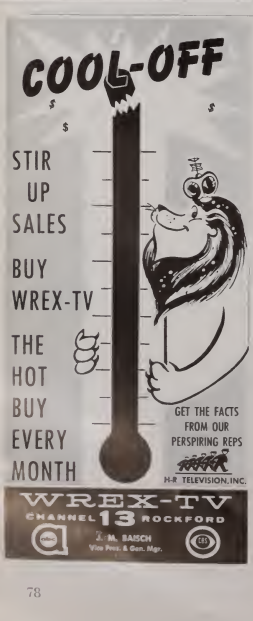
**See for yourself** why KRNT-TV regularly carries around 80% of the local business. See for yourself that this station is a big enough sales tool to win your sales battle if it's used in a big enough way.

# KRNT-TV

## DES MOINES

A COWLES STATION

In New York City
WLIB
has MORE
Negro programming
than ALL other
stations combined




after five previous years of operation in the red."

Bolas' first-hand experience with a tv station enriched his media director's role, giving him greater understanding of problems facing broadcasters.

"I developed a healthy respect for the occasional necessity of passing up ratings and revenue in order to carry public service programs," he says. "These are the shows that everyone wants, but nobody watches."

Because of this, Bolas feels that the FCC's recently adopted policy regarding sponsored public service programs should help improve the calibre and quality of these shows, which, in turn, will increase their audiences.

Of other industry problems he faced in the role of broadcaster, Bolas says, "I learned first hand, of the local advertiser's tendency to look for quick results from a tv schedule. The retail advertisers—particularly department stores and supermarkets—expect instantaneous results. They tend to compare tv with a newspaper schedule. But perhaps most important, I learned that a uhf station can compete very favorably with the vhf's."

In his dual role of media strategist and broadcaster, Bolas has these suggestions for spot sellers:

"In my opinion, there are many ways to sell, but there is one approach that I consider more effective than any other. First, sell your market—its vitality, its potential. Then sell your medium—its merits, its audience, its special characteristics. But never run down your competitors."

For the future of television buying trends, Bolas makes this forecast: "We believe network sales of participations have reduced the need for the corporate network program buys. This has done away with the semi-legislated buys that have forced second, third, and fourth products into a network show when the show was not necessarily the right vehicle (or even the right medium) for some of the products. We foresee less and less program buying in tv's future, and more and more market buys. This will lead to the happy state of an ideal prescription for each product, rather than a family remedy for the entire corporation."

And what's in the future for agency media functions? Bolas feels they will become increasingly more important as times goes on.

"During the past few years," he maintains, "media specialists have earned high-status recognition and the resultant increased compensation. In my opinion, the future will find top agency media personnel involved in more and more client contact—especially in the area of television. The important agencies will continue in their vital need for more media people experienced in both print and broadcast. The valuable media man of the future will also need a good background in the analysis and application of marketing to mesh with his media knowledge."

## SPONSOR ASKS

(*Continued from page 53*)

The answer then, is the formation of a strong group of top radio stations, working in conjunction with an honest merchants' advisory board who will play ball all the way with radio and allow radio to show its ability, with radio cooperating in like vein. It will take a lot of hard work, much promotion and much cooperation, not only with the department stores and downtown merchants, but among ourselves. Since the downtown merchants look mainly to the major department stores, of which we have several in Miami, the easiest way to get a permanent budget from these stores is generally as outlined in this summary. We did it in Miami.

**Harrol A. Brauer,** *v.p. & national sales mgr., WVEC-TV, Norfolk-Hampton, Va.*

There are many approaches to the "television vs. newspaper" situation—there are many ways a television salesman can use to switch the newspaper advertiser to tv and successfully keep him on the air. However I should merely like to note four ways.

1. The department store, the supermarket, the credit furniture store, the



*Advertiser is interested in sales; prove to him results others are getting*

appliance store (speaking of a few local types), who have been accustomed to using a lot of lineage in the papers can easily delete a couple of columns of their ads, make sale

*Southern California enthusiastically responds to "The sound of music over the city of angels!"*

In less than a month, over a thousand listeners from the second largest retail market in the U. S. sent enthusiastic congratulations to the *all new* KGBS! And more mail arrives daily—proving KGBS's tremendous audience is growing even larger.

New KGBS covers the Southern California market with 10 times the power! New, fresh style programming features smooth, familiar music balanced by news, weather and traffic briefs...at the "action spot" on the center of the dial —1020.

*"... I want to tell you I think your station is the best I've heard and I've been listening to L. A. stations for four years now. The music is so entertaining. Your method of giving ads, news, etc., is restful and courteous."*

*Apple Valley, California*

"...Stumbled onto your station about a week ago while driving into LA from Malibu. My car radio hasn't been moved from 1020 since. My radio at home is now turned to the same spot..."

Malibu, California

*"...This is to express the sincere thanks of the 60 employees in our organization. Our office radio is now left tuned to your station..."*

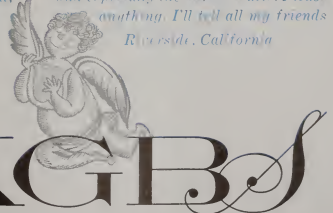
*Los Angeles, California*

"...Selection of music is excellent and news on the half hour is appreciated. Our radio is tuned to KGBS most of the time now."

Pacific Palisades, California

*"...I like it all, and especially the 50,000 watts. Please don't change anything. I'll tell all my friends about you."*

*Riverside, California*



KGBS

50,000 WATTS * 1020 ON THE DIAL

National Sales Representatives: Peters, Griffin, Woodward, Inc. • In Los Angeles: Dale Peterson, DUnkirk 8-2345, 338 S. Western Avenue, Los Angeles 5, Calif. • The all New KGBS Los Angeles — Another great Storer Station.

ads more effective and, at the same time, have a fairly good budget to work with in spot tv.

2. Unlike the newspaper, which is seen only if the subscriber hasn't had it first chewed up by the dog, gotten wringing wet by the rain, or scattered through the neighborhood by the wind, tv is brought directly into the homes at all times where sound and sight are wedded with motion to demonstrate any or all of the above-mentioned advertiser's products.

3. Just the other day I noticed two ads in a newspaper plugging the same identical tire by competitive firms. These ads ran next to each other on the same page. Both had big sales going on—one advertised the tire for $9.90 and the other for $9. This cannot happen on television.

4. A tv announcement is unto itself. The complete facilities of the station are working for that advertiser from beginning to end. There are no interruptions.

Of course results are what count, regardless of whether billboards, direct mail, matches, newspapers, skywriting, or sandwich boards are used. Only tv can offer sound, picture and motion, and accomplish the most effective selling job.

## TIMEBUYERS OF THE U.S.

(*Continued from page* 38)

ployee relations), **Hardison;** E. I. duPont de Nemours & Co., Inc (Elastomers, photo prods., finishes division), **Coverley-Smith;** Electrical Cos. Advertising Program, **Dyatt;** Farrington Mfg. Co., **McCoy;** First Pennsylvania Co., **Dunlavey;** French Lines, **Panella;** Hamilton Watch Co., **Heller;** P. H. Hanes Knitting Co., **Hardison;** Hawaiian Telephone Co., **Hardison;** Hills Bros. Coffee, **Kizenberger;** Hilton Credit Card, **Wolf;** Illinois Bell Telephone Co., **Ramberg;** Industrial Distributor Sales, **Hill;** Insurance Co. of North Am., **Dyatt;** International Correspondence Schools, **Kizenberger;** Howard Johnson Co., **Coverley-Smith;** Johnson & Johnson, **Wolf;** Knouse Foods Cooperative Inc., **Panello;** James Lees & Sons, **Wolf;** Michigan Bell Telephone Co., **Wolf;** Million Market Newspapers, **Hill;** Moore Business Forms, **Kizenberger;** National Dairy (Sealtest) Prods. Corp., **Dunlavey;** Nicholson File Company, **Panella;** Ohio Oil Co., **Parker;** Peoples Drug Co., **Wolf;** Pharm co (Feen-A-Mint), **Kizenberger;** Pharmaco (Chooz, Correctol, Remulol), **Panello;** Phila. Bulletin, **McCoy;** Plymouth, **Hill;** Polk Miller Prods., **Parker;** Seaftest Foods, Great Lakes Div., Steffens & Sons, **Hardison;** Sugar Creek Creamery, **Panella;** Telechron — General Electric, **Wolf;** United Air Lines, **Ramberg;** Western Pine Assoc., **Hardison;** Whitman Chocolates, **Panella;** Yardley of London, Inc., **Dyatt**

**BASSER, PHILIP B., ADV., INC.**
241 *N. 16th St., Phila.* 2, *Pa. Locust* 7-7280
**Philip B. Basser**
Alsamite Paint Co., Carroll Ltd. (paint specs. & home products), Chelten Supply (Rheem home appls.)

**BEARDSLEY, CHARLES F., ADV.**
327 *S. 17th St., Phila.* 3, *Pa. Pennypacker* 5-2878
**Charles F. Beardsley**

**CLEMENTS, THE, COMPANY, INC.**
1601 *Chestnut St., Phila.* 3, *Pa. Locust* 3-0236
**Katherine E. King, Alvin L. King**

**ERWIN WASEY, RUTHRAUFF & RYAN, INC.**
3 *Penn Center, Phila.* 2, *Pa. Locust* 4-3551
**Rollo W. Hunter, dir. radio-tv (N. Y.); Frank C. Murphy, media dir. (Phila.); Joan M. Donohue, timebuyer (Phila.)**
Caloric Appliance Corp. (gas ranges), Devoe & Raynolds Co. (paint), Michael Flynn Mfg. (curtain walls, alum. windows, etc.), Keasbey & Mattison Co. (roofing & siding materials), Penn Mutual Life Ins. Co., Personal Prods. Corp. (Coets & Jonny Mop), Strawbridge & Clothier (dept. store), Sun Oil Co. (sunheat), Edw. K. Tryon Co. (hdw. distrib.), Western Saving Fund Soc.

**FOLEY, THE RICHARD A., ADV. AGY., INC.**
1528 *Walnut St., Phila.* 2, *Pa. Pennypacker* 5-6302
**Alice L. Mooney**
Abbotts Dairies, Baltimore & Ohio RR, Beneficial Bank (savings), Bornot, Inc. (cleaners), Delaware Steeplechase & Race Assn., R. T. French Co. (Silvo silver polish, French's bird seed, Klix Dog candy), Inter-County Hospitalization, Reading RR, Mrs. Smith's Pie Co., H. E. Snyder Co. (White Ash cigars), John Wanamaker (dept. store)

**FOX & MACKENZIE**
1214 *Locust St., Phila.* 7, *Pa. Pennypacker* 5-9600

**HILL, THE, AGENCY, INC.**
*Society Hill Bldg., Phila.* 6, *Pa. Market* 7-0800
**B. J. Kotz, C. C. Wootton**

**HOPSON ADVERTISING AGENCY**
1528 *Walnut St., Phila.* 2, *Pa. Pennypacker* 5-7044
**Howard G. Hopson, Raymond S. Denby II, Davis B. Hopson**
Ellis Finance Co., Girard Investment Co., ICC Loan Co., Tri-State Finance, Wawa Dairies

**LESSERAUX, H., ADVERTISING**
1518 *Walnut St., Phila.* 3, *Pa. Pennypacker* 5-5423
**Richard S. Lesseraux**
Bonded Trailers, Jiffy Enterprises (picture hangers), Liberty Food Stores, Roxy Auto Co.

**LEWIS & GILMAN, INC.**
6 *Penn Center Plaza, Phila.* 3, *Pa. Locust* 8-3775
**Evelyn R. Walmsley, Peter Kondras**
Breyer's Ice Cream, **Walmsley;** Central Penn. National Bank, **Kondros;** Jacob Reid's, **Kondras;** Keebler Biscuit Co., **Walmsley;** Reading Anthracite, **Walmsley;** Reliance Insurance Co., **Kondros**

**ORODENKER, MAURIE H., ADV. AGY**
1038 *Western Saving Fund Bldg., Phila.* 7, *Pa. Kingsley* 6-3821
**Maurice H. Orodenker**
Badder & Snoke (Jarman shoe stores), Clock Tire Mart (auto. tires), Rapco (auto muffler Service)

**RENNER, INCORPORATED**
1530 *Lombard St., Phila.* 46, *Pa. Kingsley* 5-4512
**S. Harding Lindhult**
G. & W. H. Corson (Home-Crete ready-to-use cement and mortar mixes)

**ROLLEY & REYNOLDS, INC.**
2016 *Sansom St., Phila.* 3, *Pa. Locust* 4-4075
**A. F. Byers, pres.**
A. C. Mangels Industries (paints), W. W. Morhard Co. (hdw., housewares)

**SELINGER, THE GERALD F., COMPANY**
1 *Belmont Ave., Bala-Cynwyd, Pa. Trinity* 8-8300
**Gerald F. Selinger, pres.; John P. King, Florence M. Smith**
Wm. H. Horn & Bro. (surgical hosiery), John Middleton (pipe tobaccos), Patterson Oil Co., Quickie Mfg. Co. (housewares), Schober Organ Corp. (electronic organs)

**SHAPIRO, ED., INC., ADVERTISING**
1831 *Chestnut St., Phila.* 3, *Pa. Locust* 4-2877
**Elinor L. Brown, H. H. Shapiro**
Hobby Industry Assoc. (hobbies & crafts), **Shapiro;** Honorbilt Prods. (mattresses), **Shapiro;** Locke Shoe Shop, **Brown;** Mutual of Omaha (insurance), **Brown;** Robert Silver's Gold Park, **Shapiro;** Totem Village Lake Development, **Shapiro;** Wm. Penn Shop (gourmet foods), **Brown**

**ULLMAN, THE, ORGANIZATION**
1515 *Locust St., Phila.* 2, *Pa. Kingsley* 5-5470
**William B. Chapman, radio-tv dir.**

**WEIGHTMAN, INC.**
6 *Penn Center Plaza, Phila.* 3, *Pa. Locust* 4-3526
**Leonard Stevens, radio-tv dir.**
Allen Prods. Co. (Alpo dog food), Burry Biscuit Corp. (Burry cookies), E. B. Evans Inc. (dessert toppings), Foremost Kosher Sausage Co., Megs Macaroni Co. (Pen-

Dutch noodles), Muntz Television, Penn Maid Dairy Prods., Phila. National League Club (Phillies), Spatini Spaghetti Sauce Mix, Univ. Ins. Agy. (auto ins.), Weldon Farms (Alba non-fat dry milk)

## PITTSBURGH

**BACHMAN, KELLY & TRAUTMAN, INC.**

600 *Grant St., Pittsburgh* 19, *Pa. Court* 1-6565

Allegheny County Democratic Comm., DuBois Brewing Co., Johnstown Sanitary Dairy Co., Metropolitan Pontiac Dealers, Mock Seed Co. (grass seed), Penn. Dept. of Revenue, PGH Home Savings & Loan, Hotel Pittsburgher, Potter McCune Co. (Pomco foods), Yellow Cab Co.

**CHAMBERS, W. CRAIG, INC.**

513 *Second Ave., Pittsburgh* 19, *Pa. Grant* 1-8500

**Harold A. McCoy, W. Craign Chambers**

All Air Prods. Co. (heating and air conditioning), **Chambers;** First Federal of Pittsburgh, **Chambers;** Kapco Div., Summer Fertilizer Co., **Chambers;** Morrison & McCluan (frozen foods), **McCoy;** Chas. Raber & Co. (garage doors), **McCoy;** South Pittsburgh Savings & Loan, **Chambers**

**ERWIN WASEY, RUTHRAUFF & RYAN, INC.**

**W. S. Walker Division**

*Oliver Bldg., 5th Fl., Pittsburgh* 22, *Pa.*

**Robert B. Stevens, radio-tv dir.**

Allegheny Ludlum Steel Corp., Blackstone Corp., Chemagro Corp., Niagara of Pittsburgh, Pittsburgh Consolidation Coal Co.

**FELDMAN and KAHN, INC.**

719 *Liberty Ave., Pittsburgh* 22, *Pa. Court* 1-2883

**Wallace Feldman, media dir.**

Du-Kane Supply Co. (plumbing whls.), Fierst Distributing Co. (Sandran floors), Hamburg Bros. (distr. RCA Victor, FCA Whirlpool), Penn Theater, Stanley-Warner Corp. (theatres)

**GIBBONS ADVERTISING AGENCY**

10 *Wood St., Pittsburgh* 22, *Pa. Express* 1-2160

**Arthur D. Gibbons**

DeWoody Co. (part-time office help), Dipcraft Mfg. Co. (fiberglass bldg. panels), Houston-Starr Co. (distributors—Kitchen Aid dishwashers, home appls.), Marvin, Inc. men's retail shops), Masterwork Paint Co., Justus Mulert Co. (insurance agts.), Pgh. Assns. Ins. Agents, Shadyside Village shopping center), Surrey Shops (women's retail shops), Walters Mfg. Co. (kitchens steel furn.)

**RETCHUM, MACLEOD & GROVE, INC.**

411 *Seventh Ave., Pittsburgh* 19, *Pa. Court* 1-5100

**Frederick C. McCarmack, Jr.**

Allum. Co. of Am. (Alcoa Wrap & pkg.), Braun Baking Co., Bruner Corp. (water softener), Calgon Co. (water conditioner),

SPOT
AND
SPONSOR
HAVE
A LOT
IN COMMON
AND
SIX
OUT OF
TEN
COPIES OF
SPONSOR
GO TO
AGENCIES
AND
ADVERTISERS

Dairymen's Coop. Sales Assoc., The East Ohio Gas Co., Hope Natural Gas Co., Hospital Service Assoc. of W. Pa., Manufacturers Light & Heat Co., Natural Gas Cos. of Pgh., Ohio Fuel Gas, Peoples Natural Gas Co., Pittsburgh Brewing Co., Pittsburgh National Bank, Pittsburgh Provision & Packing, Reymer & Bros. (fruit punches & concentrates), Rubbermaid. Inc., Sealtest Foods Div., Nat'l. Dairy Prods., The Tappan Co., Thorofare Markets, Thrift Investment Corp., United Fuel Gas Co. (W. Va., Charleston), Vimco Macaroni Prods. Co., Westinghouse Elec. Corp. (industrial), Armour Alliance Ind., Molay Chemical Co., Otto Milk Co.

**LANDO ADVERTISING AGENCY**
197 *Carlton House, Pittsburgh* 19, *Pa. Atlantic* 1-5887

**Joseph C. Gusky, J. Fred Hedding, Jr.**
Baker Brands (pastry fillings), **Gusky;** Bank of Millville, **Hedding;** Canyon Stone Co. (stone, alum. siding), **Hedding;** Dimling's Candy Shops, **Hedding;** Florists Assn. of Western Pa., **Hedding;** Hahn Furniture Co. (stores), **Hedding;** Kaufmann's Dept. Store, **Hedding;** Kay's Clothing (men's), **Hedding;** Kenny Ross Chevrolet, **Gusky & Hedding;** Koehler Beer, **Gusky;** Morse Sewing Centers, **Hedding;** Olympic of Pittsburgh (tape recorders, radio, phonographs), **Gusky & Hedding;** Penn Technical Inst. (trade school), **Hedding;** Roth Rug Cleaners, **Gusky & Hedding;** Sealy Mattress Sales Co., **Gusky & Hedding;** Sleep-Well Prods. Co. (bedding), **Gusky & Hedding;** Sterling Gasoline, **Gusky & Hedding;** Swift Homes (pre-cut homes), **Gusky & Hedding;** Telephone Answering Service, **Hedding;** The Tire Mart, **Hedding;** Treasure Island Shopping Center, **Hedding;** J. A. Williams Co. (distributors of Hamilton, Servel, Zenith), **Gusky & Hedding;** WTAE (tv station), **Gusky & Hedding**

**MARSTELLER, RICKARD, GEBHARDT & REED**
1932 *Oliver Bldg., Pittsburgh* 22, *Pa. Express* 1-1616

**Edward L. Donnelly, media mgr.**

**SYKES ADVERTISING, INC.**
617 *William Penn Place, Pittsburgh* 19, *Pa. Grant* 1-6120

**R. W. Cooper, T. E. Morgan, M. Raberts, Harry G. Shaffer, Jr., Robert E. Wood**

**WASSER, KAY & PHILLIPS, INC.**
1211 *Banksville Road, Pittsburgh* 16, *Pa. Locust* 3-1570

**Alvin Roth**
Coca-Cola Co. of Pittsburgh, Country Belle Cooperative Farmers, Mark Lab., Inc., The Rosenbaum Co., Steam Aid, Inc., United Dairy (Wheeling)

**WEISS, DORA C., ASSOCIATES**
512 *Fulton Bank Bldg., Pittsburgh* 22, *Pa. Atlantic* 1-2722

**Dora C. Weiss, Jane Ellen Ball**
Banksville Plaza Shopping Center, **Weiss;** Louis Hahn & Sons (florists), **Ball;** Pittsburgh Ceiling Tile, **Weiss;** Stephen-Richards Co. (dept. store), **Weiss**

**WILLIAMS, JOHN R. C., ADV. AGENCY**
*Investment Bldg., Pittsburgh* 22, *Pa. Atlantic* 1-3124

**John R. C. Williams, E. C. Little**
Allied Block Chem. Co., Childcraft (educational publications), Cohen's Photo Service, Condon Bros. Co. (mfr. of brushes), Fabricated Products Co. (industrial fasteners), Flickingers Nursery (seeds, shrubs), Gape System (collectors), M. J. Greene, Inc. (engineering), Home Bldrs. Assn. of Metrop. Pgh., Home Sales, Inc. (real estate), Lighting Unlimited (lighting fixtures), Methods Engineering Council (management consultants), Modern Sound (inter-comm. system), Nickel, Frank A. (builder), Official All American Quarter Midget Association (midget car racing), Parents' Inst. (Parents magazine), Parklane Real Estate Co., Patterson-Emerson-Comstock (engineers), Pierce Mfg. (home reducing equipment), Pittsburgh Tube Co. (mfr. tubing), Pride Mfg. Co. (sink tops), Edward M. Ryan (builders), Starco Magnaphone Co. (telephone magnifiers), Style Builders (homes), Theatre Time Clock Co., U. S. Steel Homes (pre-fab houses), Univ. of Maryland Hospital, West Realty Co.

## DALLAS

**BLOOM, SAM, ADVERTISING AGENCY**
521 *S. Akard St., Dallas* 2, *Tex. Riverside* 8-4736

Affiliated Food Stores, Glazers Wholesale Drug Co., Pest-Guard Prods. (bug proof shelf paper), Thema Prods. (Dial-A-Flavor milk additive, Quik-Fruit cereal topping), Zales Jewelers

**BREDLOW, WARREN K., ADVERTISING AGENCY**
2303 *Alive St., Dallas, Texas. Riverside* 7-1601

**Warren K. Bredlow, Elizabeth Bredlaw, Robert A. Charbeneau, Joyce Merrell**
Auto Bath, McMurray's Personal Bookshop, Modern Olds (autos.), Vent-A-Hood (cooking ventilator), Straus Frank (room air conditioning)

**DE JERNETT ADVERTISING AGENCY**
300 *Interurban Bldg., Dallas* 1, *Texas. Riverside* 7-7071

**Ira DeJernett, Burke Gilliam**
L. A. Hill & Co. (canned foods), **Gilliam;** Padgitt Bros. (luggage), **DeJernett;** Southland Life Insurance Co., **DeJernett**

**GLENN ADVERTISING, INC.**
620 *Republic Bank Bldg., Dallas* 1, *Texas. Riverside* 1-9851

**Wilsan Goss**
Farm & Home Savings Assoc., Lone Starr Brewing Co. (beer), Oak Farms Dairy Co. (milk), Republic National Bank, Texas & Pacific RR

**GRANT ADVERTISING, INC.**
2003 *Davis Bldg., Dallas, Texas. River side* 1-3251

**Dean W. Hulse, radio-tv dir.**
Comet Rice Co., Dr. Pepper Co. (Dr. Pepper), Micro-Lube (oil & gas additive)

**HEPWORTH ADVERTISING COMPANY**
3403 *McKinney Ave., Dallas, Texa Randolph* 2353

**Winston Ball, Jr., S. W. Hepworth**
Brockles Restaurant, **Hepworth;** Certifie Credit Corp., **Hepworth;** Figaro Co. (Ba berse Smoke, etc.), **Hepworth;** Hillcre State Bank, **Hepworth;** Standard Food Co. (cookies), **Hepworth;** Wynnewoo State Bank, **Ball**

**MC CARTY, THE, COMPANY OF TEXAS, INC.**
1500 *Jackson St., Dallas, Texas. Riversid* 1-1227

**Lillian Haynes**
Dallas Transit Co., Frigiking (car a conditioner)

**RATCLIFFE ADVERTISING AGENCY**
1911 *Mercantile Bank Bldg., Dallas Texas. Riverside* 2-8035

**Mrs. Wilda H. Wilsan**
First Federal Savings & Loan Assn., Me cantile National Bank at Dallas, Rausche Pierce & Co. (investment bankers)

**ROGERS & SMITH ADVERTISING**
505 *N. Ervay St., Dallas. Texas. Riversid* 1-6044

**Sheldan Kaplan, radio-tv dir.; Doroth Cantrell, ass't.; Lois Mayer**
T. W. Burleson & Son (honey), Colombo Pizza; Dallas Power & Light (utility), Ir land's Barbecue, Texas Hospital Servi Ins. Co., Trans-Texas Airways, Wolf Bra Chili

**SANDERS ADVERTISING AGENCY, INC.**
5531 *Yale Blvd., Dallas* 6, *Tex. Emers* 8-5873

**Ott Horn, Robert McGuirk, John Pau ing, J. M. Sanders**
ARA Air Conditioners, **McGuirk;** Con nental Trailways (bus transp.), **Pauling Sanders;** Figurette, **McGuirk;** Minnes Paints, **Pauling;** Thermo-Fax (copy m chines), **Horn;** Trailways Bus Syst **Pauling & Sanders**

**TAYLOR-NORSWORTHY, INC.**
*Dallas Federal Savings Bldg., Dall Texas. Riverside* 2-8773.

**Helen Barham, media dir.; Benjam January, radio-tv dir.**
Allied Finance Co., **January;** Americ Petrofina, Inc., **Barham & January;** Dal Federal Savings & Loan. **January;** D born Stove Co. (heaters & coolers), **Jan ary;** Doran Chevrolet Co., **January;** J E. Mitchell Co., **Barham & January;** S Fair of Texas, **January**

**TRACY-LOCKE COMPANY, INC.**
2501 *Cedar Springs Road, Dallas, Tex Riverside* 8-4741

# THE SPOT THAT REFRESHES

Emmett Kelly and Coca-Cola have teamed up to present one of the most refreshing, imaginative spot campaigns on television today . . . Another example of a big time product using a big time medium — spot television.

Coca-Cola bottlers buy spot because it meets specific sales climates. You don't have to be a giant like Coca-Cola to make spot work for YOU.

Call your nearest H-R man. He'll add a refreshing touch to your market-to-market ad campaigns.

H-R *Television, Inc. Representatives*



**Ernestine Parker, dir. of media; Lawrence E. DuPont, radio-tv dir.; Paul Girard, timebuyer**

Mrs. Baird's Bakeries (bakery prods.), Borden Co. (southern div.), Champlin Oil and Refining Co., First National Bank in Dallas, Frito Co., Frito Co. (canned foods div.), Hagger Company (men's slacks), Imperial Sugar Co. (cane sugar), Jones-Blair Paint Co., Southern Union Gas Co. (natural gas), Wyatt Cafeterias, Inc., Southwestern Life Ins.

**WORKMAN, TED, ADVERTISING, INC.**
8800 *Harry Hines Blvd., Dallas, Texas. Fleetwood* 2-4811

**Ted A. Workman, Iris Adams, Emerson Mack**

## HOUSTON

**BLACK, A. S. & CO., INC.**
1705 *West Gray, Houston* 19. *Texas. Jackson* 6-3801

**Maxine Wolfe**

**DUDDLESTEN, WAYNE, ASSOCIATES**
4904 *Travis St., Houston* 2. *Tex. Jackson* 6-2879

**Beverly J. Baird**

Canterbury Builders, Houston Parade of Homes, KLM Royal Dutch Airlines, Lakeside Builders, Luke Johnson Ford, The Mayfair, Pace Setter Homes, J. L. Philips Const. Co., Southwest Stereo & Hi Fi Show, Thermo-Roof, Inc., Wier Construction Co., World Trade & Travel Fair

**ERWIN WASEY, RUTHRAUFF & RYAN, INC.**
5615 *Fannin, Houston* 4. *Texas. Jackson* 4-7531

**Gordon Hill, Ted Keady, Mary Kay Mansell**

General Elec. Co. (major appls.), **Mansell & Hill;** Texas State Optical (eye glasses), **Mansell & Keady**

**MC CANN-ERICKSON, INC.**
900 *Lovett Blvd., Houston* 6. *Tex. Jackson* 9-4991

**Peggy Laving, Darathy H. McCarmick**

George H. Dentler & Sons (pot. chips), Foley's (dept. store), Humble Oil & Refining (petroleum prods.), Paymaster Feed (livestock, hog and poultry feed)

**RIVES, DYKE & COMPANY**
2503 *Robinhood, Houston, Tex. Jackson* 6-2361

**Earl Rives, Claude Henley, Tam Rogers, Jean Brawn, Sam Garner**

Dowell, Inc., **Brawn;** Metallic Bldg. Co. (prefab steel bldg.), **Henley;** Stewart & Stevenson Services (irrigation systems and industrial diesel engines), **Garner;** The National Bank of Commerce, **Rogers;** Sam White Oldsmobile, **Brown**

**STEPHENSON, CLAY, ASSOCIATES, INC.**
2502 *W. Holcombe, Houston, Tex. Mo-Kwik* 7-8572

**Miss Helen Sanford**

American Instants Incorporated, C-B Southern, Inc., Duncan Coffee Co., Texsun Corp.

**TROXELL AND ASSOCIATES ADVERTISING**
2524 *Tangley, Houston* 5, *Texas. Jackson* 6-4131

**Robert E. German**

Bruce Terminix of Houston (exterminating and pest control), Chair King (casual furniture), Handee Food Marts (drive-in grocery), Portrait Homes (small homes), Sanitary Farm Dairies (milk and ice cream)

## MILWAUKEE

**ANDREWS AGENCY, INC.**
1037 *North Astor St., Milwaukee* 1, *Wisc. Broadway* 3-5321

**Ken Gredler, Bill Reeder, John Rahmlow**

J. I. Case Company—Industrial and Utility Divs. (tractors & equip.), **Gredler;** Engine Power Co. (construction equip.), **Rahmlow**

**CARNEY ADVERTISING AGENCY, INC.**
238 *W. Wisconsin Ave., Milwaukee* 3, *Wisc. Broadway* 2-3008

**W. G. Carney, James Pearson, Alex Bruni, Muriel Anderson**

**COSTIGAN, JOHN F., INC.**
1324 *W. Wisconsin Ave., Milwaukee* 3, *Wisc. Division* 2-3055

**John F. Costigan, Dan Bolda, Anne Stravinski**

Alemite Co. of Wisc. (gas & oil additives, lubricants), **Bolda;** Bradford's Music Co. (pianos, organs, hi-fi, records), **Bolda;** Consolidated Savings & Loan Assn., **Bolda;** Donaldson Oldsmobile (dlrs.), **Costigan;** Door County Chamber of Commerce, **Costigan;** T. C. Esser Co. (mfr. & distrib. of paint, glass, wallpaper, mirrors), **Costigan;** Goldmann's Dept. Store, **Bolda;** Mark Realty, Inc., **Costigan;** Merlin Motors, **Castigan;** Milwaukee Western Bank, **Balda;** W. H. Pipkorn Co. (bldg. materials), **Castigan;** H. O. Stenzel Co. (tires, batteries), **Balda;** Welfare Bldg. & Loan Assn., **Balda**

**CRAMER-KRASSELT CO., THE**
733 *North Van Burean St., Milwaukee* 2, *Wisc. Broadway* 6-3500

**Rager LeGrand, v.p. radio-tv; Laretta Mahar, radio-tv timebuyer**

Assoc. Hospital Service (Blue Cross, Blue Shield), Evenrude Motors (outboard motors), First Federal Savings & Loan, First Wisc. National Bank, Frank Pure Food Co., Milwaukee Gas Light Co., Mirro-Aluminum Co. (cooking utensils), Schuster's (department stores), Wisconsin Telephone Co.., WITI-TV

**DONER, W. B., INC.**
1324 *W. Wisconsin St., Milwaukee, Wisc. West* 3-9315

**Gilbert B. Breimeister**

Badger Paint & Hdw. Stores, Brill's Stores for Men, Holsom Food Prods. (foods in glass), Knippel-Selig Ford (cars), Ruby Chevrolet, The Grand (women's ready-to-wear), WEMP (radio station), WISCO 99 Gasoline

**FRANKLIN ADVERTISING, INC.**
710 *N. Plankinton Ave., Milwaukee* 3, *Wisc. Broadway* 6-3432

**R. M. Darr**

Harri Hoffmann Co. (Hoffco shoe dressings), Reed & Co. (auto equipt. warehouse), Piotrowski Furniture Warehouse

**FROMSTEIN & LEVY**
*Empire Bldg., Milwaukee, Wisc. Broadway* 6-8490

**Earl K. Levy**

Aluminum Industries (Viking windows), Kass, Inc. (sterophones), Manpower, Inc. (temporary help service), Rhea Mfg. Co. (tankettes)

**GITTINS, BERT S., ADVERTISING, INC.**
739 *N. Broadway, Milwaukee* 2, *Wisc. Broadway* 6-5934

**Vern T. Laustsen, Esther Block**

Allis-Chambers Mfg. (tractor group), **Block & Laustsen;** Plankinton Packing Co., Div. of Swift, **Block;** Swift & Co., Feed Dept., (agric. chem. and hatchery divs.), **Block**

**GRABIN-SHAW ADVERTISING, INC.**
759 *N. Milwaukee St., Milwaukee* 2, *Wisc. Broadway* 1-3144

**George Grabin, pres.**

**KLAU-VAN PIETERSOM-DUNLAP, INC.**
744 *N. Fourth St., Milwaukee, Wisc. Broadway* 1-6780

**Edward F. Ritz, v.p., media; Roy A. Heckenbach, ass't., media dir.; E. H. Smith, John Wussow, media buyers**

Garst & Thomas Hybrid Corn Co., Hess & Clark (poultry and animal medicants, disinfectants, insecticides, rodenticides), Hy-Line Poultry Farms, International Minerals & Chemical Corp. (potash div.), North Central Airlines, Pioneer Hi-Bred Corn Co., Sohio Chem. Co. (chems. for agric. & industry), Thorp Finance Corp. (sales finance, loan, auction service, ins. agy.), Toledo Edison Co., Wisconsin Elec. Power Co., Wisconsin State Dept. of Agriculture

**MARTIN, J. W., INC.**
1249 *N. Franklin Place, Milwaukee* 2, *Wisc. Broadway* 1-1898

**J. W. Martin, W. A. Kramer**

**PAGE ADVERTISING AGENCY**
7635 *West Blue Mound Road, Milwaukee* 13, *Wisc. Bluemound* 8-8990

**Frank H. Page, William Schwessinger**

Automatic Car Wash, **Schwessinger;** Baumgartner Motors (automotive), **Schwissinger;** Big Shoe Stores (retail footwear), **Schwessinger;** Capitol Car Wash, **Schwessinger;** Jack Coe Pontiac, **Schwessinger;** Krause Oldsmobile, **Page;** Kuehn and Sons Rambler, **Schwessinger;** Norsan Products Co. (cleaner), **Page;** Quality Plymouth, **Schwessinger;** Surrey Sales of Wisconsin (automotive), **Schwessinger;** Time Insurance Co., **Page;** U. S. Car Wash, **Schwessinger;** Ed Wehe Motors (automotive), **Schwessinger;** 1960 Milwaukee Automobile Show (prom.), **Schwessinger**

# on the week following the convention, when all three networks were back in show business, here's what happened:

| | Average Rating* | 3 Net. Share of Audience* |
|---|---|---|
| ABC-TV | 13.1 | 36.7 |
| NET Y | 12.2 | 34.2 |
| NET Z | 10.4 | 29.1 |

*Source: Latest rated week Nielsen 50 Market TV Report, average audience, week ending July 24th 1960, 7 nights 8:00-10:30 PM Mon.-Sun.

ABC TELEVISION

# FREE STOCK

**IN COLUMBUS INDUSTRY!**




**ESTIMATE TV HOMES IN NEW**

## WTVM/Ch. 9

**COLUMBUS, GA.**

**COVERAGE AREA!**

WTVM moves to Channel 9 in September . . . with 316,000 watts power . . . broadcasting from a tower whose beacon is 1,760 feet above mean sea level . . . located 16 miles southeast of Columbus, Georgia.

We invite *you* to estimate the total number of TV homes we will cover! Closest estimate will receive 10 shares of stock in Tom Huston Peanut Company, Columbus! Every entry will receive a souvenir gift box of Tom Huston products!

All entries must be in Columbus not later than Sept. 15—in case of ties the entry with earliest postmark will win.

Write your estimate on a postal card, with your name and address. Send to Department "Wow!", WTVM, Columbus, Georgia.

**CHANNEL 9**

WTVM

**COLUMBUS, GA.**

*Call your*
**ADAM YOUNG**
*man for availabilities*

*Ask about combination rates on*
**WTVC CH. 9 Chattanooga, Tenn.**
*The 2nd night-time station in Chattanooga!*


# Tv and radio NEWSMAKERS



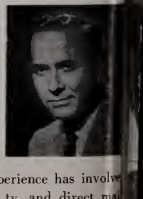
**Jacques Biraben** has been appointed director of sales for WOR Radio, New York an RKO General station. He has been a member of the station's sales staff since 1956. Prior to joining the outfit, Biraben was sales manager for another New York radio station, WINS. Before that, the sales director was associated with the National Broadcasting Co., Spot Sales and Labor Relations. Biraben succeeds William M. McCormick, who last week was named president of RKO General's Yankee Network Division.



**Forrest Owen** has joined Wade Advertising's Chicago office as executive vice president. He had been vice president and general manager of the agency's Los Angeles headquarters. He was also named a director. Owen came to Wade in 1944 as its radio director and moved to the Los Angeles office two years later. In 1954, he opened up the New York offices for the agency, returning two years later to the West Coast office as v.p. and general manager. Paul McCluer will assume Owen's former position.



**Jack Powers** has been assigned to head up the newly created public affairs department of WXYZ Radio, Detroit. He comes to the AB-PT o&o station from New York, where he was involved in public crusades on the air. Powers first achieved national recognition in radio when he played an important role in the warning and rescue operations involved in hurricane Audrey of 1957. He has actively served the broadcasting industry 20 years in Buffalo, Providence, and New York. Powers is a member of Radio Pioneers.



**Frederick Rice** has opened a new advertising agency, Rice Associates, in Oakland. Most recently, he had been associated with Grand Auto Stores as advertising and sales promotion manager for the 15 stores. Rice's advertising agency stints in New York included Grey and Gumbinner. He was also associated with department stores, including six years as a divisional advertising manager with Abraham & Straus. Rice's advertising experience has involved copy, art direction, timebuying for radio and tv, and direct mail.









**FIRST IN "ON THE JOB" LISTENING!**

# IN PHILADELPHIA WIBG HAS 27.9% SHARE OF AUDIENCE IN BUSINESS ESTABLISHMENTS

For the third consecutive year, WIBG is the number one choice for listening among Philadelphia business establishments . . . 111% greater adult audience appeal than the second station, according to C. E. Hooper, Philadelphia Business Establishment Survey, March, 1960. Another reason WIBG is first in quality and quantity audience.

**A STORER QUALITY RADIO STATION**

represented by
The KATZ AGENCY, INC.

WIBG
RADIO 99
ON YOUR DIAL
A STORER STATION










*frank talk to buyers of air media facilities*

# The seller's viewpoint

*"While 'a rose is a rose is a rose' is an accepted statement of literary fact, a radio station is a radio station is a radio station is a false premise," asserts Thomas S. Carr, vice president and manager, WBAL Radio, AM-FM, Baltimore, Maryland. However many different formulas are covered by stations, "a true radio station, in the full sense of the word, must have three basic dimensions if it is to serve its function in the community, justify its existence in accord with its FCC license, and operate to the advantage of its advertisers," he adds, proceeding to analyze each dimension individually.*



## THE THREE DIMENSIONS OF RADIO

Thousands and thousands of words have been written by media and agency people in the form of trade paper articles suggesting to broadcasters how their "sales pitch" should be conducted and indicating those values they consider to be important in any media buy. On the other hand, too few words have been written in behalf of the individual station that attempts to get its full story before the media buyer.

While "a rose is a rose is a rose" is an accepted statement of literary fact, "a radio station is a radio station is a radio station" is a false premise.

Radio stations cover many different formulas, philosophies, and sounds, but primarily a true radio station, in the full sense of the word, must have three basic dimensions if it is to serve its function in the community, justify its existence in accord with its FCC license, and operate successfully to the advantage of its advertisers.

These primary dimensions are: audience, impact, believability.

Every radio station concentrates on its audience strength, but this is not sufficient unto itself and, unfortunately, many timebuyers measure only this dimension, losing the other two—impact and believability—in the "fast shuffle of the dancing digits." Let us examine the three dimensions individually.

*Audience:* Obviously, the number of listeners is an extremely important factor—the larger the audience, the greater the exposure. The greater the exposure, the greater the possibility of volume sales.

*Impact:* Impact is simply the ability to be controversial with a saneness and logic that makes truth stand out in bold relief. This can be done through many facets such as editorials—radio shock treatment that is certain to add effervescence as well as high-level local interest to the station's image.

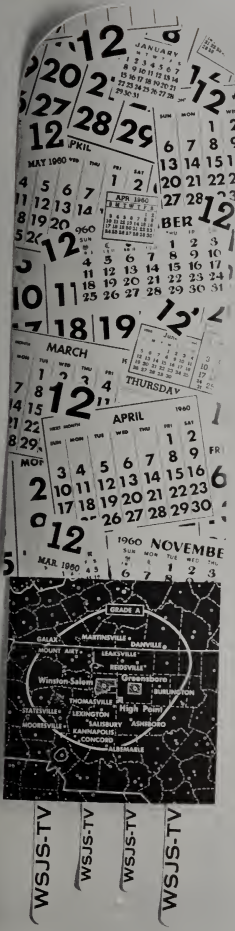
*Believability:* This third and equally important dimension is something which cannot be bought but must be earned by the station over the years. Believability and integrity go hand in hand. Careful screening of advertisers and checking of the validity of claims, weeding out those which are marginal and known to be "not as advertised" through the years" cannot help but develop a faith in the station.

Radio management recognizes that audience is always a important factor to a buy and that it is measured in many ways. Perhaps one of the most prevalent methods used "cost-per-1,000" which is a long way from being foolproof. The "first leak in the bucket" results from the oversight and lack of concern on the part of a buyer for the other two dimensions of good radio, which sometimes they fail to consider to the degree they should. This, accordingly, hampers stations such as WBAL, which, believing as we do that the other two dimensions—impact and believability—are equally important, spend a great deal of time, money and effort preserving and abetting these assets.

During the past several years radio has become virtually faceless because of the misplaced emphasis by radio people who insist on selling by using the old chestnut "we can give you a bargain—we can sell you the same thing cheaper." This the fault of radio management and, accordingly, management must correct it within the industry. All stations have news—all stations have music—most stations have sports, but the difference between the news on station A and the news on station B can be as great as the difference between black and white. The same holds true with music and sports.

I am not vain enough to propose that I know the answer to the prime question, "How can radio management capture the timebuyers' attention to the importance of including impact and believability in a time buy—that they are of equal value to size of audience?

It is our hope that one day in the not too distant future the emphasis will shift from the "by the pound method of buying" to a more analytical type of buying.




Spend your time more profitably in North Carolina where WSJS television gives you grade A coverage of more large cities than any other station

**WSJS** television

**Winston-Salem / Greensboro**

NBC CHANNEL 12

MST

HEADLEY-REED, REPS.

# SPONSOR SPEAKS

### Unfair requests by agencies

This past week we saw an exchange of correspondence between a leading Philadelphia radio station and one of New York's biggest ad agencies.

The agency had requested detailed data on the activities of one client's competitors in the Philadelphia market.

The station, politely but firmly turned down the request with the statement that it had "instituted a policy of providing no competitive information."

We applaud this bold and courageous stand.

The practice of demanding voluminous (and free) documentation of competitive strategies has outgrown all reasonable bounds, and become a severe operating burden on stations.

Moreover, as several station men point out, "most of these requests come from agencies who are not using our facilities."

There is nothing fair or right or just in such a situation. And we are confident that, in most cases, top agency managements are not aware that their junior executives are putting such pressures on media suppliers.

If competitive information is necessary for the conduct of a client's business, then let's have a system whereby the data is collected and paid for—honorably.

Otherwise, let's have no more chiseling demands.

### Bob Eastman talks it up

Our hat is off to the representative firm of Robert E. Eastman & Co. for its new "Keep talking it up" campaign in behalf of spot and local radio.

Using the RAB's new "Radio Facts" pocket-piece, Eastman has embarked on a 52-week drive to popularize, through its stations and its own salesmen, one important radio fact per week.

Sample fact: "Spot radio, the dramatic expanding medium. Over 18 million new sets sold in 1959."

Points out the rep firm, "this is like getting a bonus circulation of *Life* and *Look* combined."

Such sharp, vigorous exploitation of radio's vivid facts can't help but increase interest, awareness, and sales for the medium. How about joining the Eastman campaign?

## 10-SECOND SPOTS

**All right, already:** Jack Sterling reported over WCBS, New York, that many of his Madison Avenue friends resented the harsh words said about the advertising business at the national conventions. Then he quoted still another critic: "The trade of advertising is now so near perfection it is not easy to propose any improvement. But as every art ought to be exercised in due subordination to the public good, I cannot but propose it as a moral question to these masters of the public ear whether they do not sometimes play too wantonly with our passions." The critic? Why, Dr. Samuel Johnson—in 1770.

**Stampede to Jersey:** One of our associate editors received the following letter—"We take great pride in inviting you to serve as a judge in the first annual 'Miss Teen-Ager' Contest the baby of the world's beauty competitions, which is being conducted at Palisades Amusement Park. The Grand Finals will be televised over WNTA-TV, Newark. Unlike other beauty competitions, the 'Miss Teen-Ager' Contest eliminates the bathing suit. . . ." *He should have finished the letter before he ran out!*

**Campaign:** John Kluge, pres., Metropolitan Broadcasting, is running for election on the Cocktail Party ticket after nomination by Klavan and Finch, his WNEW, New York, mortuary men. *Has the makings of an interesting floor fight.*

**Tippling:** In some of the fancier saloons, admen are not only asking for but *getting* a flaming martini. Formula: Pour Pernod atop the martini and then light it. *And away you go!*

**Headline:** From a Chicago newspaper: CLAIM TWO BATHS, POWDER ROOM PROVIDE STATUS. *Relief, too.*

**Cold turkey:** Joseph Haas, writing in another Chicago paper, recommends this tactic for "cracking a TV addiction."

His "cold turkey" approach: Buy a 15-pound turkey, roast it, refrigerate and then vow you will not watch tv again until you have eaten the entire cold turkey by yourself. *Then you call the family repairman.*

# OUTSTANDING VALUES

## 1885




## 1960

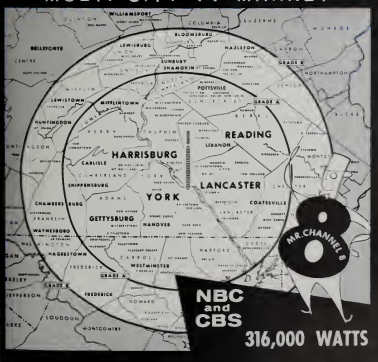
# WGAL-TV

*Channel 8*

**Lancaster, Pa.**

**NBC and CBS**

MULTI-CITY TV MARKET




Best buy in the Lancaster/Harrisburg/York area today. This Channel 8 station is far and away the favorite in these three metropolitan markets and in many other communities as well. WGAL-TV delivers this responsive, prosperous viewing audience at lowest cost per thousand.

**WGAL-TV**

*Channel 8*

**Lancaster, Pa.**

**NBC and CBS**

STEINMAN STATION

Clair McCollough, Pres.

*Representative:* The MEEKER Company, Inc. New York • Chicago • Los Angeles • San Francisco




Transcontinent Television Corporation is proud to welcome two stations known for distinguished broadcasting service in the Heartland of America: WDAF-TV and WDAF Radio, in the thriving Kansas City Market. These fine stations enhance the entire Transcontinent group: 12 stations, individual in operation, cumulative in experience, recognized leaders in their markets. Appreciating the confidence placed in them by corporations and their advertising agencies, Transcontinent stations serve them with quality programming tailored to meet the requirements of the individual community.

Each station draws upon the individual successes of the entire group and constantly improves through the intimacy of this association.

## 12 DYNAMIC STATIONS IN 6 LIVELY MARKETS

WROC-TV, WROC-FM, Rochester, N. Y. • KERO-TV, Bakersfield, Calif.
WGR-TV, WGR-AM, WGR-FM, Buffalo, N. Y. • KFMB-TV, KFMB-AM, KFMB-FM, San Diego, Calif. • WNEP-TV, Scranton—Wilkes-Barre, Penn.
WDAF-TV, Kansas City, Mo. Rep. by Harrington, Righter & Parsons Inc. WDAF-AM, Rep. by Henry I. Christal Co.

Represented by Edward Petry & Co., Inc.
The Original Station Representative

TRANSCONTINENT TELEVISION CORP. • 380 MADISON AVE., N. Y. 17

5 SEPTEMBER 1960
40¢ a copy • $8 a year

# SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

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C-AM
WPBC-FM



the nation's
FINEST
commercial
atmosphere

WPBC
ADULT RADIO
MINNEAPOLIS
AND ST. PAUL

liam V. Stewart
ESIDENT
NALLY REPRESENTED
DCAST TIME SALES

A HIGHLY RATED
PRESTIGE
BETTER MUSIC STATION

**RADIO'S BIG NEW BURST OF CREATIVITY**
First of a series of articles on how the grass roots is making radio vital ad force
Page 29

**MRCA's new yardstick for program buyers**
Page 34

**No let-up in the boom for tv specials**
Page 36

**L&N: 'Don't use tv unless you merchandise it'**
Page 38

DIGEST ON PAGE 4


BEAMED TO BUYERS
BEAMED TO BUYERS
BEAMED TO BUYERS!
People buy what they see, and they see it on KTBS-TV in Shreveport. What these people see are pictures of the finest quality. What they hear are sounds of truest tone. What's more, close-up of KTBS-TV power reveals a big broad coverage over four states (1,361,300* people and still growing) that brings sales (they spent $1,337,264,000* in 1959). No wonder time buyers look to KTBS-TV where people buy. It's the bright spot for spots in the Southwest.
*Sales Management, July 10, 1960
KTBS-TV
CHANNEL 3 SHREVEPORT, LOUISIANA
NBC
E. Newton Wray, Pres. & Gen. Mgr. Represented by THE KATZ AGENCY, INC.



## ow important is the 2nd?

ist as important as one's 2nd shoe is chigan's 2nd TV market... that rich dustrial outstate area made up of NSING-FLINT-JACKSON and 20 pulous cities... 3,000,000 potential stomers... 684,200 TV homes (ARB arch '60)... served exclusively by JIM-TV for 10 years.

**VJIM-TV**

BASIC CBS NETWORK

Strategically located to exclusively serve LANSING . . . FLINT . . . JACKSON
Covering the nation's 37th market. Represented by Blair TV. WJIM Radio by MASLA

BALANCED PROGRAM-MING . . .



MEANS LISTENER LOYALTY

KTRH is Houston's powerful radio voice for 60,000 square miles . . . blanketing over 80 counties . . . serving 1,087,100 radio households including more than 4,000,000 people as:

- *The news and information station*
- *The variety station*
- *The network station*
- *The family station*

**KTRH**

50,000 WATTS — 740 KC

—CBS—

HOUSTON, TEXAS

Represented by Peters, Griffin and Woodward, Inc.

© Vol. 14, No. 36 • 5 SEPTEMBER 1960

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

## DIGEST OF ARTICLES

**Radio's big new burst of creativity**
**29** In this, the first of a two-part special SPONSOR report, are conta... little-known facts about the surprising developments in local r...

**New yardstick for tv buyers**
**34** Product sales and media selection are more predictable with use of ... cost-per-$1,000 yardstick, claims Market Research Corp. of Ame...

**No let-up in specials boom**
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**'Don't use tv unless you merchandise it'**
**38** Cliff Davis and his "non-Madison Avenue" merchandising departme... Lennen & Newell insist it's agency's job to make local registers ...

**Some new guideposts for sports sponsors**
**40** Arkansas State radio director studies broadcast trends in co... athletic programs, finds sale of broadcast rights big advertiser prob...

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**42** Little fella among detergent giants bounces back from Guterma... with $1 million drive headed by Paar; will add ABC TV this ...

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**43** Big gains in net tv gross time billings in first half of 1960 over ... period last year, shown by beer, gas, apparel and footwear indus...

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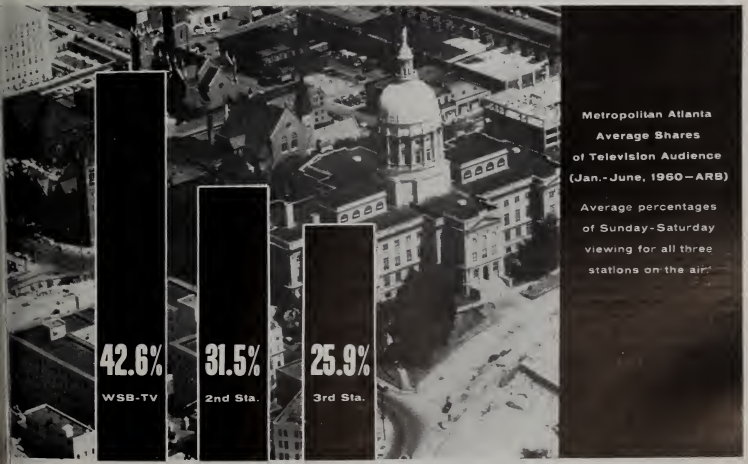
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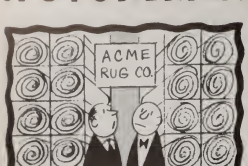
# WSB-TV dominates the bigger Atlanta market

WSB-TV is biggest in Atlanta, Georgia . . . and Atlanta is bigger than ever. Confirmed 1960 census figures show *over one million* people living in the metropolitan area. And month after month more of these people watch WSB-TV. Latest ARB figures, for January through June, 1960, show WSB-TV average share of audience from 9 a.m. 'til midnight at 42.6%—and Atlanta is a 3-station market. This proved preference for one station is sustained by superior local programming, top news service, staff work of unexcelled professional quality, and 12 years of viewing loyalty. More than ever greater Atlanta is the *big market* in the booming Southeast, and your advertising belongs on WSB-TV.

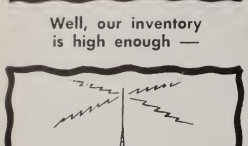



**WSB-TV** channel 2 in Atlanta is affiliated with The Atlanta Journal and Constitution. NBC affiliate. Represented by Edward W. Petry & Company. Associated with WSOC WSOC-TV, Charlotte; WHIO WHIO-TV, Dayton

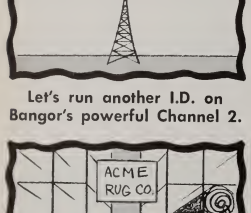
# IT'S POWERful!




Well, our inventory is high enough —



Let's run another I.D. on Bangor's powerful Channel 2.




How about selling our swatches as scatter rugs?

Seldom is one I.D. enough, but powerful Channel Two can produce amazing results. It's the "station with the most" in 121,210 homes in Eastern Maine. And remember, you save an extra 5% with a matching national spot buy on Channel 6 in Portland.

See your Weed TV man.

**WLBZ-TV**
**2** NBC FOR BANGOR

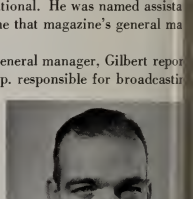
MAINE BROADCASTING SYSTEM
WLBZ-TV, Bangor WCSH-TV, Portland
WRDO Radio, Augusta
WLBZ Radio, Bangor WCSH Radio, Portland


# NEWSMAKER of the week

***An upsurge in programing and news technique develo ment by Time Inc.'s Broadcasting Div. has brought abo creation of the new post of general manager, assigned Frederick S. Gilbert, formerly general manager of Tim who will direct and coordinate, reporting to v.p. Wes Pulle***

**The newsmaker:** Frederick Gilbert has been with Ti Inc. since 1935, when he joined the staff of The March of Time. T years later he moved into advertising sales, serving with *Time* a *Life* in Detroit and Cleveland. In 1946 he returned to New Yo to become ad manager of Life International. He was named assista publisher of *Time* in 1948, and became that magazine's general ma ager in 1954.

In the new post of Broadcast Div. general manager, Gilbert repor to Weston C. Pullen, Jr., Time Inc. v.p. responsible for broadcasti and real estate operations. Shift of a high official of *Time* magazine to the Broadcast Div. is indicative of the latter's growing importance in the Time-Life organization. Its owned and operated stations: KLZ-AM-TV, Denver; WFBM-AM-FM-TV, Indianapolis; WTCN-AM-TV, Minneapolis, and WOOD-AM-TV, Grand Rapids, Mich.



*Frederick Gilbert*

Gilbert will preside over a growing news bureau operation. In addition to the now-functioning Washington broadcast news bureau headed by John W. Roberts, which operates in conjunction wi the Time-Life news bureau there, a parallel set-up will be install in the new New York editorial headquarters a few months hen Then the Time Inc. stations will have two sources for daily and we ly special news round-ups and feature stories.

In the film line, experiments have been in the works with a n candid motion picture technique for tv showing. Former *Life* edit Bob Drew, who devised the technique, directs the project. Two hou long films plus several shorter news features for the Time tv statio have already been produced. A wealth of additional film footage expected to be made available thanks to a review, currently underwa of the mammoth March of Time film library.

Commenting on Gilbert's appointment as director of these a other Broadcast Div. activities, Wes Pullen said, "With the welcom addition of Fritz Gilbert to our Broadcasting Div., we are prepare to carry out Time Inc.'s plans for expansion in tv and radio. W have been in the broadcasting business since 1924, both at the loc and national levels, and we expect to continue to make valuable a exciting contributions to the medium."

# HENRY WATTERSON
## could have been the "Col. Henry" of WPTR

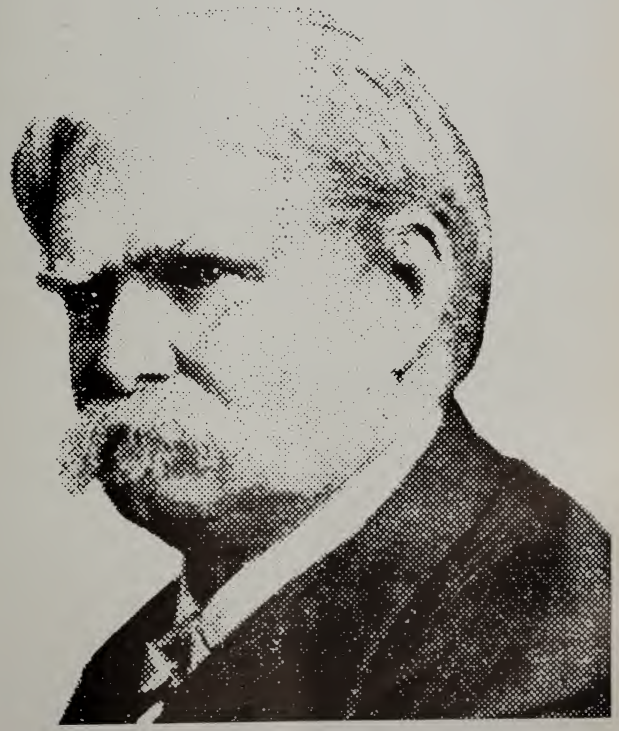
ecause WPTR creates the kind of exciting, independent dio that would have fit Watterson's temperament like a ove. The "Colonel", as he was affectionately called, saw e news not as news alone but as an obligation to take a osition on it as well. In the process, like WPTR, he lit a lot fires.

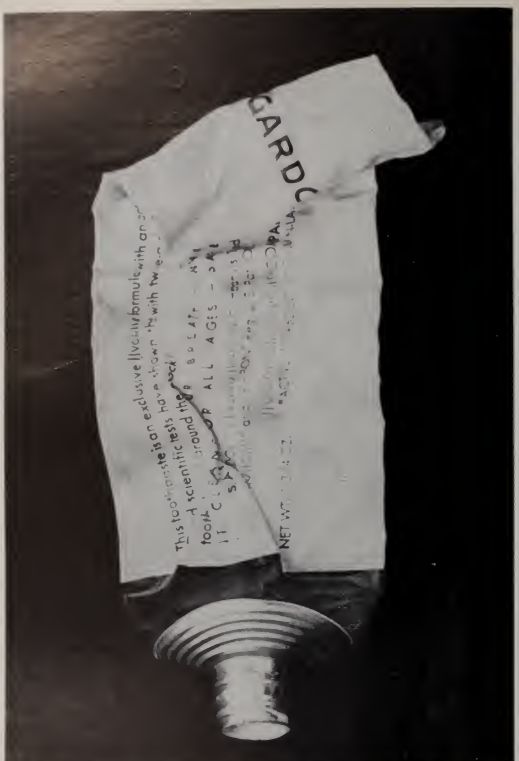
et this very dissemination of news (48 broadcasts every y) and the independent thinking about that news (edi- rials whenever and as often as necessary) has made WPTR e outstanding radio voice it is today... and the Number 1 ublic service station in its area as well.

the process WPTR has lit a lot of fires with both audience and clients, too. According to Pulse it is the dominant station in this 2,000,000 plus market. Local sponsors give it more local advertising than the next three stations combined. At the national level it carries more total advertising than the next two stations put together. In every way—people buy what it has to sell.

Represented nationally by Robert E. Eastman & Co. In New England—by Foster and Creed.

**WPTR** EOPLE 50,000 WATTS
ALBANY-TROY-SCHENECTADY
Duncan Mounsey, Exec. V.P.—A division of SCHINE ENTERPRISES.






**TODAY...THE EFFECTIVENESS OF A RADIO STATION IS MEASURED BY THE AMOUNT OF GOODS IT SELLS.** Whether it comes in a tube, tablet or spray, KXOA sells more drug products because it reaches, influences and appeals to more people in the prosperous Sacramento Valley, now 20th in Retail Sales per Household (SRDS). Rated *first* by both Pulse* and Hooper*, the right combination of personalities, programming, promotions and power make KXOA *the* buy in California's capital.

**KXOA—First in Sacramento, California's Capital**

KXOA

NATIONAL REPRESENTATIVES: DAHEN F. McGAVREN CO., INC. SOUTH: CLARKE BROWN CO. affiliate with Cascade Broadcasting Co. KFJI Klamath Falls, Oregon. Rep. Paul H. Raymer Co.

*Pulse—Oct. '59

**SPONSOR**
THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS U

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NE IF BY LAND TWO IF BY SEA / PAUL REVERE



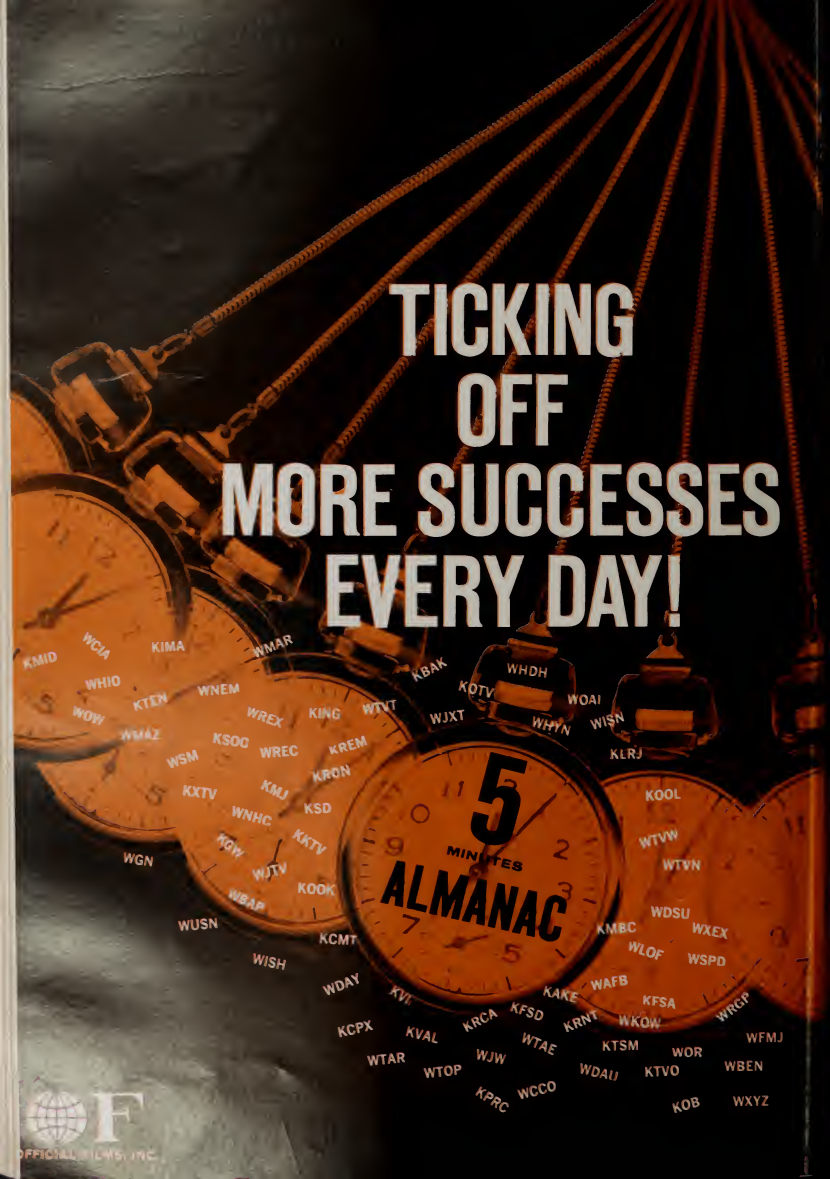
In 1775 when the two signal lights gleamed from the old North Church belfry, Paul Revere rode like a firebrand into the quiet night to warn all waiting Middlesex County that the British were coming. And . . . when the British came, the Minutemen were waiting for them, muskets cocked . . . the message got through. Balaban stations travel like a firebrand, too, with your message . . . riding straight to win for you on the Balaban policy of original programming, exciting personalities and real selling "know-how". The news of your product, or your service is carried straight to the buyer with the Balaban Stations . . . couriers par excellence!

paulbmidas

1E BALABAN STATIONS: in tempo with the times. John F. Box, Jr., Managing Director

IL-ST. LOUIS WRIT-MILWAUKEE / KBOX-DALLAS

Sold Nationally by Robert E. Eastman & Co., Inc. Sold Nationally by the Katz Agency


TICKING
OFF
MORE SUCCESSES
EVERY DAY!
5
MINUTES
ALMANAC
KMID
WCIA
KIMA
WMAR
WHIO
KTEN
WNEM
WOW
WMAZ
WREX
KING
WTVT
KSOC
WREC
KREM
WSM
KRON
KXTV
KMJ
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WNHC
KGW
KXTV
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KOOK
WBAP
WUSN
KCMT
WISH
WDAY
KVII
KCPX
KVAL
KRCA
KFSD
WTAR
WTOP
WJW
WTAE
KPRC
WCCO
KBAK
WHDH
KOTV
WOAI
WJXT
WHYN
WISN
KLRJ
KOOL
WTVW
WTVN
WDSU
KMBC
WXEX
WLOF
WSPD
WAFB
KAKE
KFSA
KRNT
WKOW
WRGP
KTSM
WDR
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KTVO
WBEN
KOB
WXYZ
OFFICIAL FILMS, INC.

# TWO FAST-SOLD SHOWS PROVE THE DRAWING POWER OF THE NEW FLEXIBLE SHORT-SEGMENT CONCEPT IN TV PROGRAMMING




The score for ALMANAC . . . 90 stations. The total for GREATEST HEADLINES . . . over 50 stations and still coming! Convincing proof of the tremendous appeal of this short-segment concept for audience, station and sponsor alike! The reason, of course, is its flexibility. A five-minute show slips easily into any time slot. It multiplies exposure and frequency. It allows advertisers to stretch advertising dollars over prime TV times. And the subject matter has high inherent interest and prestige.

## AND NOW...ANOTHER PROGRAMMING INNOVATION FROM OFFICIAL...

## SPORTFOLIO

Great, dramatic high points in the history of sports . . . brought to the TV screen through newsreel clips. Exciting, fast-moving vehicle for a commercial message . . . tremendous selling appeal for the sponsor who must limit his commercials to seconds but wants an important setting. Goes anywhere . . . for any advertiser! Arrange for a screening—get your order in early, SPORTFOLIO's success is assured!

OFFICIAL FILMS, INC.
25 West 45th St., New York 36, N. Y.
PLaza 7-0100

NEW
DIAL POSITION
(1240)

. . . but the
SAME
great
programming

and the
SAME
great staff

that have dominated
Charlotte Radio
for the past 3 years!

WIST
1240 KC
CHARLOTTE, N. C.
4780

Still the **best** radio
**buy** in Charlotte

*National Representatives*
ADAM YOUNG, INC.



# Sponsor backstage

## Candidates clear the air



Ever since last Monday (22 August), there have been all kinds of whooping and hollering over the fact that Congress passed SJ Res. 207, which suspended Section 315 of the Communications Act as it applied to speeches by the Presidential and the Vice Presidential candidates of the major parties in this election year 1960. CBS president Frank Stanton who has been tilting nobly at the 315 windmills, lo, these many years issued a statement saying how pleased he was and grateful to the lawmakers for giving broadcasting this unprecedented opportunity to bring the candidates and the issues in this critical campaign before the people. And NBC Board Chairman Bobby Sarnoff hailed the vote as an unqualified and smashing victory for every American within range of a radio or television set.

Busy Oren Harris, the Representative from Arkansas, of course, wanted to know, even before the House passed the legislation which the Senate had already okayed, whether the networks were planning to sell sponsorships of the forthcoming *Great Debates* or whether they would agree to carry them sustaining. From CBS he got quick assurance that it would not accept advertisers on the simulcast debates between the candidates to be carried by all webs. The other networks weren't too positive.

### Nixon gets partial 'non-stop' treatment from Paar

In the meantime, Thursday (25 August), just a few minutes ago as I write this, Vice President Richard Nixon made his appearance on the *Jack Paar Show*. Jose Melis read the Realemon commercial, Hugh Downs said, "Now here is Jack in Washington, D. C., with the Vice President of the United States," and there they were.

Downs, in New York, repeatedly mentioned, prior to the Washington pickup, that there would be no commercials during the Vice President's appearance. And there weren't. He and Jack finished for their alloted time, during which not a single spot was carried. However, Jack pleaded with the veep to stay a while, and immediately after a commercial for American Tourister luggage, spots for the National Conference of Christians and Jews (featuring Father Juniper on Brotherhood); the upcoming *Bonanza* stanza: the United States Army; Sunday nights *Moment of Fear* telling the Eichmann story; and a shot of Downs in the New York studio with the audience, we were back with Jack and the Vice President.

Commercials or not I have a very strong suspicion that Mr. Nixon won himself more votes with his stint on the Paar show than he will win from the simulcast *Great Debates* and all the other more serious greater or lesser debates he's likely to participate in from now t

(*Please turn to page* 14)



# KDWB SMASHES THROUGH WITH A SIGNIFICANT #1 POSITION IN MINNEAPOLIS-ST. PAUL RADIO!

On the air less than a year, KDWB, the Crowell-Collier "color radio" outlet in the Twin Cities, turns the rankings topsy-turvy . . . grows like Topsy . . . and re-arranges the rankings for the first time in years in this traditionally traditional Midwest metropolis.

Now – as with audiences in Los Angeles and San Francisco – the people of the Twin Cities prove that Crowell-Collier's tight, bright brand of "Contemporary Communications" is the kind of radio most people want to listen to most.

Buy KDWB *first . . . first (like we told you we would be)* in Minneapolis/St. Paul.

HOOPER • JULY-AUGUST 1960 • KDWB 25.9 AVERAGE SHARE • TOTAL RATED PERIODS

**KDWB** CHANNEL **63** MINNEAPOLIS / ST. PAUL
FEDERAL 5-6003 / PROSPECT 6-1501
John M. McRae, General Manager • National Sales Representatives: Daren F. McGavren Co. Inc.

KFWB/LOS ANGELES KEWB SAN FRANCISCO KDWB MINNEAPOLIS • ST. PAUL
A SERVICE OF CROWELL-COLLIER BROADCAST DIVISION *"first in contemporary communications"*
Robert M. Purcell, Director

IN MASON CITY,
MARION,



THE PLACE TO BE IS
KGLO-TV

KGLO TELECASTS ALL OF THE TOP 15 ONCE-A-WEEK SHOWS! AND 8 OF TOP 10 MULTI-WEEKLY SHOWS!*

* Telepulse Report

KGLO-TV
MASON CITY, IOWA

one of the FORWARD GROUP
KGLO KGLO-TV WMTV KLTV WTAD KWWL-TV

Branham Co. National Reps.



November. For, sometimes abetted by Paar's usual artful an charming I'm-just-one-of-the-folks handling, the Republican candidat made it clear that:

(1) He is a fella who drives a 1955 Oldsmobile. Of course, i turned out he also has a big, black Cadillac limousine furnished hin by the Government, but whoever is elected vice president gets on of those for his use. Mr. Nixon drives a 1955 Oldsmobile. (2) H stands on his feet at Yankee Stadium rooting loudly for the Wash ington Senators to clobber the home Yankees, which on that occasion by a 4-2 score, they do. Suddenly he realizes that the folks in Wash ington can't even vote, and here are all these New Yorkers who car and migosh, he's screaming for their ball club to get lumped. Oh well, it proves he's not political about his baseball, anyway. (3) H can eat anything, but he just happens to have spent his honeymoo in Mexico City, so he and Mrs. Nixon especially love Mexican foo (It is needless for to me to explain I'm sure, that this was in specifi comment on a point Paar raised about Bobby Kennedy's visit t Spanish Harlem, where he ate tamales. "How," asked Paar, "ar you on Mexican food?") (4) He is the luckiest husband in th world because Mrs. Pat Nixon is and always has been a wonderfu Ambassadress of Goodwill without any "backseat driving" from he husband.

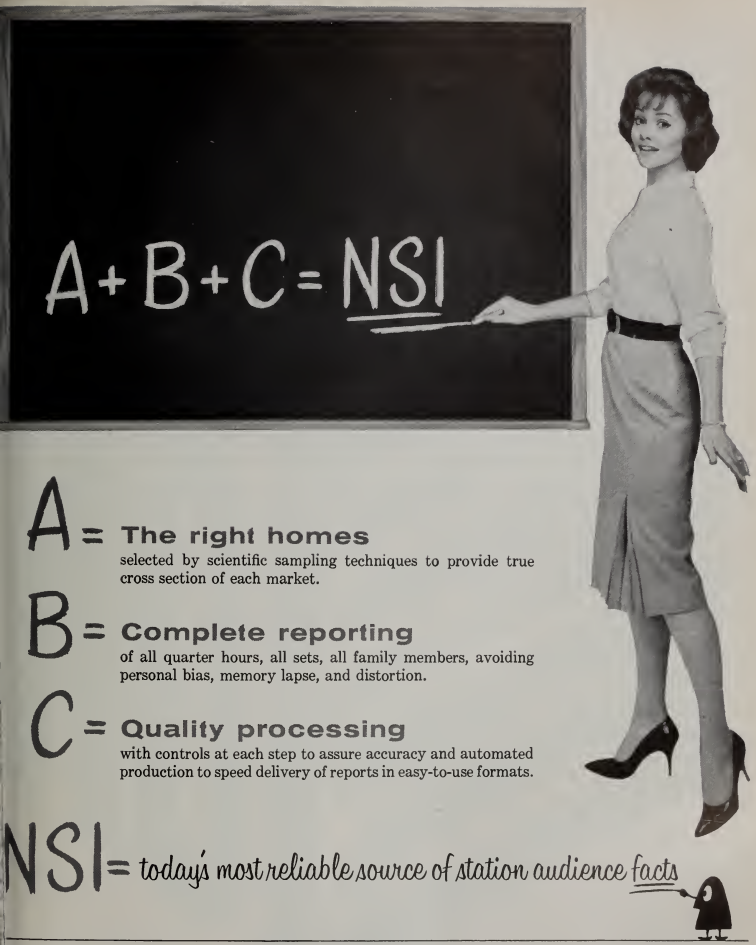
Considering that in previous campaigns the Vice President ha established somewhat of a reputation, at least according to the mo bitter of the Democrats, of being a "dirty" fighter, he could not hav presented himself as a more fair-minded, clean-cut, and clean-inte tioned politician if he wore wings and a halo. He would not, h said, campaign on age, religion, or indulge in personalities of an kind. He thought Mr. Kennedy a fine man, with much valuable e perience. He only hoped that the people would get out and vote, aft carefully studying the real issues and the position of the two partie on the issues. He hoped, and was sure Mr. Kennedy hoped sim larly, that personalities would not be played upon in the campai in any way.

### All in all—a neat little package

Mrs. Pat Nixon, whom Paar got on stage for about 15 minut with his little girl, Randy, handled herself with equal artistry.

She was very embarrassed, and blushed that time in London wh she forgot to see that the Vice President's tuxedo was packed, an came time for the dinner for the Queen and there he was tuxedole However, it was no problem, because a kindly newspaper man nam Jim Bassett from the Los Angeles *Mirror News* loaned Mr. Nixon h suit and all was well. (I would like to make a bet that Mr. Nix knows more newspapermen by their first names than any other p tential president who ever lived. Not only knows them by their fi names, but has an interesting little tale to tell about a large pe centage of them.)

Mrs. Nixon also made it clear that the young Nixon daughte must be in bed much earlier than the time the Paar show goes o but whenever they have slumber parties they watch the show. A so the Republican candidate, jokingly wrapped up the festivities asking Jack for his autograph for the girls. Now how are you goi to top that with a *Great Debate?*




**A = The right homes**
selected by scientific sampling techniques to provide true cross section of each market.

**B = Complete reporting**
of all quarter hours, all sets, all family members, avoiding personal bias, memory lapse, and distortion.

**C = Quality processing**
with controls at each step to assure accuracy and automated production to speed delivery of reports in easy-to-use formats.

**NSI** = today's most reliable source of station audience facts

# Nielsen Station Index

*a service of A. C. Nielsen Company*

**2101 Howard Street, Chicago 45, Illinois • HOllycourt 5-4400**

**FOR ALL THE FACTS**
CALL . . . WIRE . . . OR WRITE TODAY

CHICAGO 1, ILLINOIS
360 N. Michigan Ave., FRanklin 2-3810

NEW YORK 22, NEW YORK
575 Lexington Ave., MUrray Hill 8-1020

MENLO PARK, CALIFORNIA
70 Willow Road, DAvenport 5-0021

0403

DIMENSION

**This is Dimension:** a program service of entertaining, provocative one to three-minute vignettes in talk and sound that add new depth of listener interest to the strongest local programs in all radio... those of the **CBS Owned Radio Stations.** Dimension starts this month on the C-O stations. These seven stations already command more attentive listening than all other stations in their markets. Now with Dimension they give audiences even more reason to hear your selling message.

## This is Dimension:

**THE YEAR 2000** What will the fantastic world of tomorrow be like? Artistic, industrial and scientific leaders tell you: William T. Snaith of Raymond Loewy Associates; Dr. Austin Smith, Pharmaceutical Mfr. Association. Their predictions: hospitals that operate on a do-it-yourself basis, banks that supply parts for the human body, drugs that cure all infections; carpets and wallpaper used for central heating, weather control, cordless toaster and lamps and many more.

**DOROTHY KILGALLEN INTRODUCES YOU TO PEOPLE YOU'D LIKE TO KNOW** The world's most famous newspaperwoman brings you the intimate stories of how Rosalind Russell conquered a personal fear, how Pope John XXIII shows his sense of humor, and fascinating moments in the lives of Joan Crawford, James A. Farley, Fannie Hurst, Marlene Dietrich, Tony Curtis, Ingrid Bergman, The Duchess of Windsor, actor Marlon Brando, The Queen Mother, Audrey Hepburn, Marilyn Monroe, Hedy Lamarr, Patrice Munsel.

**THIS IS MY PROFESSION** Leaders in important fields tell what they think about their life's work. Vincent Price: why he considers acting a highly educational vocation. Anthropologist Margaret Mead: how primitive people help us understand ourselves better. Others: Melvin Belli, lawyer; Irwin Allen, motion picture man; Claude Philippe, hotelier; Frank Gibney, journalist; Richard Joseph, travel editor; Ilka Chase, Tony Randall, William Zeckendorf, Tex McCrary, Mischa Elman.

**THE WONDERFUL WORLD OF THE TEENS** Famous people reminisce: Betsy von Furstenburg feared at 16 that she would never get off the 57th Street bus line; Minnie Guggenheimer thinks teenagers today are more serious than she was; also Air Force Capt. Paul Briand, writer; Suzanne Szasz, photographer; Mark Damon, Roberta Peters, Maria Schell, Roy Cohn, George Q. Lewis, Tony Galento, Mark Goodson.

**HOMETOWN** Childhood recollections. Hildegarde's father's drugstore in New Holstein, Wis.; "Pappy" Boyington's first plane ride over St. Mary's, Idaho; and other hometown stories from Zsa Zsa Gabor, Margaret Mead, Dick Joseph, Dirk Bogarde, author John Donovan, Peter Glenville, Josh White.

**THE WISEST OR MOST INFLUENTIAL PERSON** Important guests describe one person who has influenced them: Theodore Bikel remembers an elderly scholar; Roberta Peters, her Italian singing teacher. Also Mark Damon, Ilka Chase, Mischa Elman, Maria Schell, Dick Joseph, Claude Philippe, William Zeckendorf, Roy Cohn, Dr. Maxwell, Mel Heimer.

**BENNETT CERF TELLS HIS FAVORITE STORIES** Author, editor, publisher, lecturer and TV personality Bennett Cerf, who has had 7 books on the best seller lists, now brings to radio the warmth that made him America's number one lecturer. A new Dimension in radio humor.

**THE AMERICAN LANDSCAPE** Burgess Meredith and Kevin McCarthy narrate this colorful series of American sound portraits using the full range of radio techniques—sound, music, good writing—to take you to the skating pond, the country drug store, Coney Island, a diner at midnight and many more uniquely American scenes.

**THIS IS OUR HERITAGE** Hear noted radio actor, Bill Lipton, interpret the writings of the men and women who created our American heritage: Tom Paine, Woodrow Wilson, Benjamin Franklin, Thomas Jefferson, Daniel Webster and others.

**AMERICAN PORTRAIT** Raymond Massey narrates a moment of greatness from American History, takes you to an actual scene in the lives of the Wright Brothers, Paul Revere, Sam Houston, Alexander Hamilton and others.

# DIMENSION

**A PROGRAM SERVICE OF THE CBS OWNED RADIO STATIONS**

**KCBS, San Francisco; KNX, Los Angeles; WCAU, Philadelphia; KMOX, St. Louis; WEEI, Boston; WCBS, New York; WBBM, Chicago**

# WeeReBeL says:

## "I'll climb a BRAND NEW TOWER to bring WRBL-TV more coverage!"

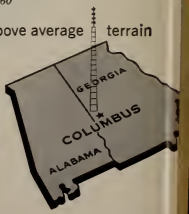


WRBL-TV will soon beam to its prime Southeastern market from a new tower more than twice its current height above average terrain. At the same time WRBL-TV will switch from channel 4 to channel 3*. The combination of the new tower and new channel will boost WRBL-TV's total Grade B audience to more than 193,895 television homes in 55 counties of Georgia and Alabama!
And when you consider that the Columbus Metropolitan Area *alone* is Georgia's second largest market with the highest per family income in the state, it's easy to see why Columbus and WRBL-TV are "sound buys" in the marketing plans of more and more top companies!

Call Hollingbery for choice availabilities.

**Target date is September 15, 1960*

1293' above average terrain




COLUMBUS, GEORGIA
WRBL TV Channel .. 3

Represented by George P. Hollingbery Company

SEPTEMBER 1960
Copyright 1960
SPONSOR
PUBLICATIONS INC.

*Most significant tv and radio news of the week with interpretation in depth for busy readers*

# SPONSOR-SCOPE

**What gives every evidence of becoming the top spot tv buy for the new season out of Chicago:** Pillsbury's (Burnett) 52-week schedules for its mixes in about 100 markets.

**The specifics:** (1) 30 September is the starting date; (2) **day and night minutes will be used;** (3) availabilities must be Nielsen- or ARB-rated; (4) **the scheduling emphasis** will be on Thursdays and Fridays (the shopping days).

(See What's next in tv's cake mix battle? page 31, 15 August 1960 SPONSOR.)

**New business really broke loose for spot radio out of the New York agencies the past week, with Campbell Soup (BBDO), by far, the biggest plum of them all.**

The Campbell campaign starts this week **in about 70 markets.**

**The orders and availability calls included: Lucky Strike** (BBDO); Penick & Ford's Swel frosting & fudge mix (Croot) **Watchmakers of Switzerland** (C&W), from 26 September to 4 December; Absorbine Jr. WarmUp (JWT), **testing;** Vick (Morse); Stewart-Warner's Alemite (MacFarland).

**The long-termer among the spot tv orders for the fall was from Anahist (Bates)** —26 weeks, starting 3 October.

**You can judge how much the New York reps were kept spinning the past week** from this melange of orders and availability calls: Lever's Breeze (SSCB); Lever's Good Luck margarine (OBM); **P&G's Lava soap, Joy, Jif peanut butter (all Burnett);** P&G's Oxydol (DFS); Tender Leaf tea (JWT); **Noxzema instant shaving cream (Bates);** Lux liquid (JWT); P&G's Lilt (Grey); P&G's Blue Comet, Duz and Gleem (all Compton).

**Incidentally, R. J. Reynolds (Esty) is re-evaluating its half-hour buys with a view to making changes, if deemed necessary.** Also Standard of Indiana has cancelled its news and is talking about using half-hour programs.

**Chicago spot tv buying activity included:** 30 top markets for an eight-week campaign, starting early October, for three Mars candy bars (NL&B).

**If you're a seller of spot tv, you can't help drooling over this one:** JWT last week issued contracts **for 143 half-hours** divided between two stations in the Lubbock, Tex., market.

**It was in behalf of Ford and for 52 weeks.** KCBD-TV got 117 half-hours and KDUB-TV, 26 half-hours. The programing: **syndication series.**

Stations in at least 10 other markets are due for **similar windfalls.**

**That plan for a blitz by Yuban Instant (B&B) in spot tv has simmered down to a puff.**

In the final processing, the idea of **60 spots a week was replaced by a dole-out** of around three spots per market.

General Foods decided on the strategem of **cutting in commercials for Yuban on its various CBS TV nighttime programs.**

**P&G isn't getting much of an edge on Colgate in finding out the prospects of the market for detergents in tablet form.**

On the heels of P&G's test of Salvo (Burnett) there came last week a tv market test by Colgate of a similar product—Vim—via Bates.

**Judging from the answers you get from sales executives, nothing in networ tv can be considered as unstable, or unfrozen, as a daytime schedule.**

With the wholesale changes in programing already made for the fall, there's **no guara tee that the items will remain as is even until the end of the year.**

In other words, this business of daytime seems to have become geared to two principle (1) **unbounded flexibility** and (2) **uncontained fluidity.**

The moral that media directors are drawing from all this: **in daytime tv the objectiv of reach and frequency have practically obliterated concern with the quality and n ture of a particular program.**

**The latest special offer from ABC TV daytime sales:** a minute participation in **Di Clark, providing you buy a quarter-hour elsewhere.**

Heretofore Clark had been available only in a quarter-hour unit ($13,000). The minu participation buyer, however, **will not have the benefit of Clark's commercial service**

Under the new disposition, the **sponsor of a quarter-hour will have a spread of fiv minute commercials across the week:** three from his quarter-hour, one constituting t bonus he gets with the quarter-hour and four, the participation in Clark.

**Nielsen states that about 150 radio stations have already subscribed to its NC '61 Radio study.**

The job of questionnairing and interviewing on this one will take place between **mi October** and **mid-December** and the results issued in the **summer of 1961.**

Surveying for **NCS '61 Television** will be conducted in **March and April,** which com between the peak and valley of viewing.

Air media should be a rich gainer from the **heightened battle for the baby food mar ket which Beech-Nut's massive buy on NBC TV portends.**

**Heinz is already on NBC,** but is expected to do something about matching Beech-Nut.

Other leaders in the field: **Clapp and Swift.**

**BBDO makes the latest agency to combine its air and print media analysis int a single setup: Ed Papazian, broadcast specialist, heads up the merged groups.**

Point of significance: BBDO's media people will be looking at print in light of **knowledg gathered from tv and radio,** like measuring **unduplicated reach** and **frequency.**

**According to the National Nielsen Radio Index for the four weeks ending 1 July, Pepsi-Cola and Frito have taken over the leadership in network advertising.**

Neither account ranked last year. The two leaders were R. J. Reynolds and L&M.

The latest breakdown in terms of homes delivered:

| RANK | ADVERTISER | NO. BROADCASTS | TOTAL HOMES DELIVERED |
|---|---|---|---|
| 1 | Pepsi-Cola | 716 | 342,418,000 |
| 2 | Frito | 306 | 114,728,000 |
| 3 | R. J. Reynolds | 281 | 103,017,000 |
| 4 | General Mills | 223 | 92,436,000 |
| 5 | Electric Auto Lite | 128 | 85,254,000 |
| 6 | Metropolitan Life | 125 | 83,230,000 |
| 7 | Renault | 121 | 79,572,000 |
| 8 | Liggett & Myers | 217 | 76,960,000 |
| 9 | Ex-Lax | 147 | 68,394,000 |
| 10 | Chevrolet | 99 | 65,035,000 |

Also conspicuous by their absence in the first 10: General Foods and Brown & Williamso

Now that network tv's practically on the threshold of the new season, it's interesting to note that **the nighttime schedules will have but four advertisers who weren't there before.**

**The nighttime newcomers:** Shwayder Bros. (Grey); Burlington Mills (Donahue & Coe); Van Camp (EW-Y&R); **Squibb over-the-counter products** (Donahue & Coe).

**Van Camp and Burlington are recent emigres from spot.**

**Don't believe that report that ABC TV is nurturing the idea of introducing the 30-second announcement to daytime network tv:** it is firmly denied by ABC.

**How did it all get started?** Seems that somebody in ABC daytime sales told a couple of mediamen the network was toying with the 30-second concept and **they jumped to the conclusion that it was a cut-and-dried plan.**

Quipped an NBC TV daytime sales executive when the report got to him: **"That would advance flexibility to a state of limpness."**

If you think the **cigarettes with their collective 51½ commercial minutes** will be cutting a broad swath in nighttime network tv this fall, ponder this: **the drugs and toiletries will out-total them by at least four commercial minutes.**

Here's how the drug toiletries clan will stack up by participations per week:

| ADVERTISER | NO. SHOWS | NO. COMMERCIAL MINUTES | ESTIMATED EXPENDITURES |
|---|---|---|---|
| Am. Home-Whitehall | 9 | 11½ | $420,000 |
| Colgate | 6 | 8 | 380,000 |
| Warner Lambert | 4 | 6½ | 160,000 |
| Bristol-Myers | 5 | 6 | 220,000 |
| P&G | 4 | 6 | 190,000 |
| Lever | 2 | 3 | 120,000 |
| Alberto-Culver | 2 | 3 | 110,000 |
| J. B. Williams | 1 | 3 | 130,000 |
| H. F. Ritchie | 2 | 2 | 70,000 |
| Miles & Block | 2 | 3 | 180,000 |
| Noxzema, Vick, Carter | 3 | 4 | 120,000 |
| **Total** | **40** | **56** | **$2,100,000** |

(See 29 Aug. 1960 SPONSOR-SCOPE for estimated breakdown on cigarette participants.)

**When you've got a competitor looking over your shoulder for any sign of disaffection, a network has to be mighty careful about going back to an affiliate to ask for a revision in compensation.**

Take the case of NBC TV. It thinks that the rate structure by which it divvies billings with affiliates is antiquated and all wrong: **the methods of selling**—like nighttime minutes and daytime spreads—**call for different compensation ratios.**

**But the network finds itself shackled** against asking the stations for another riffle of the cards—especially in the two-station markets.

And why the hesitancy? As NBC admits, **there's ABC always ready to move in with a bettering proposition of its own.**

**Relief and reassurance reigns at ABC TV daytime: its per-minute audience has moved back to over the two-million level.**

The Nielsen national gave the network daytime-wise an average of 2,050,000 million homes per minute—**the highest since March.**

**The network hit bottom in May with a 1.4 million average,** which was a million off the ABC peak.

**CBS, NBC and Nielsen will go on in their contractual relations, at least for a other year,** with this among the concessions: the rating service will speed up its efforts at g ting information to the networks.

**The two networks say they'll continue to talk to ARB about a national servic meanwhile using the 7-city Arbitron as their overnight service.**

There never was anything but a spirit of entente cordiale as far as **Nielsen and ABC wer concerned.** In fact, that 50-market rating was ABC's idea.

In this case you can say that the agency business, like politics, makes **strange be follows: Marion Harper, Jr., who is a professed Democrat, has again hauled in th N. Y. Republican State Committee account for his McCann-Marschalk subsidiary.**

The same agency handled the **Nelson Rockefeller campaign.**

**Quite voluble among stations that have responded to SRA's campaign fo adoption of a single rate are the operations which depend mainly on local bus ness.** Their contention: (1) the **single rate may be suitable for radio stations who g the bulk of their billings from national advertisers and local accounts that can affor the national rate, but the large majority of stations look to small local merchants fo their revenue.** (2) it would be **unfair to ask these merchants** to pay the same rate national and regional advertisers whose product may be sold in thousands of outlets with the coverage area.

Another argument: while **newspapers have practically a monopoly of the marke** radio stations are compelled by intense competition to resort to **granting special discount frequency rates, saturation packages,** etc.

As these dissidents see it, the only way the agency and their clients can be protect against inequitable rate treatment is for the **broadcaster himself to exercise integrity.**

(See 29 August SPONSOR for latest opinion crossfire anent the single rate.)

The Advertising Research Foundation and the Census Bureau have finally released th data on the **latest tv home penetration** and here's how they compare with a year ago:

| PERIOD | METRO TV HOME PENETRATION | OUTSIDE PENETRATION |
|---|---|---|
| May 1959 | 90.8% | 80.0% |
| **May 1960** | **91.0%** | **82.2%** |

**Total tv home penetration: 88%,** which is figure ARB has been operating on.

Have you noticed how Chicago has become the **production center of special intere shows?**

**Walt Schwimmer** stated it with his **Championship Bowling, Championship Go and Championship Bridge.**

**Fred Niles Productions'** candidate for the same market: **Bridge with the Masters.**

According to the Niles firm, there are **40 million bridge players in the U. S.** a there could be as many as **30 million more who'd like to learn the game.**

Another midwest trend that **particularly concerns Negro radio: gospel singi shows.**

**Pet Milk (Gardner)** and **Aunt Jemima (C. E. Frank)** have been using them wi much satisfaction, the former on **64 stations** and the latter, on **25 stations.**

Both advertisers have promoted their series with **gospel talent hunts.**

Behind the sponsorships is this theory: **gospel music is as inherent a part of th Negro culture as jazz, and even more suited to the selling of food products.**

**For other news coverage in this issue,** see Newsmaker of the Week, page Spot Buys, page 54; News and Idea Wrap-Up, page 64; Washington Week, page 59; SPONS Hears, page 62; Tv and Radio Newsmakers, page 74; and Film-Scope, page 60.




# The air is filled with new KPRC-TV spots!

Literally thousands of these fabulous new spots have been bought since their introduction. And no wonder! KPRC-TV Spots are incredibly effective, beautifully true. And, you'll be amazed at their brightness, even after weeks of play. Discover the difference this new announcement can make in your sales game. Buy the new KPRC-TV SPOT! Sold at Edward Petry & Company pro shops and unconditionally guaranteed!

**KPRC-TV**

*sets the pace in Houston sales*

*Courtesy of Spalding Distance Dots*

# wmca PRO/FILE!



Ruth Musser





■ It has been said of Americans that they are singularly lacking in tradition. Such sentiments must be regarded with complete indifference. Take, if you will, Ruth Musser's Grandfather Hurd who brought the first silk hats west to Kansas and traded them to the Indians for buffalo skins. A generation before, Great-Grandmother Pattison had the first piano dragged over the Rockies to Colorado in time to celebrate the Comstock silver strike. Some even say that Mrs. Musser harks back to Benedict Arnold; but the troops at WMCA know this to be a calumny circulated by rival stations. ■ A psychology major from the U. of Kansas, Ruth Musser joined NBC's New York staff in 1940 and after seven years of buying meat instead of shooting it, decided to remain in the city. Whereupon she upped and settled at WMCA adding still another first to the family history book — Ruth Musser became the only program manager of a major radio station able to increase ratings by doing a Wichita tribal dance.

the straus broadcasting group

wmca NEW YORK AM Radio Sales

wbny BUFFALO ■ Jack Masla & Co., Inc.

rpi RADIO PRESS INTERNATIONAL


# 49th and Madison

**New enthusiast**

For most of the 24 years that I have been active in radio, I believed there was but one bible of our industry that constituted "must" regular reading. That was a certain magazine published at 1735 De Sales Street, Washington. I still am a regular and avid fan of *Broadcasting*.

However, I thought you would like to know that in recent months, SPONSOR has made such a favorable impression on me—and what is much more important, my regular and prospective clients—that I try and read it cover to cover the day it arrives.

Thanks for keeping SPONSOR so interesting week after week.

Henry Untermeyer
*San Francisco*

**Radio looks back**

I am looking at your article, "A Publisher Looks at Radio," in the 22 August issue of SPONSOR, and would like to extend my most sincere congratulations on the meaningful manner in which Mr. Glenn forcibly pointed up the position of radio in the current communications picture.

I am so delighted to see him ask searching questions. I only hope that each operator will take these questions most seriously in relating them to his own property. If each station can do this, we will have gained another important step in the renaissance of radio.

I hope that the response to his forthright approach is such as to convince him and SPONSOR that these efforts are not in vain.

David N. Simmons
*vice president*
*Trand Associates, Inc.*
*N. Y. C.*

**Good work**

My sincere congratulations to you for the wonderful way you handled our story on "Spot Radio Vignettes" (SPONSOR, 15 July).

The reaction has been tremend and several presentations have b made due to this story.

Let's hope that this will lead more creative selling on the par local stations and radio station resentatives and, as a result, m dollars will be allocated to the g medium of radio.

Stephen A. Machcinski
*Adam Young Inc.*
*N.Y.C.*

* * *

I read with great interest the w up on Beneficial in the 22 Augus sue of SPONSOR magazine. I tho it was interestingly written, very organized, and had an "air" abo that lifted it out of the ordinary. of-the-mill, stereotyped approach so many of the articles of this one reads seem to have in comm

Alfred E. Mockett
*Beneficial Management C*
*Morristown, N. J.*

**Seeing eye to eye**

Needless to say we were extremel terested in the item by Harol Barre of WRVA in the "49th Madison" column relative to the gotten food markets" which tie directly with your editorial of gust also referring to "neglected markets," which all gets back "The Seller's Viewpoint" whic wrote and you kindly printed o March urging consideration in ad tising campaigns for the point of rather than point of distribution.

We feel very strongly about whole thing, and the fact that m market stations are finding the s tion similar to that in the Whee Pittsburgh area is proof to us radio may be on the threshold new measuring stick of which rat are merely one small part.

Paul J. Miller
*v.p. & managing dir*
*WWVA*
*Wheeling, W. Va.*

# Timebuyers at work

**orge S. Niles,** media director, Hazard Advertising, New York, s his agency has an answer to the difficulty of obtaining evidence roadcast effectiveness where industrial and agricultural advertis- are concerned. "So many of these products do not reach the tomer in their advertised form, but as an ingredient or compo- t of another product. Or, in case of industrial public rela- s advertising, no product or ice is involved. Sales results ibuted to broadcast advertising therefore inconclusive and dly applicable for evaluation on ular standards. However, our nula to overcome this has ven very beneficial. Before a campaign our media depart- nt is provided with every avail- marketing sales plan and ob- ive. With this knowledge we are able to apply media experience roadcast data and convey our buying interests to the stations. h this approach we can create a genuine interest in our objectives ng broadcasters, thus realizing not only more effective advertis- but enthusiasm on their part to promote the client's cause."



**othy Glasser** of Kastor, Hilton, Chesley, Clifford & Atherton, w York, has come out for an 11-month year. "Timebuyers unite! t fatal time has arrived—September—when the house at Fire Is- l reverts to its owner and budgets are finally settled. The buyer has been playing darts for two months with the SRDS as a target braces herself. After all, why can't she work on all accounts at once? Spacing things is silly. Her Itkin, which measures six inches by six (and holds a desk and a chair if one sits in the desk kneehole) suddenly looks like the last life boat from the Titanic. Not only are three account men checking 1 October start dates as the buyer lifts her heavy-lidded eyes from Pile #4 of avails, but four visiting station men strategically ed in each corner, chaperoned by their reps, are giving flipboard entations. And that #*? phone! Makegoods on spots not placed are the rule. Ouija boards are standard media depart- nt equipment for setting up October schedules . . . with unknown ncencies." Dorothy's supplication: "Down with September!"




**SPOT and SPONSOR**

have more than three little letters in common.

**Timebuyers prefer SPONSOR (as indicated by survey after survey) because SPONSOR spotlights the spot news and problems vital to them. It's their book!**



# The better half...

Reaching more Philadelphia adults than any other station in the area is only half of the WCAU-TV picture. The other (and even better) half: WCAU-TV reaches more women more often...with 28% more quarter-hour firsts than the second station, 69% more than the third station. It's important to reach adults; it's even better to reach the half that holds the pursestrings. And throughout greater Philadelphia, people who spend the most, spend most of their time with WCAU-TV

*Channel 10, Philadelphia · CBS Owned · Represented by CBS Television Spot Sales*

Source: Latest ARB

## The make-up of Florence

She's a composite of old Southern
charm and vital Southern energy. She's
1,300,000 people strong. She's industrially and
agriculturally rich. She symbolizes a beautiful
compacted market reached by a single-station:



WBTW

*Florence, South Carolina*

*Channel 8 • Maximum power • Maximum*
*Represented nationally by CBS TV Spot*

A Jefferson Standard station
affiliated with
WBT and WBTV, Charlotte




RT I OF A SERIES

# RADIO'S BIG NEW BURST OF CREATIVITY

## ERE ARE LITTLE KNOWN FACTS ABOUT THE SURPRISING EVELOPMENTS IN GRASS-ROOTS RADIO WHICH ARE FAST AKING IT 'AMERICA'S MOST CREATIVE AD MEDIUM'

With this issue the editors of SPONSOR begin a ial report that is almost certain to startle, chal- e, shock, and even anger some sections of the ertising business.

ased on a coast-to-coast survey and talks with dreds of executives, SPONSOR believes:

There is more real "editorial vitality" in *l radio* today than in any other medium.

At radio's grass-roots level you will find more tiveness, more fresh new ideas than in any se of newspapers, magazines, or even tv.

Radio's 3,900 stations employ more people for creative work than do America's 3,000 ad agencies, and their idea production is higher.

- Radio managements, especially among the top 500 stations, are far more concerned directly with "editorial content" (programing) than are the heads of most other types of media.
- A surge of creativeness, forced by fierce competitive pressures, is making local radio the one medium that is closest to its audience.
- Old generalizations about radio ("Music and News," "Top 40" etc.) no longer make sense in view of new creative developments.

# CREATIVE FERMENT IN GRASS-ROOTS RADIO BOILS U



Big Band Ball, WAMP, Pittsburgh



Swimming Party, WKDA, Nashville




Coke 'Copter, WSB, Atlanta




Police Umbrellas, WSBA, Harrisburg

• Radio's rapidly expanding "creative dimensions" are vastly more significant than the familiar statistics on homes, sets, reach, penetration, coverage, and cpm's.

• Yet because of the new, reorganized structure of the industry, radio's creative story has seldom, if ever, been completely told.

In this first article SPONSOR will explain the background, reasons and general outlines of the new "ferment of ideas" in local radio.

Subsequent articles will give detailed examples of how individual stations are contributing to radio's creative revolution, and what their efforts mean in terms of the medium's new advertising power.

### Radio's third creative phase

"To understand what's happening at radio's grass-roots level, you've got to realize that radio, during the past few years has been rapidly moving into Phase III of its creative development."

So says George Skinner, director of radio program services, The Katz Agency.

His view corresponds almost exactly with those of many other well-known programing experts consulted by SPONSOR, and his explanation is a graphic one.

According to Skinner, radio's Phase I, the "Netw Period" lasted nearly 25 years—from approximately 1 to 1947.

During this time radio's basic patterns were essenti those of network programing—individual shows with emphasis on names and feature entertainment.

In a pre-tv world this network-type programing see almost exactly suited to audience needs and tastes.

Looking back now, many radio men such as Elmo L of WSB (see box on page 33) realize that the old n program patterns had a tendency to make radio a l pompous and stuffy.

Veteran Roy McMillan, also of WSB, recalls "when I got into radio in 1927, everybody was a spe ist—a specialist at doing the incidental and the insig cant with great dignity and charm."

"Announcing was mostly a matter of identifying station every half hour. And we put on coats and ties that. In fact some stations, in those days required nouncers to wear tuxedos on the night shift."

Pomposity and stuffiness got their comeuppance, ho ever, with the advent of tv. Radio rocked like Hirosh under the explosive power of the new video medium, the resulting carnage in ratings and audiences tore

# ORE BRIGHT NEW IDEAS THAN ANY OTHER MEDIUM



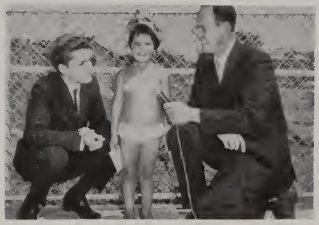

reo Cars, KOTN, Pine Bluff



Fabulous Four, WOWO, Ft. Wayne



rigger Kaces, KFMB, San Diego



Itsy Bitsy Bikini, WINS, New York

old network programing concepts to shreds.

ccording to most experienced industry observers what d radio at this time was the sudden, and unexpected, earance of a brand new crop of young iconoclastic on operators who tossed all the old notions out the low and embarked on a new theory of "formula pro- ning."

hase II, radio's Formula Period" began with the rgence of these realistic, unsentimental new station and their influence on the medium was enormous. hey ruthlessly reduced radio programing to its largest cal common denominators—music and news. And as ruthlessly instituted new scientific policies of limit- their music to popular favorites—in many cases the 40 tunes.

heir success proved beyond question that they were a righter track than operators who clung to old ioned formats. And they were widely, almost univer- imitated.

hey were also widely hated—both by some of their w radio men who thought their programing "undig- d" and by some members of the public who suspected their rigid insistence on popular music was a dark ersive attempt to put across "rock 'n' roll."

Actually, as Wells Barnett, director of programing at John Blair points out, rock 'n' roll, even in its heyday, was never a dominant factor in the programing of even formula stations but simply one of many musical fads (calypso was another) which were aired because they were undeniably popular.

Today most radio men are willing to admit that the medium owes a great deal to its "Formula Period" and to the Formula innovators.

What they did was to force a re-examination of radio's real place in communications, and a return to fundamentals.

But, says George Skinner, in so doing, they also paved the way for radio's new Phase III—the exciting period of "Creative Ferment," in which the industry now finds itself.

The reason, according to Skinner, is that once you get back to the bedrock of fundamentals, then you must begin adding new creative and distinctive features in order to survive in a fiercely competitive world.

### Radio's creative battleground

Today, in its output of fresh new creative ideas on the local level, the radio industry makes any brainstorming

session ever held at BBDO look like a nursery game for backward children.

Competitive pressure is unquestionably a major factor in the relentless search for new, original ideas and in this respect, radio is more brutally competitive than any other major medium.

Since 1947 the number of radio stations has jumped from 1,300 to 3,900 and every single U. S. city is a creative radio battleground.

With more than seven times as many radio stations as there are tv outlets, and with more than twice as many radio stations as there are newspapers—radio's intramural struggles are far more violent than those of other media.

And today, according to every industry leader checked by SPONSOR, radio's competitive battles are being fought principally with new ideas.

One of the most dramatic aspects of this wide-scale creative warfare is the wholehearted involvement of top radio managements in every phase of radio programing.

According to leading radio station representatives, the role of the station manager has changed drastically in recent years.

Says Steve Machcinski, executive v.p. Adam Young Inc., "The new crop of station managers works twice as hard as the old-timers ever did. They're in there pitching every day, every hour, and they're up to their ears in every detail of programing. They never rest in the drive to find something new, something different, something better to do."

Says Ben Holmes, v.p. Edward Petry, "You never [hear] anymore that station programing policy is being left to a d.j. or an underling. Every programing decision is being made by top management, and management is closer to programing than at any time I can remember."

Representatives like Rober Teter, v.p. Peters, Griffin, Woodward, and Wells Barnett, Blair, report being constantly amazed at the amount of time spent by station managers listening to tapes, listening to competition, checking on every detail of production and programing.

"Traditionally," says George Skinner of Katz, "radio management was sales-oriented. But today the emphasis has switched to programing, and program ideas because they have come to realize that here's where they can build real competitive advantages."

A SPONSOR study of other media, even including tv, fails to reveal any comparable involvement of top management in "editorial content" or programing.

Magazine and newspaper publishers, tv station and network heads are giving, on the average, less than 50% of the time and attention which radio men devote to their creative problems.

### Radio's areas of creativity

Radio's "battle of ideas" is being fought on at least five major fronts:

1. Community service
2. News
3. Entertainment
4. Music
5. Editorializing.

And in each of these areas the amount of creativeness and originality displayed by huge numbers of local stations is little short of amazing.

Few advertising men, particularly in such metropolitan centers as New York, have any idea of the part now played by radio stations in local community life, or of the enormous variety of programs, drives, features which stations are now using to bring themselves close to their audiences.

A subsequent article in this SPONSOR series will look at length with these new creative community service activities.

In general, they form a vital part of what Wells Barnett of Blair calls the new "humanizing" that is taking place in radio today.

News, long a radio staple, is also getting a vast amount of fresh creative attention.

More coverage in depth, more local news, a greater variety and imagination in the handling of news stories, the use of new techniques such as "beeper" phone interviews, the employment of planes, helicopters, sea and land cruisers, and the huge investments which many stations are making in news staffs form a fascinating aspect of radio's new "creative explosion."

In entertainment, radio is bubbling with dozens of new features, many of them built around the "capsule" format of short one-to-five-minute spots, as well as an astonishing variety of talk and other entertainment programing.

## WHERE RADIO BUILDS ITS NEW CREATIVITY

**1** **COMMUNITY SERVICE.** *Local stations producing astonishing number of bright effective public service features of all types.*

**2** **NEWS.** *Greater emphasis on news. New in-depth treatments. Longer news periods, more local news and news-facilities.*

**3** **ENTERTAINMENT.** *Capsule programs cover huge variety of new short features. Many types of talk, personality programs.*

**4** **MUSIC.** *Definite trend away from raucous music. Greater emphasis on music selection, greater care in selection of numbers.*

**5** **EDITORIALIZING.** *Increasing number of station operators are editorializing with many dramtic results and success stories.*

## 'IT'S A FABULOUS INVALID' SAYS ELMO ELLIS



Below are quotes from a recently published article on radio today by Elmo Ellis, widely known program director of famed radio station WSB, Atlanta, Georgia, which explain the medium's new burst of creativeness.

**"RADIO**—*the fabulous invalid that was doomed to die at the hands of television and ended up as a comeback hero."*

*"The transfer of the star-studded shows to television was the best thing in the world that could have happened to radio. It melted off the fat and the lethargy, and created a streamlined, robust new type of broadcasting."*

*"Radio got off its podium, dropped its pomposity and put on its roller skates. It became mobile and started rolling around the community, mingling with citizens, collecting and reflecting actions and opinions.*

*"How does radio go about serving the needs and interests of listeners today? Radio is news-hungry . . . radio plays music in tremendous quantities . . . stations offer a multitude of services ranging from fishing forecasts to French lessons, from stock market reports to fashion tips for tall girls.*

*"Few people realize it, but today we present more news, more music, more sports events, more weather data, more farm fare, more religious programing, more public service than at any time in our history."*

Radio music, and music handling is undergoing its own riod of creative ferment, and production and audience cess stories in the music field alone comprise one of brightest aspects of new radio programing.

Editorializing, which opened up for radio in 1949, has ome a major factor in "meaningful public service"— d the energy, imagination, and effectiveness of scores broadcast editorializers testify to radio's new dynamics d vitality.

### Why the story hasn't been told

This exciting story of radio's creative rebirth, how- r, has suffered for lack of a spokesman.

SPONSOR believes there are at least three reasons for s:

First, to understand radio's new dynamics, it is neces- y to see the industry as a whole, and most radio selling lay is by individual stations or station groups.

Second, an over-emphasis on the statistical aspects of dio—sets, homes, reach, penetration and coverage—has nded even some of radio's staunchest admirers to the citing drama now unfolding in the medium.

Third, local merchants and advertisers are aware of at's going on, and are daily finding new creative ways use radio's new creativity in their own selling. But so , few national advertisers and their agencies have dis- vered these opportunities.

It is against this background that SPONSOR is presenting series on "Radio's great new burst of Creativity."

From earliest advertising days, expert media men have known that "editorial vitality" is one of the soundest measures of any medium.

As you will see, in the articles which follow, local radio today has more bright young people turning out more bright young vital ideas than any other medium.

Three weeks ago, when CBS Radio announced that it was discontinuing the network presentation of all soap operas including such old-timers as *Ma Perkins* and *Right to Happiness*, and was dropping such veterans as *Amos and Andy*, some New York newspapermen reported the event as if they were sounding a death knell for radio creativity.

"Radio now reverts to its droning music, news, and over-commercialized local station formats," said one misguided columnist. Nothing could be further from the truth. The new radio, breaking the shackles of old traditions, has embarked on new experiments in creativeness which shame the old formulas.

The same week which brought the CBS announcement of the soapers' demise, also brought the announcement of an exciting new program series *Dimension* for CBS owned and operated stations.

At ABC, the network's comprehensive study of local radio's program needs produced an important new feature titled *Flair*.

And into SPONSOR's offices during this same period poured more than 30 announcements of new original radio programing from creative-minded stations.

This is the movement which SPONSOR aims to report and interpret in its forthcoming series.




**CONSUMER PREFERENCES, PURCHASE** are tabbed by Market Research Corp., used as basis for presentations, like this to Pan-Americ Coffee Bureau. (L to r) Rafael G. Valdiveso, El Salvador representative; Don W. Connell, MRCA v.p.; Dr. James E. Wood, rsch. dir. for bur

# NEW MEASURE FOR TV BUYERS

**Market Research Corp. has developed measurement device which gives cost-per-$1,000 of sales potential**

**Consumer panel of 5,800 lists product purchase which is correlated with day, night network viewing**

Future tv program buying will be more complicated but sales results more predictable if advertisers and their agencies learn how to work with a new measurement developed by the Market Research Corp. of America.

So says Don W. Connell, v.p. for the company's large Consumer Panel Division, in explaining the new Media Evaluation Service. The measurement, in essence, relates media audience or circulation to actual product purchase. This means MRCA can determine for advertisers which medium among magazines, newspaper supplements, daytime and nighttime television and which vehicles within each media group reach the "heavy" buyers for a particular type of product. The new data also indicate the actual amount of money spent by the tv viewers or the magazine readers on any of 150 product types for the previous six-month period.

The figure which MRCA thinks is most meaningful to advertisers and their agencies in marketing and media planning is the "HEP" figure, synthesized from *H*ouseholds, th *E*xposure to media and their *P* chases.

What is this innovating figur "The amount spent by the audien of a specific media vehicle for product," answers Connell. "Wh this HEP figure is divided into cost of the advertisement, the cli gets the cost-per-$1,000 of sales tential delivered by that vehicle."

In a special tabulation for SPONS Connell traced the kind of findi which national advertisers are a to get from MRCA. In the top fac chart, a rundown on 10 network shows—five during the day and at night—shows that the househ viewing these specific programs sp anywhere from $1.47 to $1.87 toilet soap purchases within the vious six months.

The show attracting the bigg

rchase rate—*The Untouchables*—d a 27% advantage with its $1.87 penditure over *The Verdict Is ours*, where each viewing home ent an average of $1.47 on the oduct within the previous six onths.

"Advertisers can compare print and oadcast media in terms of relative ospect value as well as audience mbers," says Connell, "and this w cost-per-$1,000 of sales potential rdstick is significant because it ries with the product class rather an remaining constant for all types products, as does cost-per-1,000 audience."

The new service starts with this emise: Both media and products e concentrated.

This means simply that a relatively w families buy the bulk of any ven product, and that roughly the me proportion of families do the st tv viewing (see chart below). rty percent of the families do 75% the viewing, says Connell, and 9% them buy 50% of all shampoos.

Thus marketers need to find which hicle reaches the heavy consumers their product line. The service es indications as to which medium livers the best prospects, and strati- s further by comparing vehicles thin the same medium.

In the instance of toilet soap, for example, if program costs were equal, the best buy for this kind of product would be *The Untouchables*, which reaches families spending the most on soaps and which also reaches the highest percentage of heavy buyers.

Almost half—48%—of the total tv audience was "heavy," heavy describing the top third of purchases.

Connell explains that the rule of thumb for marketers is that one-third of the families buy two-thirds of the product in dollar volume. This ratio, he says, "holds true for virtually every high-turnover product class, although the types of families which make up the heavy-buying third may differ from product to product."

MRCA's findings are developed from diaries maintained by 5,800 panel families, each of which reports in detail (1) its purchase of some 150 product types as well as (2) its specific exposure to 58 network evening programs, 30 daytime shows, 36 magazines and 20 newspaper supplements.

Further findings which can evolve from these tabulations requires extra thinking and work from client and agency people, says Don Connell, but the result gives them a more accurate, pinpointed analysis with less

(*Please turn to page* 48)

## HOW TELEVISION SHOWS DELIVER TOP TOILET SOAP PROSPECTS

Diaries in 5,800 MRCA panel homes record actual product purchase, as noted for toilet soaps in the chart below. The dollar figure is then projected to a program's total audience and the advertiser comes up with a new yardstick—the cost-per-$1,000 of sales potential. Figures are for five daytime and five nighttime shows

| Program | Average purchases of toilet soap per household viewing | % of households that are heavy buyers of toilet soap |
|---|---|---|
| *Untouchables (E*)* | $1.87 | 48% |
| *Our Miss Brooks (D**)* | 1.82 | 47 |
| *Ozzie and Harriet (E)* | 1.76 | 46 |
| *Who Do You Trust? (D)* | 1.71 | 46 |
| *Love of Life (D)* | 1.69 | 44 |
| *Sugarfoot (D)* | 1.63 | 43 |
| *Garry Moore Show (E)* | 1.61 | 41 |
| *House Party (D)* | 1.51 | 40 |
| *What's My Line? (E)* | 1.48 | 39 |
| *Verdict Is Yours (D)* | 1.47 | 38 |

*Evening program **Daytime program

## NEW MEASURE BASED ON MARKET AND MEDIA CONCENTRATION

The new cost-per-$1,000 potential is figured by the Market Research Corp. of America on the premise that a few families buy most of the products of any given type and read or view most of the media. Here are some media-market comparisons

### MEDIA

**TELEVISION**—40% *of the families do* 75% *of the nighttime viewing*

**MAGAZINES**—37% *of the families do* 75% *of the magazine reading*

### MARKETS

**DENTIFRICES**—14% *of the families buy* 47% *of the product*

**ALL-PURPOSE FLOUR**—16% *of the families buy* 64% *of the product*

**SHAMPOO**—9% *of the families buy* 50% *of the product*

**FROZEN JUICES**—15% *of the families buy* 63% *of the product*

# NO LET-UP IN SPECIALS BOOM

**✒ Networks have already sold almost as many entertainment specials as were telecast all of last season**

**✒ Thematic specials by Bell, Dow, Hallmark, Purex, GE, and others will outnumber 'star' specials 2 to 1**

Last season the drumbeaters proclaimed that there'd be over 160 entertainment specials on the three networks. However, when the season ended in June, no more than 95 entertainment specials, costing an estimated $31.5 million for time and talent, had actually gone on the air.

Sometime before the start of the present season it was whispered that there'd be very few specials in 1960-61. But as of the last week of August advertisers had actually signed on the dotted line for 92 specials which for time and talent could tally $32 million. And the season was yet to start. Most likely there will be in the vicinity of 140 entertainment specials before June, 1961 comes around.

The most interesting development in the upcoming specials is the large number of thematic entertainments that aren't built around a single star. While stars like Bing Crosby, Victor Borge, Debbie Reynolds, Jackie Gleason, Red Skelton, Ingrid Bergman, Phil Silvers, Danny Kaye, Harry Belafonte, Bob Hope, Fred Astaire, Dean Martin, and Donald O'Connor are already set for specials in the new season, there's also a surprising growth of formats such as Breck *Family Classics*, GE specials, *Hallmark Hall of Fame*, *Bell Telephone Hour*, Dow *Great Hour of Mysteries*, and Purex *Robert Alan Aurthur* dramas.

Of the GE specials to which advertisers are already definitely committed, 46 will be of this latter type, only 25 will be "star" specials, and 21 will belong to neither category.

There are several good reasons why advertisers are apparently preferring invented formats in entertainment specials over a pursuit of the biggest box-office names. One is that entertainment names don't always work out on tv. Frank Sinatra's shows for Chesterfield on ABC TV some seasons ago are the best example of this. Another reason is that sometimes stars work too much. Bob Hope's identification with a string of rival automotive brands over the years on NBC TV is, in some circles, inexplicable. Still another factor is that stars whose main interest is motion pictures or records have often gone into tv half-heartedly, through fear of over-exposure.

There are positive reasons too why advertisers are building a wave of specials using themes rather tha stars. The right type of progra atmosphere to go along with the pro uct can be selected more easily. I ventions like Dow's mysteries, Bel musicals, and Breck's classics a necessarily more identified with the inventors than with their performe

Sales promotion and dealer prom tion get a tremendous boost out any special, but they may get ev more from a thematic special th from a star special. The top attra tion on the billboard is the produ not the entertainer.

Automobiles, cosmetics, and je elry are the exceptions to these ge eralizations. There the glamor a prestige of the star apparently ca be beaten. Thus this season we'll s Bing Crosby for Oldsmobile and V tor Borge and John Wayne for Po tiac on ABC TV, Danny Kaye f General Motors, and Leonard Ber stein for Ford on CBS TV, Fred A taire for Chrysler, and Bob Hope f Buick on NBC TV.

The only other advertisers co mitted to star specials at this point a Revlon with Debbie Reynolds on AB TV, and Harry Belafonte and Ingr Bergman on CBS, and Speidel w Jackie Gleason on CBS TV and De Martin on NBC TV, Timex with R Skelton and Carling with Phil Silve both on CBS TV, and Donald O'C nor for the Brewer's Foundation NBC TV.

Four entertainment specials ready set will be events: Quaker O *Tournament of Roses Parade* on A TV, Philco, Toni and Oldsmobil *Miss America Pageant* on CBS T Shell Oil's two *Young People's C certs* on CBS TV, and Timex's *Star Circus*, Top Value's *Holiday Ice*, Minute-Maid's *Tournament Roses Parade*, and Lionel and Ide *Thanksgiving Parade*, all on NBC T

Several specials will actually motion pictures. Benrus will re its classic, "The Wizard of Oz," CBS TV and Pontiac's John Way show on ABC TV will actually b trailer for the star's "The Alam *Hallmark Hall of Fame* on NBC T

## ENTERTAINMENT SPECIALS' STRONG SALES START

| NETWORK | SOLD | PLANNED | BOTH |
|---|---|---|---|
| ABC TV | 6 | ---- | 6 |
| CBS TV | 36 | 24 | 60 |
| NBC TV | 50 | 24 | 74 |
| TOTAL | 92 | 48 | 140 |

ll include a two-hour "Macbeth" th Maurice Evans and Judith An- rson, filmed in Scotland. NBC TV o scheduled "Rivak, The Barbar- n," starring Jack Palance, a motion ture being released to theaters in rope only. But for the most part, a motion picture boom in entertainment specials has still failed to materialize.

A special Nielsen study of last season's specials shows that 90-minute specials didn't command larger average audiences than their shorter 60-minute brothers. To the contrary, of 95 entertainment specials reaching a seasonal average audience (Sept., 1959 to June, 1960) of 19.5, the 61 hour-long entries scored 20.0 compared to 17.6 for the 32 hour-and-a-

(*Please turn to page* 48)

## SPONSORED ENTERTAINMENT SPECIALS SET IN 1960-61*

| | ADVERTISER | PROGRAM & NUMBER | DATES (IF SET) |
|---|---|---|---|
| ABC TV | OLDSMOBILE | *Bing Crosby* (2) | 10/5, 3/16 |
| | PONTIAC | *Victor Borge* (1) | 10/6 |
| | | *John Wayne* (1) | 11/14 |
| | REVLON | *Debbie Reynolds* (1) | 10/27 |
| | QUAKER OATS | *Tournament of Roses Parade* | 1/2 |
| CBS TV | PHILCO; TONI; OLDSMOBILE | *Miss America Pageant* | 9/10 |
| | Du PONT | *Show of the Month* (7) | 9/30, 10/27, 11/27 |
| | GE | *Various* (4) | 10/2 |
| | CARLING | *Phil Silvers* (1) | 10/8 |
| | SPEIDEL | *Jackie Gleason* (1) | 10/9 |
| | U. S. STEEL | *Various* (2) | 10/19 |
| | BRECK | *Family Classics* (6) | 10/28-29, 11/30-12/1 |
| | GENERAL MOTORS | *Danny Kaye* (1) | 10/30 |
| | REVLON | *Harry Belafonte* (2) | 11/13 |
| | | *Ingrid Bergman* (1) | |
| | BENRUS | *"The Wizard of Oz"* | 12/11 |
| | TIMEX | *Red Skelton* (2) | |
| | FORD | *Leonard Bernstein* (4) | |
| | SHELL OIL | *Young People's Concerts* (2) | |
| NBC TV | HALLMARK | *Hall of Fame* (6) | 10/24, 11/20, 12/16, 2/7, 3/26, 5/5 |
| | BELL (AT&T) | *Musicals* (20) | 9/30, 10/14, 28, 11/11, 24, 12/9, 23, 1/6, 20, 2/3, 3/3, 17, 31, 4/14, 5/12, 26, 6/9, 23 |
| | DOW | *Hour of Great Mysteries* (5) | 9/9, 27, 10/18, 11/15, 12/13 |
| | BUICK | *Bob Hope* (8) | 10/3, 22, 11/16, 12/12, 1/11, 2/15, 3/18, 4/12 |
| | PUREX | *Robert Alan Aurthur* (3) | 10/25 |
| | CHRYSLER | *Fred Astaire* (1) | 9/28 |
| | SARA LEE | *Not announced* | 11/4 |
| | LIONEL, IDEAL | *Thanksgiving Parade* | 11/24 |
| | LANVIN | *Not announced* | 12/6 |
| | MINUTE-MAID | *Tournament of Roses Parade* | 1/2 |
| | SPEIDEL | *Dean Martin* (1) | 11/1 |
| | BREWER'S FOUND. | *Donald O'Connor* (1) | 10/11 |
| | TIMEX | *All Star Circus* (1) | 10/21 |
| | TOP VALUE ENTER. | *Holiday on Ice* (1) | 11/17 |

*As of August, 1960



**CLIFFORD DAVIS,** senior v.p. Lennen & Newell, never worked for an ad agency until assuming post of merchandising director in 1957. Most members of his staff were also trained outside of ad agencies

**MAKING** last-minute changes before presentation are assoc. merchandising directors William Jefferey (l), Colgate-Palmolive account; and Ben Grogan, American Gas Assn., Corn Products accounts



# CLIFFORD DAVIS: 'Don't Use Tv Unless You Merchandise It'

**Veteran Lennen & Newell v.p. insists it' agency's job to make local registers rin**

**Here's how his "non-Madison Avenue" staff organizes heavy merchandising suppor**

Clifford W. Davis had to delay the start of his intervie with SPONSOR because of an important conference in th office of Lennen & Newell's president Adolph Toigo. Th meeting was called to approve some new commercial cop and at most agencies Cliff Davis, as head of the mercha dising department, would not have been invited in.

But at Lennen & Newell, the merchandising director a senior vice president and a member of the plans boar His department is on equal footing with the media an creative branches and employs its own copywriters, do its own promotion, has its own artists.

It also has its own opinions about the manners an mission of the advertising man.

"There's nobody in our department who walked in an agency years ago and asked to learn the ad business," said Cliff Davis. "My staff is hand-picked. They're t bacco men and soap men and tire men. Some were sal managers of national companies. There's no 'Madis Avenue' lingo, no philosophical discussions, no superfl ous research material. Just facts and figures aimed keeping the cash registers ringing for our clients.

"It's our job to be the right arm to the sales manag of a national company. We take some of his problems o his hands—the ones he never has time to get around to— so he can go on to other pressing business. We don't hav a client who's not in contact with the merchandising d partment every day of the week."

Forty years with such as A&P, General Foods and Ke logg gave Cliff Davis a pretty good insight into what client needed from its agency in the way of merchandi ing. Before coming to Lennen & Newell in 1957, he ha observed that in most agencies the merchandising depar ment would sit and wait until the creative departme

ld them the approach to be employed. The client dealt nly with an account man, and a campaign was con- dered a success if the national image of a product was pgraded, had gained some respect in its field.

"But this was only half the battle, if that much," he eclared. "A national approach doesn't help the guy with is finger on the register. He needs immediate results, nd in Boston he can't get them the same way as in Biloxi - Bozeman or Bakersfield."

At Lennen & Newell today, he said, with merchandising n a level with the other divisions, each consults the other om the very beginning of a campaign "and one won't ove without the other's ideas."

Merchandising has a special function in advertising ese days closely related to what Hy Schneider, associate erchandising director on the Armstrong Rubber and luett, Peabody accounts, called "the networks' attitude at they are in the driver's seat."

This "attitude" is evident to Lennen & Newell even ore this year, he stated, because its clients will be onsoring more shows than ever before—five on NBC, ght on ABC, and eight shows plus one special and the lympics on CBS. It reminded Schneider of the eligible ung man who married an ugly rich girl. "Who does e dishes—or, in our case, who does the promotion?

"The client puts up a bundle of money and feels that he shouldn't have to spend even more to promote a show. The networks feel they've sold the airtime and their job is done. We believe that if we, as an agency, make an investment, we must promote it.

"And it's hardly a nuisance," he said, "because merchandising is the final link between the client and the consumer. Consumers are, after all, constantly beset by ad messages from different media, and we don't do a client a service by dissipating our efforts and confusing the public even more. Merchandising a sponsorship gives unity to everything we do, and gives the tv show even more publicity."

What does the department do? William J. Jeffery, associate merchandising director on the Colgate-Palmolive Co. account, supplied some specifics. It's the merchandising department's job, he said, to create interest at all levels in order to sell more of a product. Various aspects of merchandising must tackle (1) the customer, building interest and audience for a sponsored show; (2) the trade, because all the consumer promotion in the world won't help if the retailer is not stocking the product, or the wholesalers and jobbers are not supplying enough, and (3) the salesmen, who are spurred by the activity backing their efforts.

How does the department accomplish all this? In three ways. according to Jeffery—market testing, special



John D. Stacy

## "The Olympics are brought to you by Kent cigarettes"

**ENT'S SPONSORSHIP** *of the Olympic Games over BS TV, which ends this week, called for an "intense ree-week merchandising campaign" to "build audience d interest, increase sales and establish goodwill for rillard."*

*John D. Stacy, associate merchandising director on the rillard account outlined the major factors:*

**A booklet,** "1960 Olympic Guide," printed "in the mil- ons" was distributed free at points-of-sale all over e country—cigar stores, supermarkets, drugstores, y place "within reason" where cigarettes are sold. It ntains, besides the schedule of telecasts sponsored Kent, articles and pictures on almost every event. his isn't like a baseball telecast," said Stacy. "Most the viewers have very little knowledge of the rules d the records in the Olympic sports. The book was designed to build interest, goodwill for Kent, and to create a nation full of enthusiastic fans and viewers."

**Counter displays** accompanied the booklet.

**Window streamers** for stores announced, "See the Olympic Games presented by Kent cigarettes—CBS TV —Aug. 26-Sept. 12."

**Media merchandising kits** were included in CBS's promotion packages. They contained glossies for ads, jumbo ad cards, Olympic feature stories on mats for insertion into local station newspaper ads.

**Trade ads** were placed in tobacco, drug, and food books on the theory that "when a buyer knows what you're doing, he'll support you."

**A brochure** announcing the telecast was sent to the trade—to jobbers, retailers (such as chains big enough to buy directly from Lorillard), wholesale distributors, vendor operators, and other key trade sources. A sample of the booklet was included.

"The idea of merchandising to the trade is a very important factor in our planning," Stacy revealed. "So many firms pay thousands for a program, and aside from the program ads, do nothing. They can do a big advertising job, but if the trade doesn't carry enough of their brand, so what?"

The motto of this L&N merchandising drive: "We have the chicken, so let's lay the eggs."

improvements and special projects. Market testing, he explained, includes new handling of media, advertising, point-of-sale, distributor aids, dealer aids, special promotions, sampling, design, and packaging. Special market development would tackle the urban, rural, regional, and industrial markets and special interest groups.

Special projects might include brand development, co-operative and affiliation merchandising, premiums, contests, seasonal promotions, annual promotions, and opportunities for tie-up promotions.

"It's not only that Lennen & Newell concentrates so much on merchandising work to show," he said. "But the way we work that's significant. Cliff Davis, as a member of the plans board, attends all meetings including creative sessions. Then he calls in our entire department and we close the doors and raise hell, talking out ideas and determining our direction."

At a second meeting, Jeffery continued, one associate merchandising director undertakes direction of a campaign. The entire department continues to work on the project as a team, however, funnelling everything to the men in charge until it's ready to present to the client.

"Cliff takes over from there."

And when Cliff takes over, the raison d'etre is ringing cash registers, a sound the client understands. "Advertising," he tells them, "plays an important part in establishing your image, but merchandising rings that bell."

The agency understands, too, because "it takes sales dollars to produce ad dollars, and the more sales for our clients, the more the advertising budget."

Merchandising now plays a leading role in Lennen & Newell's presentations to prospective clients. The 36-year-old agency, whose billings should top $30 million next January with the addition of the Cities Service Oil Co. account, has converted to the last eight years, it says, "from a straight designer of ads to a total advertising-planning-marketing research service, whose overall function is to take a product to the birds to profitable markets in the market." Under this concept, LN's billings have gone up from

(Please turn to page 39)

# Some new guideposts for sports sponsors

**Arkansas State radio director studies broadcast trends in athletic programs of 120 U. S. colleges**

**Major finding: Sale of broadcast rights is a growing problem for advertisers because of cost and complexity**

Fall and winter sports lineups are being readied by national and regional advertisers and their agencies, and the scramble is on for the top-draw games in football and basketball.

Sports sponsors are able to spot new sports trends in network lineups and costing with perusal of a college sports broadcast survey completed recently by Bob Howe, director of radio at Arkansas State College.

The patterns are traced from a survey among 133 colleges, which Howe conducted as a thesis subject on radio trends in the broadcast of college athletic events. More than 90% of these schools—120 of the 133 responding—said they have some kind of play-by-play radio coverage. Of these 120, 43 or 27% said some of their sports are telecast.

Following are some general findings of interest to radio advertisers:



**RADIO DIRECTOR** Bob Howe of Arkansas State College studied these broadcast sports trends as part of thesis he's completing

• Football networks are usually larger than those formed for basketball games, and football continues to be a bigger audience-getter.

• Networks are larger when commercial stations are handling arrangements than when the colleges themselves originate the play-by-play (see lower facing chart).

• Conference games in football cost as much as $26,000 for the season, as much as $6,500 for basketball.

• Football and basketball rights often are sold to advertising agencies, and the two primary ways of selling are (1) on an exclusive basis or (2) by open bids. In one instance of bidding, rights brought one school $30,000 for its radio football schedule.

• Of 23 conference schools broadcasting games, six placed certain radio limitations. Among them: (1) broadcasts could only be a public service; (2) stations in each individual market had to bid for broadcast rights; (3) stations could only carry the broadcasts they bought.

• Another limitation for clients and agencies: Among all the schools which allowed commercial origination, 89 rejected certain types of sponsors although 15 did not. Most of the schools which screened clients did not allow liquor. Another thirty allowed no beer; a fourth turned down patent medicines, and a few scattered schools rejected politics, cigarettes, and religious advertising.

Costs seem to vary greatly, both by type of sport and by location, says Howe. In some instances, game rights are issued without charge. This tends to apply to less popular sports. Even though football and basketball get the

biggest radio audiences, many stations carry play-by-play on eight other athletic activities—hockey, boxing, baseball, swimming, wrestling, golf, soccer and skiing.

The largest football networks are found in the South, and it was a southeastern conference school which reported $80,000 as its revenue (the peak reported in the survey) for one season of football which it originated. Howe thinks basketball networks are smaller because "most of the games are played at night when many stations are off the air."

Radio broadcasts of sports are on the upswing in all parts of the country except the East, says Howe. He attributes this to a general de-emphasis of sports in eastern colleges and universities. Enthusiasm seems to run highest in the Big 10 and Pacific Coast school areas, where costs for broadcast rights were higher.

Howe also analyzes different approaches in the sale of game rights to stations and to networks. When the schools originate broadcasts, most of them charge stations on a per-game basis, but some set a season fee and some provide the service fee.

The school charging by the season allowed stations in each city to bid for rights in its area, with costs ranging from $350 in a single-station market to $4,000 in certain multi-station areas. Says Howe: "This proved to be the most lucrative of any methods of charging."

Network costs are another matter, says Howe, noting that "One problem that is looming bigger than ever for schools, radio stations and advertisers is that of charges for broadcast rights at the local level." He adds that network charges were "somewhat higher" than for single-game broadcasts.

Costs for broadcast rights, he feels, for football especially, can get pretty expensive regardless of the method of charging) employed. There were four schools which charged per year for all sports (see adjacent chart) with what Howe terms "reasonable" charges: $10,000 and $3,000 for Pacific Coast schools, $9,500 for a skyline conference school and $9,000 for an independent. Figures tabulated for the 120 schools reporting they received play-by-play radio coverage over 97 conference colleges and 23 independents.

## WHAT FOOTBALL AND BASKETBALL PLAY-BY-PLAY RADIO RIGHTS COST

Costs on a per-season basis by number of reporting colleges

| Costs*** | To network stations: Football | To network stations: Basketball | To network stations, by conference: Football | To network stations, by conference: Basketball |
|---|---|---|---|---|
| $26,000 | 1 | * | 1 PC** | — |
| 20,000 | 1 | — | 1 PC** | — |
| 10,000 | 2 | — | **3 SC, 2 SWC | — |
| 6,500 | * | — | 1 SC** | 1 SC** |
| 6,000 | — | 1 | — | 1 PC** |
| 4,000 | 1 | 1 | 1 SC** | — |
| 3,500 | 1 | — | 1 SWC** | — |
| 3,000 | 4 | 1 | 1 SC** | 1 PC,** 1 SC |
| 2,500 | 2 | — | — | — |
| 2,000 | — | 1 | 1 SC** | — |
| 1,000 | 2 | 1 | — | — |
| 500 | — | — | — | 1 SWC** |
| 275 | — | 1 | — | 1 SWC** |
| Free | 3 | — | — | — |
| No answer | 2 | 2 | **2 SWC, 4 PC | **4 PC, 2 SWC, 2 SC |

*None. **PC: Pacific Coast conference schools; SC: Southeastern conference; SWC: Southwest conference. ***Two schools in the Pacific conference charge by the year—one $10,000 and one $3,000. On skyline conference school charges $9,500 for the year; one major independent charges $9,000 for the year.

## COMMERCIAL STATIONS GET BIGGEST COLLEGE NETWORK SPORTS LINEUPS

Network size in terms of percentage of schools reporting

| Size of network | For commercial station broadcasts: Football | For commercial station broadcasts: Basketball | For schools originating broadcasts: Football | For schools originating broadcasts: Basketball |
|---|---|---|---|---|
| 75 stations | 3.6% | * | * | * |
| 60 | 1.8 | — | — | — |
| 50 | 1.8 | — | 9.5 | — |
| 45 | 1.8 | — | — | — |
| 40 | 1.8 | — | 4.9 | — |
| 35 | 1.8 | — | — | — |
| 30 | 7.1 | 2.7 | 9.5 | — |
| 20 | 12.5 | 13.5 | 24.0 | 10.0 |
| 15 | 10.7 | 13.5 | — | 10.0 |
| 12 | * | 2.7 | — | — |
| 10 | 25.0 | 21.7 | 19.0 | 15.0 |
| 5 | 8.9 | 16.2 | 9.5 | 15.0 |
| Under 5 | 19.6 | 27.0 | — | 25.0 |
| Varies | — | — | 14.1 | 15.0 |
| No answer | 3.6 | 2.7 | 9.5 | 10.0 |

*None

# Bon Ami's Jet up 35% with net tv

**Big boost comes from 'Paar' investment, as company bounces back with $1 million, all-television campaign**

**Fall merchandising strategy features Jose Melis lp premium; ABC TV lineup bought for furniture polish**

A healthy dose of network tv, and the Bon Ami Co. has shaken off the ill effects of its Guterma period.

Last fall, the 76-year-old detergent producer, still reeling from its former head's fiscal trickery, bought into NBC TV's *Jack Paar Show*. The entire ad budget for its Jet Spray aerosol cleaner and powdered cleanser has gone into this show ever since. (The company now spends at the rate of about $1 million a year on consumer advertising, including the outlay for new Dustin' Wax furniture polish which was introduced with print, but shifts to daytime ABC TV this fall.)

Jet Spray Bon Ami sales for the first seven months of 1960 are reported 35% above the same period last year. Sales of the product this summer are running 20-25% ahead of last season. Regarding the powdered cleanser, Bon Ami expresses satisfaction at "holding our own" in a field which shows an over-all fall-off of 4-5%. The Bon Ami Co.'s gross sales are back up to the pre-Guterma $6 million level, having dropped to around $4,500,000 during his tenure.

Bon Ami participates in the *Paar* show two or three times a week, with a July-August hiatus. "This represents a strategy shift to continuity, at the expense of concentration," points out Bon Ami merchandising v.p. Jack Shaw. "We've found that most families purchase this type of product two packages at a time, at three-month intervals. That rendered our earlier approach of short, heavy spo[t] flights inefficient, since only a frac[tion] of our audience would be read[y] to buy, during eight to 12 weeks o[n] the air, regardless of frequency.

"In addition, we are pleased wit[h] the almost entirely adult *Paar* audi[ence], especially the high proportio[n] of housewives. We feel this is mor[e] appropriate than sponsorship by J[ack] Bon Ami's competition, Windex, [on] *Maverick*, an early Sunday evenin[g] western watched largely by young[s]ters and men—though they're ce[r]tainly doing well with the show."

Jack *Paar* delivers the lead-in fo[r] Bon Ami commercials and then yield[s] the floor to Hugh Downs who do[es] the rest of the talking, either voi[ce] over or on camera. Film clips ar[e] used to demonstrate the products [in] action, but for a number of reason[s] the advertiser stays away from al[l] film commercials.

"We get utmost flexibility combi[n]ing film clips with Downs' live d[e]livery," explains Arthur Fische[r]

**HUDDLED** to develop Bon Ami tv commercials (l to r): Jabez Williams, art director, Cole, Fischer & Rogow; Bert Tanner, illustrator and anim[a]tor; Arthur Fischer, executive committee chairman, CF&R; Lawrence Esmond, president, CF&R; and John Shaw, marketing v.p., Bon Ami. On t[he] 'Jack Paar Show' commercials combine live delivery with film clips demonstrating products in action. Live approach allows for last minute chang[es]



hairman of Bon Ami's agency, Cole, Fischer & Rogow. "Unlike our giant competitors we can't afford to make film commercials to cover every merchandising contingency, but with the live copy approach we can make changes on the day of broadcast if necessary. Furthermore we feel the client benefits from extensive identification with Paar and Downs who have such good rapport with the audience."

Bon Ami has found its net tv buy a great help in attracting new users for Jet. At the start, Paar sent telegrams to chain buyers all over the country telling them that Bon Ami was to be a sponsor. And the Bon Ami salesmen made sure to include Paar in their pitch. This got the stores to stock up and, as Shaw puts it, "Once the product gets piled up in the stores, our tv makes sure it sells."

As an additional come-on for new users, a five-cent-off offer was initiated in the spring, and played up heavily in the tv copy. "We beat our spring quota for Jet by 20% and the stores are ordering in large quantities now, in anticipation of another buying wave from our enlarged consumer group in the fall," says Fischer.

Beginning this fall Bon Ami enlists another member of the Paar team in its advertising cause. Jose Melis, the show's band leader and piano player, has cut a 12-inch long-playing phonograph record to be distributed solely as a Bon Ami premium. It will be offered to the tv audience for one dollar and a label, with Melis expected to do a good bit of the pitching. The record is called "Bon Amigo" (Fischer's idea), to bring in sponsor identification without overcommercializing. "We anticipate an extra enthusiastic selling job from Jose," smilingly adds Fischer, "since he gets royalties on the record."

Plans are to merchandise the Melis disk to the hilt. An intensive promotion drive at the trade press level is being conducted by Carl Erbe Assoc. which handles public relations for Bon Ami. Erbe v.p. Ken Burgher reports that over 500 trade press journalists have returned postcard requests for a copy of the record. And, at the sales end, buyers putting in substantial orders for the product

(*Please turn to page 72*)

## NET TV SPENDING BY INDUSTRY

| | Jan.-June 1960 | Jan.-June 1959 |
|---|---|---|
| **Food & Food Products** | $57,392,516 | $57,555,312 |
| **Toiletries & Toilet Goods** | 56,099,021 | 51,995,107 |
| **Drugs & Remedies** | 41,587,332 | 35,465,054 |
| **Smoking Materials** | 39,401,889 | 37,927,340 |
| **Soaps, Cleansers, Etc.** | 35,548,883 | 33,798,047 |
| **Automotive, Access. & Equip.** | 26,790,359 | 23,073,047 |
| **Household Equip. & Supplies** | 14,049,990 | 14,960,832 |
| **Industrial Materials** | 10,595,179 | 10,423,733 |
| **Confect. & Soft Drinks** | 8,267,804 | 6,203,622 |
| **Gasoline, Lubricants, Etc.** | 7,685,827 | 2,187,148 |
| **Jewelry, Optical & Cameras** | 5,992,767 | 6,782,609 |
| **Insurance** | 5,584,611 | 5,133,387 |
| **Apparel, Footwear, Etc.** | 4,223,212 | 2,824,957 |
| **Beer, Wine** | 4,030,002 | 2,760,541 |
| **Household Furnishings** | 3,329,265 | 1,791,151 |

Source: TvB via LNA-BAR, top 15 spenders for 1960 period

# BEER, GAS, AND APPAREL BOOST NET TV SPENDING

Substantial increases in network tv gross time billings were racked up during 1960's first half by three industries, according to TvB's latest LNA-BAR report. They were the oil, beer, and apparel groups. The nation's gasoline producers made a particularly impressive showing in boosting their expenditures by nearly $5.5 million — almost quadrupling the gross time figure for 1959's first half.

According to the TvB report, the gasoline industry last year gave $2,187,148 to net tv for the first six months of the year. This year, the billing tab came to $7,685,827. Apparel gross billing jumped from $2,824,957 in 1959 to $4,223,212 in 1960; beer and wine from $2,760,541 to $4,030,002. Household furnishings favored net tv by hiking its expenditure from $1,791,151 to $3,329,265.

Procter & Gamble again led as top advertiser in the second quarter of 1960 with a gross time billing of $12,506,267. American Home Products came in second with $8,365,411. Lever Bros.' tab was $6,840,605; Colgate-Palmolive, $5,856,924; General Foods, $5,183,500; and General Motors, $5,131,783. Top tobacco advertiser was R. J. Reynolds with a time charge of $4,190,939 followed by Philip Morris at $3,201,998.

The Brown & Williamson Tobacco Co. paid $2,842,789; American Tobacco, $2,733,461; and Liggett & Myers, $2,644,903.

Anacin Tablets topped the list of network brand advertisers for the second quarter, this year, with a gross time expenditure of $2,357,830. Dristan came in second with a close figure of $2,183,068. Texaco was tagged with a $1,988,181 bill; Phillies Cigars, $1,874,692; Winston Cigarettes, $1,721,234; Bayer Aspirin Tablets, $1,652,813; Pall Mall Cigarettes, $1,559,402.

# TELEPULSE RATINGS: TOP SPO

**Top 10 shows in 10 or more markets. Period: 19-27 May, 31 May-15 June, 1960**

| TITLE, SYNDICATE, TYPE | National average | 7-STATION MARKETS N.Y. | 7-STATION MARKETS L.A. | 5-STA. MARKET Seattle | 4-STATION MARKETS Chicago | Detroit | Minpls. | St. Louis | San Fran. | Wash. | Atlanta | Balt. | Boston | Buffalo |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **Sea Hunt** ZIV-UA (Adventure) | 16.2 | 18.3 wcbs-tv 10:30pm | 13.3 krca-tv 10:30pm | 16.3 king-tv 9:30pm | 13.3 wnbq 9:30pm | 22.7 wjbk-tv 10:30pm | 9.9 wtcn-tv 9:30pm | 13.9 ktvi 10:00pm | 19.8 kron-tv 7:00pm | 9.8 wmal-tv 7:00pm | 15.3 wsb-tv 7:00pm | 10.3 wbal-tv 7:30pm | 16.7 whdh-tv 10:30pm | 19.4 wkbw-tv 10:00pm |
| **Mike Hammer** MCA (Mystery) | 15.3 | 2.9 wpix 10:00pm | 8.1 krca-tv 10:30pm | 7.3 king-tv 10:00pm | 17.3 wgn-tv 9:30pm | | | 12.5 ksd-tv 10:00pm | | 12.0 wttg 10:30pm | 10.3 wlw-a 10:30pm | | 19.0 wnac-tv 7:00pm | 18.9 wkbw-tv 10:30pm |
| **Huckleberry Hound** SCREEN GEMS (Cartoon) | 14.2 | 10.9 wnbc-tv 7:00pm | 10.9 krca-tv 7:00pm | 18.0 king-tv 9:30pm | 10.3 wgn-tv 9:30pm | 15.2 wxyz-tv 7:00pm | 27.8 wcco-tv 9:30pm | 10.5 ksd-tv 9:30pm | 16.8 kpix 10:30pm | 12.9 wrc-tv 7:00pm | 10.8 wsb-tv 7:00pm | 8.3 wmar-tv 6:30pm | 16.4 wbz-tv 7:30pm | 11.8 wben-tv 7:00pm |
| **Death Valley Days** US BORAX (Western) | 14.6 | 10.4 wor-tv 6:30pm | 14.3 kttv 7:00pm | 19.0 king-tv 7:00pm | 19.8 wgn-tv 7:30pm | 16.0 cklw-tv 7:00pm | 18.2 wcco-tv 6:30pm | 11.2 ktvi 6:00pm | 15.8 ktvu 6:30pm | 14.9 wttg 7:00pm | 8.3 wsb-tv 6:00pm | | 14.5 wnac-tv 6:30pm | |
| **Lock-Up** ZIV-UA (Drama) | 13.5 | 5.4 wnbc-tv 7:00pm | 10.9 kabc-tv 7:00pm | 12.3 komo-tv 10:00pm | 9.0 wnbq 10:00pm | 14.0 wsbk-tv 7:30pm | 16.6 kstp-tv 9:30pm | 14.4 ksd-tv 9:30pm | 10.8 kron-tv 7:00pm | | 9.5 wlw-a 10:30pm | 9.3 wbal-tv 10:30pm | 14.0 wbz-tv 10:30pm | 13.1 wgr-tv 10:30pm |
| **Grand Jury** NTA (Drama) | 13.4 | 7.1 wnbc-tv 7:30pm | 5.8 krca-tv 10:30pm | 4.6 king-tv 11:00pm | 12.8 wnbq 9:30pm | | 15.5 wcco-tv 7:00pm | 11.2 ksd-tv 10:00pm | | 12.7 wrc-tv 10:30pm | 9.8 wlw-a 10:30pm | | 28.2 wbz-tv 10:30pm | wben-tv |
| **Quick Draw McGraw** SCREEN GEMS (Cartoon) | 13.0 | 10.4 wpix 6:30pm | 8.9 kttv 7:00pm | 15.3 king-tv 6:30pm | 14.3 wgn-tv 6:00pm | 14.2 cklw-tv 6:30pm | | 6.2 ktvi 6:00pm | 16.3 ktvu 6:30pm | 10.5 wttg 7:00pm | 10.3 wsb-tv 6:00pm | | 10.2 wnac-tv 6:30pm | |
| **Whirlybirds** CBS (Adventure) | 13.0 | 4.4 wpix 7:00pm | 6.2 khj-tv 7:30pm | 15.3 komo-tv 7:30pm | 9.3 wgn-tv 9:00pm | 8.7 wxyz-tv 11:00pm | 7.2 wtcn-tv 6:00pm | 11.7 ksd-tv 10:00pm | | 12.2 wtop-tv 7:00pm | 17.8 wsb-tv 7:00pm | 6.3 wmar-tv 6:30pm | 18.0 wnac-tv 7:00pm | 19.2 wben-tv 7:30pm |
| **U. S. Marshal** NTA (Western) | 12.9 | 4.6 wabc-tv 7:00pm | 4.7 kttv 9:00pm | 4.3 ktnt-tv 6:30pm | 11.8 wgn-tv 9:00pm | 10.9 wwj-tv 10:30pm | 4.2 wtcn-tv 6:30pm | 16.2 ksd-tv 10:00pm | 6.3 kgo-tv 7:00pm | 11.5 wrc-tv 7:00pm | 13.0 wsb-tv 10:30pm | | 22.0 wnac-tv 10:30pm | |
| **Manhunt** SCREEN GEMS (Mystery) | 12.7 | 3.3 wnew-tv 7:30pm | 9.7 krca-tv 7:00pm | 12.8 king-tv 9:30pm | 14.8 wgn-tv 9:30pm | 11.2 wjbk-tv 10:30pm | 10.7 kstp-tv 10:30pm | 6.2 ktvi 10:00pm | 13.3 kron-tv 6:30pm | 8.2 wttg 10:30pm | 13.3 wsb-tv 7:30pm | | 13.2 wnac-tv 6:30pm | 14.9 wgr-tv 7:00pm |

**Top ten shows in 4-9 markets.**

| | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **Border Patrol** CBS (Adventure) | 16.1 | | | | 9.4 wwj-tv 7:00pm | 20.7 kstp-tv 9:30pm | | 12.3 kron-tv 10:00pm | | | 14.3 wsb-tv 10:30pm | 18.3 wjz-tv 5:30pm | 19.9 wbz-tv 7:00pm | |
| **Pony Express** CNP (Adventure) | 12.5 | | 6.4 kttv 7:00pm | | 8.0 wgn-tv 8:00pm | | | 6.2 ktvi 6:00pm | 5.8 ktvu-tv 7:00pm | 8.2 wtop-tv 7:30pm | 9.3 wlw-a 6:30pm | | | 19.8 wkbw-tv 10:30pm |
| **I Search for Adventure** BAGNALL (Adventure) | 12.0 | | 3.9 kcop 7:30pm | | | | | | | | | | | |
| **Rendezvous** CBS (Drama) | 11.0 | 13.7 wnbc-tv 10:30pm | 4.9 kabc-tv 10:30pm | | | | | 7.5 ktvi 10:00pm | | | | | 11.0 wnac-tv 10:30pm | 22.5 wbdc-tv 9:30pm |
| **Man Without A Gun** NTA (Western) | 10.9 | 10.5 wnbc-tv 7:00pm | 3.9 kttv 9:30pm | | 6.2 cklw-tv 7:00pm | | | | | | 12.5 wsb-tv 5:00pm | | | |
| **State Trooper** MCA (Adventure) | 10.5 | 7.6 wnbc-tv 7:00pm | 3.4 khj-tv 8:00pm | | | 9.9 kstp-tv 10:30pm | | | 5.5 wmal-tv 6:00pm | | | | 20.4 wnac-tv 7:00pm | |
| **Honeymooners** CBS (Comedy) | 10.1 | 4.7 wpix 8:00pm | 4.4 kabc-tv 7:00pm | 4.5 kiro-tv 6:30pm | 9.4 wwj-tv 6:30pm | 5.5 kmsp-tv 7:30pm | | 12.8 kron-tv 6:30pm | 10.5 wrc-tv 7:00pm | | | | 22.8 wnac-tv 7:30pm | |
| **26 Men** ABC (Western) | 10.0 | | 5.4 kttv 7:00pm | | 7.5 wxyz-tv 7:30pm | | | | | | 10.3 wlw-a 6:30pm | | | |
| **N. Y. Confidential** ITC (Mystery) | 9.7 | | | | 8.8 wbkb 9:30pm | | | 7.5 kplr-tv 9:30pm | | 9.5 wtop-tv 7:00pm | | | | |
| **Laurel & Hardy** [illegible] (Comedy) | 9.3 | 5.3 wpix 5:30pm | | | | | | | | 5.5 wttg 4:00pm | | | 9.9 wnac-tv 8:00am | 7.8 wgr-tv 10:00am |

[illegible] *Corpter Patrol* was used for *Whirlybirds*.
Films titles are underlined. ¼ hr., ½ hr. and hr. length, telecasts in four or more markets. The average rating is an unweighted average of individual market ratings listed above. But [illegible] [illegible] [illegible] market 19-27 May, 31 May-15 June. While net shows are fairly stable from one month to another in markets in which they are shown, the [illegible] much network talent with unsponsored shows. This should be borne in mind when analyzing rating trends from one month to another in this chart. Classification as to number of s[illegible]

# LM SHOWS

| 3-STATION MARKETS | | | | 2-STATION MARKETS | | |
|---|---|---|---|---|---|---|
| Col. | Milw. | New Or. | Phila. | Birm. | Dayton | Prov. |
| 16.3<br>ebns-tv<br>:30pm | 16.0<br>wisn-tv<br>9:30pm | 21.3<br>wdsu-tv<br>9:30pm | 20.8<br>wcau-tv<br>7:00pm | 23.3<br>wbrc-tv<br>9:30pm | 13.3<br>wlw-d<br>10:30pm | |
| 18.0<br>ebns-tv<br>0:30pm | 22.0<br>wisn-tv<br>9:30pm | 16.8<br>wwl-tv<br>9:30pm | 28.5<br>wcau-tv<br>10:30pm | | 17.3<br>whio-tv<br>8:30pm | |
| 12.3<br>nbns-tv<br>9:30pm | 11.3<br>wtmj-tv<br>9:30pm | 16.3<br>wdsu-tv<br>9:30pm | 13.3<br>wrcu-tv<br>7:00pm | 18.0<br>wbrc-tv<br>10:00pm | 21.0<br>wwl-d<br>7:00pm | 17.8<br>wjar-tv<br>7:00pm |
| 11.3<br>rtvn-tv<br>:30pm | | | 9.8<br>wcau-tv<br>7:30pm | 19.8<br>wapi-tv<br>6:30pm | | |
| 10.3<br>wlw-c<br>0:30pm | 15.3<br>wisn-tv<br>9:30pm | 23.8<br>wwl-tv<br>7:30pm | 11.8<br>wrcu-tv<br>7:00pm | 25.3<br>wbrc-tv<br>9:30pm | 17.0<br>whio-tv<br>10:30pm | 15.8<br>wjar-tv<br>7:00pm |
| 5.8<br>wlw-c<br>0:30pm | 21.3<br>wtmj-tv<br>7:00pm | 13.5<br>wwl-tv<br>10:00pm | 12.8<br>wrcu-tv<br>10:30pm | | 16.8<br>whio-tv<br>7:00pm | |
| 21.3<br>rtvn-tv<br>:30pm | | | 10.3<br>wcau-tv<br>5:00pm | 18.0<br>wapi-tv<br>6:30pm | | |
| 15.0<br>rtvn-tv<br>:00pm | 17.3<br>wtmj-tv<br>9:30pm | 21.3<br>wdsu-tv<br>9:30pm | 8.8<br>wcau-tv<br>6:00pm | | 20.8<br>whio-tv<br>7:30pm | 13.8<br>wpro-tv<br>7:00pm |
| 16.3<br>rtvn-tv<br>0:30pm | | 13.8<br>wdsu-tv<br>10:00pm | | 20.3<br>wbrc-tv<br>7:30pm | 15.3<br>whio-tv<br>7:00pm | 23.5<br>wpro-tv<br>10:30pm |
| 9.3<br>wlw-c<br>:00pm | 20.3<br>wtmj-tv<br>9:30pm | 13.3<br>wdsu-tv<br>10:00pm | | 18.3<br>wapi-tv<br>9:30pm | 27.0<br>wlw-d<br>7:00pm | |

| | | | |
|---|---|---|---|
| 6.3<br>wlw-c<br>:00pm | 28.3<br>wwl-tv<br>9:30pm | | |
| | | 23.0<br>wbrc-tv<br>7:30pm | 26.0<br>whio-tv<br>10:30pm |
| 20.0<br>bns-tv<br>:30pm | 3.8<br>wnta<br>8:00pm | | 20.3<br>wwl-d<br>7:00pm |
| | 6.3<br>wwl-tv<br>10:00pm | | |
| 11.0<br>wlw-c<br>:30pm | | 12.5<br>wbrc-tv<br>5:00pm | |
| 16.3<br>rtvn-tv<br>:00pm | | | |
| 16.3<br>nbns-tv<br>:30pm | | | |
| | | 16.8<br>wbrc-tv<br>6:00pm | |
| | 13.0<br>wdsu-tv<br>10:30pm | | |
| 1.3<br>nbns-tv<br>:30am | 11.8<br>wdsu-tv<br>10:30am | | 13.3<br>whio-tv<br>6:00pm |

's own. Pulse determines number by measuring which sta-
ly received by homes in the metropolitan area of a given mar-
station itself may be outside metropolitan area of the market.


Throughout the World
A famous name for QUALITY is
ROCHESTER'S
Taylor Instrument Cos.



Pictured is the Tycos Aneroid Blood Pressure device, produced by Taylor Instrument Cos., and the leading diagnostic instrument of its kind since 1907.

In the vital ROCHESTER, N. Y. area
The QUALITY
Radio Station is . . .

WHEC

AM-TV
BASIC CBS ROCHESTER

Member GANNETT RADIO-TV GROUP

REPRESENTATIVES: EVERETT McKINNEY, INC.
NEW YORK • CHICAGO • LOS ANGELES • SAN FRANCISCO

# TV RESULTS

## BUILDING SUPPLIES

SPONSOR: Pine Hall Brick & Pipe Co. AGENCY: Long-Haymes Agency

**Capsule case history:** The Long-Haymes Agency, Winston-Salem, had a difficult problem—to create and maintain a brand image for Pine Hall Bricks that would appeal to the imagination of women. The agency decided that WSJS-TV provided the home-building type audience it wanted, and conceived a tv campaign that not only glamorized the Pine Hall Brick & Pipe Co.'s bricks, but made them easily identifiable for women. The bricks were sold as Colonial Rose and other exotic names for brick styles, and through the use of prime time I.D.'s on the station, a tremendous consumer demand was created. Curt Long, of the Long-Haymes Agency, said: "The WSJS-TV schedules gave our campaign the impact it needed. Its effective reach was a major factor in making the consumer market aware of the Pine Hall name in bricks, over a five-year period. Today, people in this area buy Pine Hall bricks the same way they buy refrigerators, cars, etc.—by the product's brand name.

**WSJS**, Winston-Salem Announcements

## HEARING AIDS

SPONSOR: Acousticon Hearing Aids AGENCY: Direct

**Capsule case history:** Walter Zuchara, new manager for Acoustian Hearing Aids, Springfield, Mass., wanted to use tv but had a limited budget. WWLP suggested the use of well-known weather man John Quill, and the sponsorship of 7:25 and 8:25 a.m. weathercasts on Wednesday and Friday within the NBC *Today* segment. Doubt had always been expressed as to early morning tv effectiveness, but WWLP felt that good results could be obtained if the advertiser capitalized on a strong local personality and placed him in a *Today Show* adjacency, within which the weather shows are scheduled. The manager decided to give it a try, even though it meant allocating 50% of his ad budget. Quill did the commercials himself, low-pressure institutional advertising with an offer of excellent books on hearing and a free tv/radio attachment for the afflicted. Results: One of Acoustican's most successful campaigns, it has produced more leads, while still feasible for a limited budget.

**WWLP**, Springfield Weathercasts

## BEVERAGE

SPONSOR Nestle Co. AGENCY: McCann-Erickson

**Capsule case history:** McCann-Erickson, New York, placed a schedule for Nestea on WAVY-TV, 9 May through 30 July. Buy was for five one-minute spots per week in day programs, backed by the station's intensive merchandising. In cooperation with Morrison B. Prewitt, territory manager for the Nestle Co., the station placed beach umbrellas in over 100 stores to set off attractive arrangements of Nestea. It further supported the campaign with one of the largest mailings the market has ever seen. At the end of the campaign, Prewitt reported to Mike Schaffer of WAVY-TV that the station produced some of the best results Nestea advertising and merchandising has ever had in a market. WAVY-TV, he said, was responsible for the thousands of consumers buying the product during this period. The campaign was also a factor in getting enthusiastic merchant support, and the increase in sales in the area has paved the way for many new listings for economy-size Nestea.

**WAVY-TV**, Norfolk Announcements

## APPLIANCES

SPONSOR: Moore's Wholesale AGENCY: Direct

**Capsule case history:** On a recent Wednesday night Moore's Wholesale of Harrisonburg, Va., purchased WSVA-TV's *Don Reno & Red Smiley Show* in an effort to promote a special sale on Hot Point appliances. Additionally the company purchased half-sponsorship of *Valley Barn Dance* on Saturday night of the same week, and 20 RCC 10-second announcements. No other advertising was used. By special arrangement with WSVA-TV Don Reno and Red Smiley performed at the sale. Total cost to Moore's: $730. Due to the tremendous number of people who turned out for the sale many had to wait outside. Eventually customers were allowed in the store in groups—the first group consisting of 1,800. Before the day was over Moore's entire stock was sold out. "I have never seen anything to equal it anywhere," said Hot Point's regional sales manager. Moore's renewed its WSVA-TV contract as a result of the campaign, and plans to concentrate on television.

**WSVA-TV**, Harrisonburg Programs, Announcements

# SEE FOR YOURSELF WHY ONE STATION DOES AROUND 80% OF THE LOCAL BUSINESS IN DES MOINES

**Central Surveys Study (Feb. 1960) Ask Katz for the facts**

## Most Watched Station . . . KRNT-TV!

Most Believable Personalities . . . KRNT-TV!

Most Believable Station . . . KRNT-TV!

Most People Would Prefer KRNT-TV Personalities As Neighbors!

Most People Vote KRNT-TV
The Station Doing the Most to Promote Worthwhile Public Service Projects!

**Nielsen (Feb. 1960) Ask Katz**

## Wonderful Ratings on KRNT-TV!

The Points Where Your Distribution is Concentrated

**ARB (Mar. 1960) Ask Katz**

## Wonderful Ratings on KRNT-TV!

The Points Where the Points Count the Most for You.

**Ask Katz about Central Iowa Advertisers**

**See for yourself** the list of local accounts whose strategy is to use this station almost exclusively. It reads like who's who in many classifications—Foods and Financial Institutions, to name a couple.

**See for yourself** the new, tried and proved power concept of these companies of concentrating on one station. See for yourself how they use this station to get distribution and produce sales. The bold concept used by these companies discards the old strategy of a little here, a little there, a little some place else. Old strategy oftentimes results in a dissipation of efforts.

**See for yourself** why KRNT-TV regularly carries around 80% of the local business. See for yourself that this station is a big enough sales tool to win your sales battle if it's used in a big enough way.

# KRNT-TV

## DES MOINES

A COWLES STATION



Garry Moore

Moore fun. That's just what happens every Monday-through-Friday when Garry and Durward Kirby blend their special brand of informality and wit. Millions of listeners find Garry Moore immediately and immensely likable. No wonder sponsors find any friend of Garry's is a friend of theirs! In all radio Garry Moore is the kind of company you keep

Only on CBS Radio

## MRCA

(*Continued from page* 35)

risk of mis-choice. Much of the outcome, however, "depends on the advertising philosophy and marketing goals of the sponsor. The new MRCA service does not relieve media people of making decisions.

"On the contrary, it may make the decision more difficult because it provides the executive with many more alternatives than before. But with this new information available, he can make more meaningful and justifiable selections."

He documents his assertion about buying complexity with this further analysis of the toilet soap-television show figures from the chart.

"In toilet soap, the manufacturer who can attract and hold the greatest percentage of heavy buyers has the best chance of achieving the most volume. This new media service enables the soap marketer to analyze audiences of individual tv programs to determine the percentage of heavy buyers."

Here are some of the ways in which an advertiser could use these findings:

"He would multiply the household purchase rate by the number of households watching an average telecast to determine the program's total prospect potential, the HEP figure. By dividing this figure into a meaningful program cost unit, the advertiser gets a cost-per-$1,000 of sales potential measurement for each program he's interested in. Once he's arrived at this figure, the client is closer to the decision stage."

But, notes Connell, the figure will vary with the product class. He knows, for example, that the average family watching *What's My Line?* spends more on canned fruit than *The Untouchables* household, although the latter reaches better toilet soap customers.

Another way to use the panel findings: Where two programs are approximately equal in audience size, such as *House Party* and *Love of Life*, and the time and talent costs are about the same, the resulting figure "can help the client make a clear-cut choice." In this instance, he notes *Love of Life* delivers 12% more sales potential.

He continues: "Where the cost of a program does not reflect the difference in audience size, the advertiser might still choose the show with the lower household purchase rate. *What's My Line?* might be a better buy than *The Untouchables* if its cpm dollar of sales potential is lower. Or the advertiser might investigate other high-rated programs that cost the same."

These various applications, point out Connell, document his suspicion that buying may well be more complex as a result of applying the new service to a marketing problem.

But modern marketers need to keep risks at a minimum and this is one way to do it. This was the assertion of Curtis C. Rogers, president of MRCA's Consumer Panel Division, as he introduced the service at a recent meeting of the American Marketing Assn.

He concluded by pointing to variations in potentials for tv. "An analysis of purchase of a laundry rinse by the audiences of four network tv daytime shows revealed striking differences. The amount spent per housewife watching each show varied from 32% below the national average for one show to 21%, 50%, and 134% above the average."

## SPECIALS BOOM

(*Continued from page* 37)

half specials. (The two 120-minute specials earned an average audience of 32.8).

This season the networks are not scheduling specials until after they sell them. On CBS TV, for example, there were only two unsold specials assigned a definite time slot: the National Automobile Show on 16 October, and a musical revue on presidential campaigns starring Garry Moore, on 24 October. CBS TV also expected to have a second Jackie Gleason special and a series of *Playhouse 90* shows as specials, but hadn't yet scheduled them. Also on tap but sold were additional Max Liebman and Leland Hayward specials.

NBC TV was ready for in-season buying with a group of planned specials: two dramatic hours, *The Renegade* and *O'Conner's Ocean*, an Eleanor Roosevelt special, and had 14 Friday nights open for specials.

ABC TV, which only had six entertainment specials sold before September, compared to CBS TV's 36 and NBC TV's 50, wasn't scheduling additional specials until they were sold

The three networks made a careful effort to get the most out of their specials for this season by keeping them out of each other's way. CBS TV goes against an ABC TV special only on one night, 27 October, when Du Pont *Show of the Month* was put against Debbie Reynolds, both starting at 9:30 p.m.

NBC TV, with more entertainment specials than all three networks, shows only two conflicts: on 30 September, when Dow and Du Pont shows would compete, and 2 January, when ABC TV and NBC TV would simultaneously cover the parade of the *Tournament of Roses*.

NBC TV, with the most unsold specials already scheduled, also had two cases of the opposite condition: two hold slots for specials which did not have programing yet. These were to Dara Lee on 4 November, and to Lanin on 6 December.

Last minute changes at NBC TV saw the expanding of some specials and the curtailing of others. Bell Telephone's specials went up to 20, while Dow cut back to five, and the Dean Martin specials were reduced to two. Jerry Lewis and NBC TV, initially contracted to two specials, have now parted company completely.

The biggest question marks in entertainment specials at the moment are the 14 Friday nights NBC TV was holding open for hour specials and, also, the composition of CBS TV's schedule, which has not been made public after 11 December. Both NBC TV and CBS TV had 24 additional specials, unsold at the season's start but which they intended to schedule and sell in mid-season.

These programs represent a flexibility in the program and sales departments of both networks, enabling the nets and their advertisers to "play it by ear" once the new season's ratings results come in. These 48 additional shows also were a place for participations spending.

Since NBC TV has apparently laid its cards on the table with a complete schedule through June, 1961, it is showing less reluctance to make midseason deals than the other networks. NBC TV isn't talking about added shows until they're sold and CBS TV, which would like to bring its total of specials up from the 36 now sold to a total of 60, is prudently limiting its fixed schedule to the first thirteen weeks of the new season.

## CLIFF DAVIS

(*Continued from page 40*)

the $17 million total in 1952.

"A potential client will hear from all departments — creative, research, media, merchandising," Davis revealed, "and each is equipped to take over the major portion of a presentation depending on what the client is most interested in. If he's interested in merchandising he's liable to hear me say, 'Now that we've gotten all the trivia out of the way, let's get to what rings the cash register.' In the Cities Service discussions I told them what my department would do to get the customers in, get them back, and make them regular users."

A memorable experience early in his business career, in 1929, had a hand in shaping Cliff Davis' philosophy of salesmanship. The then 30-year-old A&P Chicago sales manager was aware, as was everyone else, that the price of eggs was at rock bottom—11¢ a dozen. And what's more, they weren't selling very well.

Young Davis came up with a plan for a "gigantic promotion," and although his superiors were only partially convinced that it would be beneficial to A&P ("the management thought it undignified"), they gave him the go-ahead.

"On Monday morning ads appeared in all the papers. They showed a rooster crowing the news that at the A&P eggs were selling for 1¢ each. The same rooster decorated all windows of our stores, and eggs, in their crates, served as window displays."

The results of the sale: Fifty-five carloads of eggs at 12¢ a dozen sold by Wednesday morning; one trip to Chicago by a representative of the New York office ("He came to check our books; they didn't believe we'd sold that many eggs"), and at least one life-long convert to merchandising.

"Sometimes all a campaign needs is one new idea," Davis declared. "Clients are hungry for ideas, and good ones are the backbone of any merchandising job."

Lennen & Newell has a staff of 13 in its merchandising department, with 10 people in New York and three on the Coast. Besides Jeffery and Schneider, the associate merchandising directors include John D. Stacy, on the P. Lorillard and Consolidated Cigar accounts. Ben Grogan, on the Ameri-

(*Please turn to page 72*)




IN PERSON

*In Person gives sponsors the opportunity to put their best foot forward with millions of interested listeners. This entertaining new program presents all kinds of people in the news—in person. Well-known figures and unknowns, cosmic and comic personalities, people from all walks of life. CBS Newsman Ron Cochran keeps things moving with precision and wit. In all radio, In Person is the kind of company you keep*

ONLY ON CBS RADIO

# How can advertisers best utilize transcription

**Ray Morris,** *evaporated milk advertising manager, Pet Milk Co., St. Louis, Mo.*

Changes in the broadcast industry during the past decade have virtually driven transcribed radio shows off the airwaves. We've noticed, for example, more and more stations list "rates



*E.t. shows offer retail tie-ins, star promotion, time flexibility*

on request" for programs on their rate cards. Music, news and sports is the format, with spot package buys on a saturation basis the common commercial pattern. This being radio's Christmas pie, we believe we've pulled out a plum in the form of transcribed radio programs.

We know from our own experience during the past several years of programing Pet Milk's Grand Ole Opry on the Keystone Broadcasting System and Pet Milk's Sunday Morning on selected Negro stations that transcribed radio shows can still offer advertisers real value when fully utilized.

We believe radio advertising provides maximum effectiveness when the advertiser brings the audience to its commercials, not when the commercials are simply taken to the audience. This is especially true when the audience is virtually hand-picked as prime customers.

We use transcribed radio in a vertical manner, selecting programing that appeals to our primary target and then placing the programs in selected high potential marketing areas. Spot radio is somewhat limited in selectivity, whereas a transcribed radio show can be almost totally selective by nature of appeal.

For example, our *Grand Ole Opry* program attracts not the casual listener but rather the country music fan. The same is true of our *Sunday Morning* Negro gospel singing show.

We believe that when you bring an audience to your advertising you're also bringing attentiveness and believability, which stem from natural loyalty to the program. This kind of commercial impact is made doubly effective when the advertising message is integrated with the personal endorsement of the program stars.

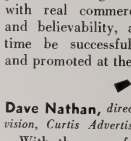
The transcribed radio show also offers the big and important plus of being merchandisable. Promotional ideas can tie directly to programing and star personalities. The program becomes the base from which all copy and in-store material is developed.

There is also great flexibility in using transcribed radio shows, such as tailoring our markets on KBS to fit our sales needs.

We have found that transcribed radio shows can be used to provide pinpointed coverage of prime customers with real commercial attentiveness and believability, and at the same time be successfully merchandised and promoted at the retail level.

**Dave Nathan,** *director of radio & television, Curtis Advertising Co. Inc., N.Y.*

With the use of syndicated transcription shows an opportunity presents itself for advertisers to use big-name and big-time radio on stations in markets where this is not readily



*With strong personality, e.t. show stands on music and news stations*

available. This is the essential value of radio syndication to a national advertiser.

In my opinion, there will be an important resurgence of radio syndication, and for a good number of reasons. The first is the decrease of good network stations. While radio networks offer advertisers a large number of stations, the listenership o these affiliates is sometimes low, an network clearance in major market is becoming more difficult.

Secondly, in this day of "Top 40"radio and music and news for mats it has become more difficult fo any national advertiser to stand ou on any station where he is represent ed by one of many e.t.'s or local an nouncements. Transcriptions provide not only a contrasting break in the musical format, but also nationally known personalities and entertainer associated with network radio.

We at Curtis Advertising have dis covered that where we could employ an important name and a distinctiv "voice" on local stations our result were far and away stronger and mor productive. Syndication enables a radio advertiser to use a strong ap proach in local markets where h would otherwise be just one of a number of voices on a station. An it is even more important for a lim ited budget advertiser to assert him self in this way.

We can readily substantiate ou experience with syndicated tran scribed programs as a good many o our commercials fall into the classi fication of "lead producing" types.

It is for these reasons that syndi cated radio programs will assum even greater importance in the year to come.

**Carlton Fredericks,** *syndicated radio personality, WOR Radio Syndication, N.Y.*

In order to answer the above ques tion I'd like to epitomize the advan tages of syndicated programing: Syn dication provides the flexibility o spot radio with the prestige of na tionally known names.

To begin with, syndication enable an advertiser to select his market and run specialized copy geared t local and regional considerations such as climate, buying habits, or t meet specialized sales or marketin problems.

But possibly even more important

# shows?

ndication enables an advertiser to e-condition listeners to his sales mes- ges. A transcribed show provides advertiser with the type of pro- aming that places potential custom- s into the frame of mind that will ake them more amenable to the mmercial.

Modern technical advances have so helped to make syndication a



*By running specialized copy geared to local and regional considerations*

re valuable advertiser tool. Where- formerly syndicated programing s canned on records—and some- es scratchy ones at that—today's dio syndicators utilize high fidel- tape records. And the use of tape d accurate cueing techniques en- les advertisers to reap another out- nding advantage—the use of made- order cut-in commercials made by syndicated personality.

For example, on my syndicated ogram, *Living Should be Fun*, par- ipating advertisers have available them the opportunity of having me iver their commercial on any one more stations carrying the pro- m. This pre-recording service is v available to local as well as na- nal advertisers.

A similar technique, whereby the dicated personality pre-records sonalized on-air promos, ultimately s advertisers by building audi- es. In such promos, each station's letters or any other such tailored rmation can be inserted.

Furthermore, syndication enables to render a more personalized vice to listeners in each area. hough all of the stations carry es- cially the same program each day, in via local cut-ins, I am enabled occasionally beam a topic of inter- to a community.





*HENRY FREDERICK PRINCE OF WALES*
*—unknown English Painter—1603*

**K·NUZ is the NO. 1* BUY**
**at the lowest cost per thousand!**

*See latest Pulse or Nielsen




24 HOUR MUSIC and NEWS

National Reps.:
THE KATZ AGENCY, INC.
- New York
- Chicago
- Detroit
- Atlanta
- St. Louis
- San Francisco
- Los Angeles
- Dallas

IN HOUSTON.
CALL DAVE MORRIS
JAckson 3-2581






MEMBER OF
TEXAS QUADRANGLE

# *who?*
# *what?*
# *where?*
# *when?*
# *why?*
# *and how!*

You

should buy 20-second announcements and IDs

on the five CBS Owned television stations

during the prime evening hours

because you'll reach 31% more homes than with the same schedule on the second (Network B) stations... 34% more than on the third (Network C) stations.

No question about it. Call CBS Television Spot Sales.

SOURCE: Latest (June) ARB, Sunday through Saturday; 7:30-11 pm in New York, Philadelphia and Los Angeles, 6:30-10 pm in Chicago and St. Louis; average of homes delivered by the CBS Owned stations versus the other network-programmed stations in the same five markets.

STATIONS: WCBS-TV New York, KNXT Los Angeles, WBBM-TV Chicago, WCAU-TV Philadelphia and KMOX-TV St. Louis. Operated by CBS Television Stations, A Division of Columbia Broadcasting System, Inc.

# FREE STOCK

IN COLUMBUS INDUSTRY!



ESTIMATE TV HOMES IN NEW

## WTVM/Ch. 9

COLUMBUS, GA.

COVERAGE AREA!

WTVM moves to Channel 9 in September . . . with 316,000 watts power . . . broadcasting from a tower whose beacon is 1,760 feet above mean sea level . . . located 16 miles southeast of Columbus, Georgia.

We invite *you* to estimate the total number of TV homes we will cover! Closest estimate will receive 10 shares of stock in Tom Huston Peanut Company, Columbus! Every entry will receive a souvenir gift box of Tom Huston products!

All entries must be in Columbus not later than Sept. 15—in case of ties the entry with earliest postmark will win.

Write your estimate on a postal card, with your name and address. Send to Department "Wow!", WTVM, Columbus, Georgia.

CHANNEL 9

WTVM

COLUMBUS, GA.

Call your
ADAM YOUNG
man for availabilities

*Ask about combination rates on*
WTVC CH. 9 Chattanooga, Tenn.
*The #1 night-time station in Chattanooga!*




*National and regional b*
*in work now or recently comple*

# SPOT BUYS

## TV BUYS

**Campbell Soup Co.,** Camden, N. J.: Schedules for Swanson Fro Foods begin mid-September in about 25 markets. Day and n minutes and 20's are being set for 13 weeks. Agency: Tatham-La Inc., New York.

**Texaco, Inc.,** New York: Special Texaco promotion begins in tober for four weeks. About 30 markets get kid show minutes premium offer. Buyer: Bill Santoni. Agency: Cunningham & W New York.

**Grove Laboratories, Inc.,** St. Louis: Buying 10-15 markets to early October for 4-Way Cold Tablets. Schedules of day and n minutes, 20's and 10's run through the cold season, about 22 we Buyer: Bess Black. Agency: Cohen & Aleshire, Inc., New York.

**Bristol-Myers Co.,** New York: Going into about 50 markets Bufferin starting 25 September. Schedules are for 13 weeks, e and late night minutes. Buyers: Joe Ostrow and Frank Mo Agency: Young & Rubicam, New York.

**Warner-Lambert Pharmaceutical Co.,** Morris Plains, N. Listerine schedules begin 3 October in about 50 markets. Night are being placed for six weeks. Buyer: Frank Sweeney. Age Lambert & Feasley, Inc., New York.

## RADIO BUYS

**Standard Brands Inc.,** New York: In addition to the Hunt Dog Food schedules being bought (reported here last week), t is activity on Siesta Coffee in about 20 markets. Day and traffic ute runs begin 19 September for eight weeks, 15-20 per week market. Buyer: Connant Sawyer. Agency: Ted Bates & Co., N

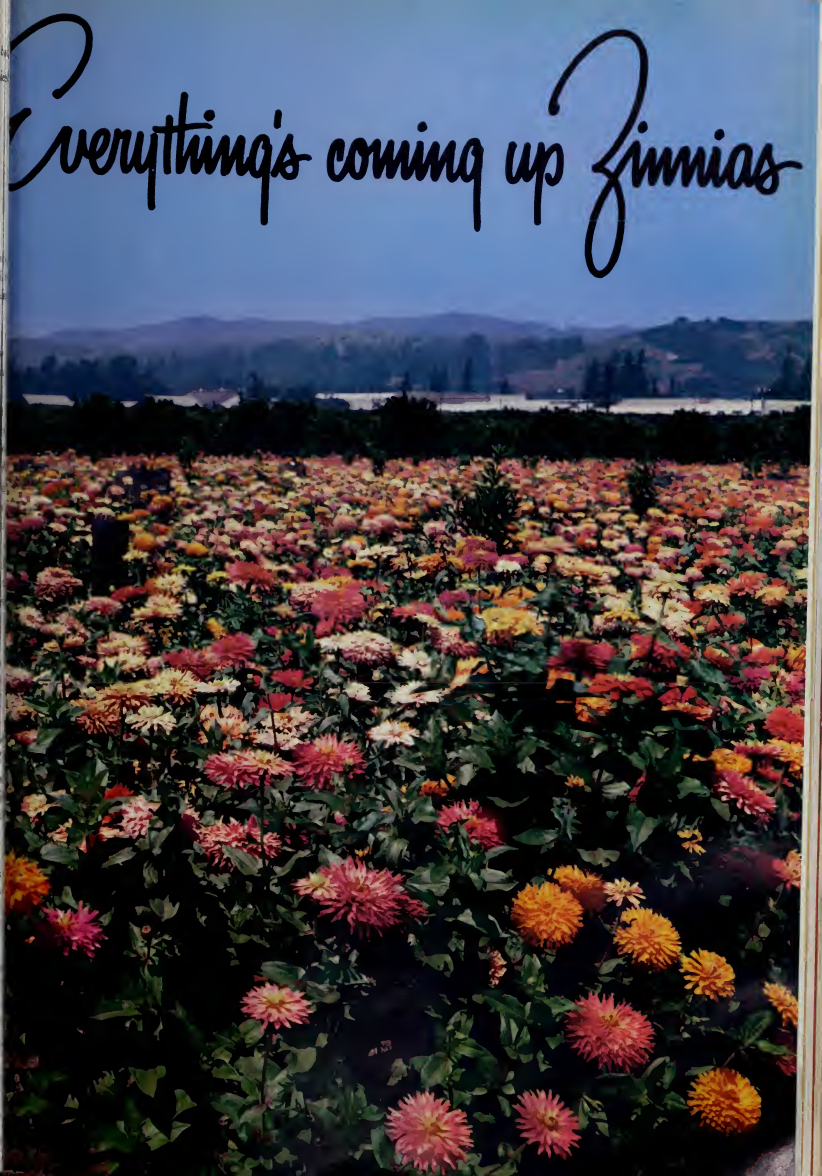
**Hamilton Watch Co.,** Lancaster, Pa.: Night minute schedules good music and fm stations begin 24 October for its Electric W Ten to 15 spots per week are being used in about 80 markets. Bu Ed Hardison. Agency: N. W. Ayer & Son, Philadelphia.

**Plymouth-De Soto-Valiant Div. of Chrysler Corp.,** Detroit: week schedules for heavy traffic minutes begin 29 September in a 75 markets. Also being set to start at the same time, in abou markets, are placements of traffic news adjacencies, 10-12 per per market. Buyer: Don Heller. Agency: N. W. Ayer & Son, P delphia.

**Pacquin, Inc.,** New York: Campaign begins 16 October in over markets for Pacquin's Silk 'N Satin Lotion. Bulk of schedule is t and day minutes, 12-25 per week per market. Buyer: Jack Fe Agency: Wm. Esty & Co., New York.

**E. I. Du Pont De Nemours & Co.,** Delaware: Placing sche for Talar, Zerone and Zerex anti-freezes. Four-week runs of t minutes at different times, from late September through mid-No ber. Buyer: Bob Syers. Agency: BBDO, New York.

# Everything's coming up Zinnias



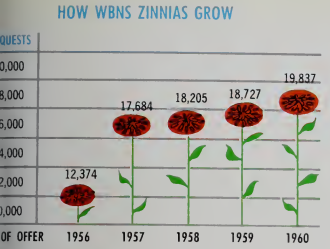


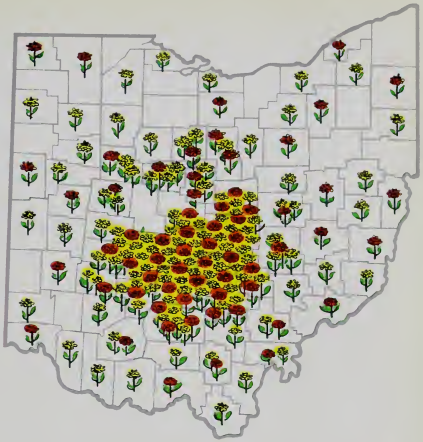
## *Central Ohio's Zinnia Crop Grows More Bountiful Each Year*

Window boxes, gardens, flower pots — we don't know where WBNS listeners plant these zinnias, but every year for the past 5 years, they have written for thousands of them. Each Spring WBNS Radio personalities offer free zinnia seeds in exchange for a post card bearing the listener's name and address. At right you can see how the WBNS zinnia gardeners are thriving. This year listeners in 281 towns, representing 74 of Ohio's 88 counties responded to our flower promotion. We mailed out 19,837 packages of seeds — an increase of 7,463 in the past 5 years. From Lake Erie to the Ohio River, "Everything's Coming Up Zinnias" in WBNS Radio country. It's a fertile field to plant *your* seeds, too.

IRWIN JOHNSON DEAN LEWIS FERN SH





# 960 ZINNIA PROMOTION ROUGHT REQUESTS ROM 74 COUNTIES

| COUNTY | REQUESTS | COUNTY | REQUESTS | COUNTY | REQUESTS |
|---|---|---|---|---|---|
| Franklin | 16,413 | Montgomery | 13 | Monroe | 3 |
| Fairfield | 680 | Guernsey | 11 | Pike | 3 |
| Licking | 563 | Logan | 10 | Summit | 3 |
| Pickaway | 433 | Meigs | 10 | Trumbull | 3 |
| Delaware | 407 | Ashland | 8 | Wayne | 3 |
| Madison | 269 | Morgan | 8 | Adams | 2 |
| Union | 143 | Scioto | 8 | Carroll | 2 |
| Knox | 123 | Vinton | 8 | Huron | 2 |
| Perry | 101 | Belmont | 7 | Jefferson | 2 |
| Ross | 90 | Noble | 7 | Mahoning | 2 |
| Hocking | 66 | Wyandot | 7 | Putnam | 2 |
| Marion | 60 | Gallia | 6 | Brown | 1 |
| Morrow | 60 | Hamilton | 6 | Butler | 1 |
| Fayette | 44 | Holmes | 6 | Clinton | 1 |
| Muskingum | 32 | Lake | 6 | Fulton | 1 |
| Clark | 23 | Darke | 5 | Hancock | 1 |
| Hardin | 21 | Lawrence | 5 | Harrison | 1 |
| Richland | 21 | Miami | 5 | Medina | 1 |
| Crawford | 20 | Allen | 4 | Mercer | 1 |
| Athens | 19 | Auglaize | 4 | Ottawa | 1 |
| Champaign | 18 | Cuyahoga | 4 | Paulding | 1 |
| Greene | 18 | Washington | 4 | Tuscarawas | 1 |
| Highland | 15 | Clermont | 3 | Williams | 1 |
| Jackson | 14 | Erie | 3 | Wood | 1 |
| Coshocton | 13 | Geauga | 3 | | |

DON SMITH



LES SPENCER



TED SHELL



MARTY DeVICTOR



RUSS CANTER



# WBNS RADIO

Columbus, Ohio

**1460 kc**

*Prime mover of 1,500,000 Central Ohioans*
*represented by John Blair and Company*



# WASHINGTON WEEK

5 SEPTEMBER 1960
Copyright 1960 SPONSOR PUBLICATIONS INC.

**It was anything but a sleepy August for the broadcasting industry as far as the Congress was concerned.**

The outstanding accomplishment, of course, was passage of the bill liberalizing Sec. 315 of the Communications Act, making it possible for broadcasters to present major party presidential candidates without having to give equal time to splinter party candidates.

Obviously, this bill would have had a tough time getting anywhere during a regular session. Only the pause between conventions and electioneering, during which the networks made plans for Kennedy-Nixon debates, forced Oren Harris & Co. to permit passage under suspension of the rules.

Put this also down as a sort of an accomplishment: Rep. Harris, as chairman of the House Commerce Committee and legislative oversight subcommittee, had finally got through Congress **specific legislation forcing the FCC to enter new regulatory fields** (See 29 August WASHINGTON WEEK).

The idea of bringing networks under regulation has been postponed until next year. Action even then is doubtful. Also, barring further developments, it appears that **Harris will be satisfied with the station fines,** etc., and will make no new effort next year to increase the fines and to add suspension of stations licenses for periods of up to 10 days. These were the changes the Senate made in the regulatory bill after it left the House.

**The FCC had the challenge squarely in its lap with respect to providing more tv stations for the American public.**

The military said finally and flatly that it would not turn over any of its spectrum space. That means that the present 12 vhf and 70 uhf channels must do.

It also means that the FCC is faced with that same old problem dating back to the Potter hearings in the 83rd Congress of how to get uhf to work.

The Commission's $2-million experiment in making uhf work in the toughest part of the nation—the man-made canyons of New York City—assumes critical importance.

Most likely outcome of successful experimental use of uhf would be a move toward **shifting all tv east of the Mississippi River to uhf.** This would cause roars of anguish and perhaps years of battling before present tv stations would surrender their vhf channels. **But it could come.**

For the immediate future, however, it looks as if something very much like American Broadcasting's **"drop in" plan will be adopted as an interim measure.** Under this plan mileage separations would be reduced so new vhf station assignments could be made in major markets currently with fewer than 3 vhf stations. Most established stations will also fight this one.

**Also during the August lull, the FCC sharpened up the issues with respect to Miami channel 10 and Boston channel 5, one of which was declared lost to the present operator and the other of which was thrown open for a new contest: these are precedent-setting cases.**

Public Service TV, present Miami operator, along with two losing applicants for the channel, were ruled out and the channel was given to the lone remaining applicant by default, L. B. Wilson. WHDH, Inc., was told it must undergo a **new contest with black marks against it** and competitor Massachusetts Bay TV. All of this, of course, for alleged improper approaches to Commissioners and politicians during the original contests.

**Both cases will go to the courts.**

# FILM-SCOPE

5 SEPTEMBER 1960
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**Several king-sized helpings of syndication business will likely be taken around or after the Labor Day holiday.**

They are:

• **Olympia Beer** was ready to close with CNP on a 30 market deal for Blue Angels through Bottsford, Constantine & Gardner. (Olympia, which dropped out of syndication last year, will be CNP's third new major regional account signed in recent weeks.)

• **R. J. Reynolds** (Esty) was checking over its 60-second syndication buys and was looking for new availabilities in its 100 markets.

• **Standard Oil of Indiana** (D'Arcy) was talking about dropping its news and picking up more syndication.

Meanwhile last week this business was put in writing: **Shamrock Oil** (McCormick) made an 11-market regional deal for ITC's Best of the Post, and CBS Films' Deputy Dawg hit the $750,000 mark with a new total of 75 markets sold.

**CBS Films has hit the jackpot in finding choice time clearances for Lay's Potato Chips' regional of Deputy Dawg.**

In 44 of its 45 markets the cartoon series comprises the fifth show in the early evening strip occupied on the other four days by Kellogg's established national spot shows.

The similarity of Lay's and Kellogg's products and their cartoon programing means that the regional advertiser has **scored near perfect planning in getting its new show before the right tune-in audience.**

**Syndication regionals are becoming more and more of an annual revolving door and the statistics indicate the chances are against a buyer staying with the same show (or even the same syndicator) year after year.**

In the 17 regionals of 1959 and 1960 listed here, the show is the same in only six cases and the syndicator is the same in only nine of them.

| ADVERTISER & AGENCY | SHOW, DISTRIBUTOR, AND NO. OF MARKETS 1960 | 1959 |
|---|---|---|
| Budweiser (D'Arcy) | U. S. Marshal (NTA) 75 | Third Man (NTA) 100 |
| Chevron (BBDO) | Sea Hunt (Ziv-UA) 26 | same |
| Conoco (B&B) | Whirlybirds (CBS) 59 | Blue Angels (CNP) 67 |
| Schlitz (JWT) | — — * | Trackdown (CBS) 20 |
| Falstaff (D-F-S) | Coronado 9 (MCA) 66 | same |
| Ballantine (Esty) | Shotgun Slade (MCA) 36 | same |
| Hood (K&E) | Jim Backus (CNP) 10 | This Man Dawson (Ziv)) 10 |
| Carling (B&B) | Jim Backus (CNP) 53 | Phil Silvers (CBS) 62 |
| Amoco (B&B) | — — * | U. S. Border Patrol (CBS) 59 |
| Lucky Strike (BBDO) | Lock Up (Ziv-UA) 53 | This Man Dawson (Ziv) 32 |
| Jax (DCS&S) | Manhunt (Screen Gems) 20 | same |
| B&W (Bates) | Dangerous Robin (Ziv-UA) 32 | Tombstone Territory (Ziv) 20 |
| Blue Plate (Fitzgerald) | Brothers Brannagan (CBS) 35 | — — * |
| Lay's Chips (LNB&L) | Deputy Dawg (CBS) 45 | — — * |
| Quaker Oats (JWT) | Award Theatre (Screen Gems) 22 | same |
| Pacific Gas (BBDO) | Best of the Post (ITC) 10 | Tombstone Territory (Ziv) 10 |
| D-X Sunray (Potts-W.) | Grand Jury (NTA) 44 | same |

* not in regional syndication

**Westinghouse got this surprise out of its convention commercials promoting its local public affairs tape shows: station men began writing in to ask for them.**

Leading the list is Reading Out Loud with 89 requests, and the most wanted episodes (which are being distributed gratis) are two in which candidates **Kennedy and Nixon read to their respective families.**

**Felix the Cat Creations will try to quadruplicate the success of its Felix series now being handled by Trans-Lux TV.**

Pilots are now being shown for three new cartoon series: The Kewpies, Don Poco, and Albert and Cholmondeley—pronounced, of course, Chumley.

**Screen Gems' national spot show Huckleberry Hound (Kellogg's) is finding both promotion and public service values in the 1960 elections.**

The theme Huckleberry Hound for president is being promoted via campaign buttons and Dell Comics and Golden Records and, at the same time, the campaign is intended to **familiarize children with the mechanics of an election.**

**If you wondered, after reading that item in 22 August FILM-SCOPE, how come CBS o&o bought that batch of syndication shows from everybody but CBS Films, here's the explanation:**

CBS Films had already **sold out everything it had in the L.A. market.**

**John Wayne and UA will take a page out of Walt Disney's book in using tv to promote their feature film, The Alamo.**

It's understood that ABC TV's 14 November John Wayne special will be **little more than a trailer for the picture plus some behind-the-scenes stuff.**

**The long-heralded conquest of the syndication industry by the motion picture companies has simply never taken place.**

The plunge into syndication on either the domestic or international front by companies such as MGM, Warner Bros., 20th Century-Fox, UA, and Paramount in the past two seasons has become important to the industry only in liaisons such as Ziv-UA and 20th-NTA.

The glaring exception: **Screen Gems (Columbia) which got in early and on the ground floor years ago.**

**Videotape Productions points out that tape duplicate costs are down 20% from last year.**

However, more and more advertisers are **using tape-bred kines for spot** use since copies in quantity are cheaper on film than tape—and the quality of such kines is now very high, unlike quick kine processing of the early days.

**A mystery which Westinghouse producer Ben Park was unable to solve while doing interviews in Continental Europe was the amazing familiarity of non-English speaking people with U. S. tv commercials slogans.**

The slogans of cigarettes such as Winston, Marlboro and Lucky Strike were **known in countries where the products aren't even sold, and by people who had no other knowledge of English.**



*A round-up of trade ta*
*trends and tips for ad*

# SPONSOR HEARS

5 SEPTEMBER 1960
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PUBLICATIONS INC.

**The trade got a chuckle out of a line in a wire of thanks Dick Nixon** [illegible] **Jack Paar for the reactions derived from the candidate's appearance on that N TV show.**

The line: "I know now why your Hooper (sic!) rating continues to be one of the hig in tv history." For the record: the referred to rating came from Arbitron.

**Still another rep looms as a hot competitor** for those stations due to unhinge f CBS Spot Sales: TvAR.

**The stations:** WBT-WBTV, Charlotte; WTOP-WTOP-TV, Washington; WJXT, J sonville.

**You've been around the business a long time if you can recall when:**

- **Henry Ford Sr.** sponsored his favorite vocal group, the Greenfield Village Choir.
- P&G had **40 segments of soap opera** running a week.
- Chandu the Magician drew several mailbags a week **loaded with quarters.**
- JWT knocked off the Ford, RCA and Owens Illinois Glass account in a row..
- The 10-year-old son of the agency's president—who took cornet lessons—gave the to the tunes selected by the orchestra leader of a Sunday night network program.
- **NBC topped the competition** with $30 million in gross billings. (The figure for TV last year was **$235 million.**)
- The program department head of an agency **ranked several grades above** a m buyer.
- Amos 'n' Andy, now being laid to rest by CBS radio, **were billed as Sam 'n' He**

**Time was when a tv network sales department could take a breather** this ti the year, but the new methods of selling has put this in limbo.

What with spot carriers, daytime spreads and short term orders, **network selling definitely become a year-around season.**

Madison Avenueites thought **Jerry Lewis' crack that his "funny bone is not tic by a statistic" (meaning ratings)** even less hilarious than much of his material has on tv.

The riposte: Does Lewis also scorn that other statistic by which performers live— **gross at the boxoffice?** Or has his press agent fed him the wrong line?

**If you have any doubt about the utter flexibility of network tv these days,** this respose of a network sales manager to an agency media director's query about th ceptability of a complex and offbeat proposition:

**"Send me an order."**

Also, there's the answer a rep got last week about a renewal order.

Said the timebuyer: **"Spot did a wonderful job but we can't afford it any m** we find we can get a better deal out of going network."

That deal Nielsen has with Japan's tv station operators **is based on a percentag the billings.**

**Part of it** is being passed on to the advertiser.

Only WOMP Radio

"The Ohio Station"

Can Deliver the Ohio Side

The Big Side*

of the

**Wheeling Market**

*58,600 More People

*$38 Million More Income

Call HOLLINGBERY today for *"The Ohio-Side Story"*

Also Sold in Combination with WCMI Huntington-Ashland

**WOMP** BELLAIRE OHIO **1000 WATTS** in the Wheeling Valley

**IE HORTON-KINCAID STATIONS**

Home office: Top of the Phoenix Hotel, Lexington, Kentucky















# NEWS & IDEA WRAP-UP



**BIG BUY!** Passing along a check for $9,750,000 to Gerald Cantor (l), pres. National Theaters and Television, for purchase of WDAF-TV and WDAF Radio, Kansas City, is David C. Moore, pres. Transcontinent Television Corp.

**SPOTS BEFORE YOUR EYES?** Oklahoma City listeners who attempted to count the number on convertible and bikini girl won $10 to $50 in WKY's 7-day on-the-air promotion campaign




## ADVERTISERS

**Remember back in the early '3 when La Palina (a Paley-famil controlled brand) sponsor Kate Smith on CBS.**

Well, the cigar, now at Compt will be doing radio spot this fall.

***This Week In Medicine,* a n 15-minute tv program geared rectly to physicians will make appearance this fall.**

**CIBA Pharmaceutical Produ** will sponsor this Sunday afterno tv fare which will include a wor wide summary of medical news a a filmed feature on some aspect research, clinical medicine or surge

Producer: Medicine News, a ne letter controlled by CIBA.

**Food stores, after all, don't swi as much sales weight with heal and beauty aids and cigarettes some might have been led to b lieve.**

**'SCHOOL FOR CANDIDATES,'** was sta by WABC-TV, N. Y., to teach values of t vision in a political campaign. Below: n man Bill Shadel, one of station's instruct



**WRAP HOMEMAKERS HOLIDAY** celebration in Norfolk, Va., joins N.Y. admen (l-r) Phil Stumbo, Mc-E; Jim Weston, General Foods; L Hall, BBDO; Robt. Turner, Cohen, Dowd & Aleshire; Mrs. Leola Dyson, WRAP women's dir; Albert Sessions, Lawrence Gumbinner; Bernie F mussen, F&S&R; Bill Croke, FC&B; Alan Cowley, Pharmaco; Paul von Hagel, WRAP v.p.-gen. mgr.; Graeme Zimmer, Continental Bdcstg. sta.



According to *Food Topics* and *ood Field Reporter's* food store ales summary for 1959, food stores ccounted for only 22% of all health nd beauty aid consumption and 0% of all tobacco products sales. The h&b aids figure: $1,077,610,-00.

Tobacco products: $1,858,570,000.

**ampaigns:**

• **Gillette's** 1960 World Series elecast will introduce a new product, ight Guard power-spray deodorant or men. Three razor and blade prodcts will also be pushed in this series nd a preceding 10-week tv and radio ampaign. Agency: Maxon.

• **Pet Instant Nonfat Dry Milk** Gardner) will promote a premium ffer of Red Skelton masks. Promotion ill be kicked-off by the comedian on is first CBS TV show of the season. ffer: 50¢ with a Pet Milk label.

• **National Shoes** (Mogul Wiams & Saylor), with a 17% budget ke, launched an air media campaign in more than 40 eastern markets. Radio schedule: 1,100 one-minute announcements weekly plus participations in women's service and news programs. Tv plans are aimed at preschool, school and teenage audiences via daily participations on three WNEW-TV, New York, programs.

• **Old London Foods'** (Manoff) plan's for Melba Toast and snacks: participations on four daytime ABC TV programs, beginning in the fall. Anticipated reach: 12 million viewers per week.

• **Downyflake Foods** will use children's tv shows as a major advertising medium in a New York campaign starting 18 September. The stations: WNEW-TV, WPIX, and WOR-TV. Agency: Smith/Greenland.

• **Floyd Bennett's** discount store made extensive use of radio in promoting its grand opening in Patchogue, Long Island. Stations used: WABC, WINS, WMCA, WPAC, WALK, WGBB, WGMS, WBAB, WGLI, and WBIC. Of these, three stations broadcast two full days schedule from the stores. Agency: Metlis-Lebow.

**Thisa 'n' data: Man-Tan** has filed suit in the U. S. District Court for patent infringement and unfair competition against eight manufacturers of tanning products . . . **Consolidated Food Corporation** has acquired majority control of Charles Hires Co.

**Strictly personnel:** Lever Brother's expanded merchandising setup embraces **William W. Prout** as manager, washday products; **E. L. Whitney,** manager, dishwashing and household liquid cleaners; **Charles E. Palmer,** manager, toilet soaps and "air-wick" line; named merchandising manager, Pepsodent division: **Richard E. Baiter** . . . **Albert Collins,** to sales promotion manager, marketing division, H. J. Heinz . . . **Victor H. Trela,** advertising assistant, Kitchens of Sara Lee.



**O-TIME WINNER** for safety promotion, 958, and now, WSB, Atlanta, boasts loving and trophy from Ga. Assn. of Bdcstrs. ding awards: Elmo Ellis, program mgr.

**CHECKING THE NUMBERS** on his N.Y. trip: Chuck Gunn, new CKLW, Detroit, gen. sls. mgr., shown discussing his station's rating growth with Anne Owen, Robt. Eastman dir. rsch., sls. div.



WSYR-TV

PLUS!

WSYE-TV

DOMINATES

CENTRAL NEW YORK

WSYR-TV ALONE DELIVERS 44,287

MORE HOMES THAN ITS COMPETITOR




WSYR-TV AND ITS SATELLITE,

WSYE-TV, DELIVER 73,089 MORE

HOMES THAN ITS COMPETITOR

*All figures NCS No. 3, weekly circulation

WSYR • TV

NBC Affiliate



Channel 3 • SYRACUSE, N. Y. • 100 KW

Plus WSYE-TV channel 18 ELMIRA, N.Y.

Get the Full Story from HARRINGTON, RIGHTER & PARSONS


## AGENCIES

**Bates got about $3-million wor of the Boyle-Midway busine that American Home recen pulled away from JWT.**

The remaining $2 million is lieved to be going to Tatham-Laird

The billings tally at Bates sho now be around the $130-million ma

**BBDO has been appointed t agency for nine more Doc dealer retail selling associatio this brings the total to 16.**

Regional accounts newly sig and already operational inclu Akron, Atlanta, Boston, Columb Indianapolis, Miami, Minneapo Philadelphia and Pittsburgh.

**Agency appointments: H. Ritchie** to K&E for Macleans (B ish) toothpaste . . . **Durkee** Divis of Shedd-Bartush Foods to Cunn ham & Walsh . . . **Lufthansa G man Airlines** to D'Arcy for N and Latin American advertisin Hoyt will continue to handle the lines international advertising.

**Agency divorcement:** Kastor H ton Chesley Clifford & Atherton fi the **Sweet Orr Co.**

**Thisa 'n' data: Needham, Lo & Brorby** has prepared a rest that brings its operation up to d from its inception in 1954 . . . **Jose Reiss Associate** and **Roy Br Co.** have become members of t League of Advertising Agencies **Klau-Van Pietersom-Dunlap** c by the American Poultry and Ha ery Federation for the part it pla in "promoting consumer accepta of eggs during 1959-60" for its c Hess & Clark . . . **Anniversa N. W. Ayer** and **Hanes Knitt** celebrated their 50th year as ag and client.

**Acquisition: Holtzman-Kain** purchased the **John Marshall Organization** and will operate a subsidiary under the manage of John M. Ziv.

**New offices: Ketchum, MacL & Grove** in Houston with **Do A. Colvin** heading advertising c ations and **H. Dale Henderson** charge of public relations.

**dmen on the move: Howard Kramer** and **Bertram F. Mullian,** elected v.p.'s, Compton . . . **awrence R. McIntosh,** to v.p. and ccount supervisor, Y&R — he was ith Grant . . . **Ellen Stillman,** to p., Grant—she comes from K&E . . . **Villiam J. Gillian,** to director of dvertising service, Ketchum, Maceod & Grove—he's also v.p. and narketing director . . . **Graham fay,** to head timebuyer, Compton . . . **ohn P. Hickey,** appointed media upervisor, K&E, Detroit . . . Named ccount executives at Ogilvy, B&M: **Villiam Whitney** and **Tom Child** rom McCann-Erickson and **Stephen Rose** from Revlon . . . **Darrel Hudleston,** to account executive, Ferguson-Miller Associates, Tulsa . . . **aul L. Farber,** to account executive, Stern, Walters & Simmons, hicago.

## FILM

**ales of this season's crop of offetwork re-runs went into high ear this week with Screen Gems' rst deals on *Tightrope.***

First stations signing for *Tightrope* e WNEW-TV, New York; KTTV, os Angeles; and WCCO-TV, Minneolis, all in the first few days' sellg.

**ales:** Donovan Coffee renews MCA's *otgun Slade* in Birmingham and ontgomery, and R. J. Reynolds ds on two more markets, bringing total to 12 . . . KTTV purchased 3S Films' *Brothers Brannagan* . . . GM-TV *Pete Smith Specialties* to NBQ, Chicago; WIAC-TV, Nashle; WGR-TV, Buffalo; KONO-TV, n Antonio; WKJG-TV, Fort ayne; KSLA-TV, Shreveport; CAB-TV, Savannah, and WPST-TV, ami.

**ature film sales:** UAA Sherlock imes features to WBNS-TV, Colabus; WEAU-TV, Eau Claire; CCO-TV, Fargo; KGMB-TV, Honoa; WNEW-TV, New York; WTVH, oria; WSLA-TV, Selma; KSLA-TV, reveport; WICS-TV, Springfield, l KXJB-TV, Valley City . . . KRCA, s Angeles, has purchased $920,000 th of feature films, including ert post-'57s, Flamingo Festi, and Screen Gems-Columbia Triph package; the figure also covers the following syndicated half hours: Alcoa-Goodyear, Screen Directors Playhouse, Stage 7, and 239 Ford Theatre episodes, all off-network reruns . . . MCA's Paramount features to WMBD-TV, Peoria; KGLO-TV, and KEYC-TV, both Mason City, and WJXT, Jacksonville . . . UAA's 234 *Popeye* cartoons renewed by WTVW, Evansville; WINK-TV, Ft. Myers; WSFA-TV, Montgomery; WAVY-TV, Norfolk; KMTV, Omaha; WMTW-TV, Portland; WPRO-TV, Providence; WGEM-TV, Quincy; KRON-TV, San Francisco, and WCTV, Tallahassee; new sales of *Popeye* to KOMU-TV, Columbia; WHIO-TV, Dayton; and WEAU-TV, Eau Claire . . . New sales and renewals of the 337 Warner Bros. cartoons through UAA are KOMU-TV, Columbia; WHIO-TV, Dayton; WJTV, Jackson; WGEM-TV, Quincy; WAFB-TV, Baton Rouge; WSFA-TV, Montgomery; KMTV, Omaha, and KRON-TV, San Francisco.

**More feature film sales:** UAA's





**For every 10 "gas dollars" spent in Indianapolis Trading Area . . . there are $12 spent in its Satellite Markets.**

**Call us . . . find out *why* this big Mid-Indiana television market is different!**

*where else* will you find satellite markets that are 15% richer and 30% bigger than the metropolitan trading zone itself . . . or such a widespread area covered by just *one* station with no overlapping basic affiliates of the same network!

*WFBM-TV* dominates Mid-Indiana, because it is the *only* basic NBC outlet penetrating this market. N.C.S. No. 3 confirms these facts . . . and we'll back this up with county-by-county retail sales figures for market planning. Let us show you how to test regional marketing ideas with amazing results.

*America's 13th TV Market*
. . . with the only basic NBC coverage of 760,000 TV set owning families.

*Indianapolis*—Major retail area for 18 richer-than-average counties 1,000,000 population—350,600 families *with 90% television ownership!*

*11 Satellites*—Each market within WFBM-TV's verified coverage . . . Marion • Anderson • Muncie • Bloomington • Vincennes • Terre Haute • Lafayette • Danville, Illinois • Peru • Logansport • Kokomo.

Represented Nationally by the **KATZ** agency

CHANNEL 6 WFBM TV INDIANAPOLIS
11TH YEAR OF LEADERSHIP

# PROOF POSITIVE

## KROD-TV

## DELIVERS IMPACT!

**KROD-TV Delivers more metropolitan share of audience than other El Paso stations combined.***

**KROD-TV Delivers 19 out of top 20 shows in El Paso in total homes reached.***

**KROD-TV Leads in total homes reached in more rated quarter-hours than other El Paso stations combined.***

*ARB, March 1960

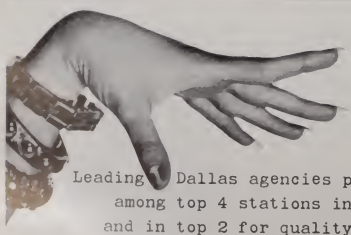
3 QUALITY STATIONS QUALITY MARKETS

1 NATIONAL REPRESENTATIVE THE BOLLING COMPANY, INC.

a TRIGG TV VAUGHN STATION

KROD-TV EL PASO KVII-TV AMARILLO KOSA-TV ODESSA-MIDLAND

Jack C. Vaughn
Chmn. of the Board
Cecil L. Trigg
President
George C. Collie
Nat. Sales Mgr.



Leading Dallas agencies place KVIL among top 4 stations in total market and in top 2 for quality market!


UA pictures to KRIS-TV, Corpu Christi; WINK-TV, Ft. Myers WHBF-TV, Rock Island; WTOC-TV Savannah; KGNS-TV, Laredo; KLRJ TV, Las Vegas; WTVJ, Miami WJHG-TV, Panama City; WTVH Peoria; WVUE-TV, New Orleans KOTV, Tulsa; WNEW-TV, Ne York; WOR-TV, New York, an WPTV, Palm Beach . . . UAA's science-horror, 6 Charlie Chan, and or 6 Boris Karloff pictures to KRI TV, Corpus Christi; KGMB-TV, Ho olulu; KHVH, Honolulu; WFGA-TV Jacksonville; KFLY-TV, Lafayette WPTV, Palm Beach; WJHG-TV, Pa ama City; WTVH, Peoria; KCSJ-TV Pueblo; KCRA-TV, Sacramento, an WSLA-TV, Selma.

**Strictly personnel: Kenneth Dar iels** to MGM commercials and indu trials division as west coast sale representative . . . **Ben Elrod** a pointed western division manager UAA and **Carl Miller** named Seatt area account executive . . . **Larr Lowenstein** to director of public r lations for NTA.

**Ratings:** ITC's *Four Just Me* earned a 9.7 on WNBC-TV to t all New York regularly schedule shows at 7 p.m. the week ending August according to Arbitron; othe syndicated shows in the strip on an station earned as follows: *Shotgu Slade*, 6.3; *Charlie Chan*, 5.2; *Ph Silvers*, 6.2; *Jim Bowie*, 3.8; *Dea Valley Days*, 6.3; *Tombstone Terr tory*, 3.4; *Tugboat Annie*, 6.8; *Sta Trooper*, 6.3; *Man Without a Gu* 6.7; *Lock Up*, 4.0, and *Judge Re Bean*, 3.6.

## NETWORKS

**ABC TV reported that the Nie sen 50-market nighttime repo for two weeks ending 10 Jul put the network ahead in shar of audience.**

According to ABC, the three ne work share of audience for the 10:30 p.m. span broke down this wa

| NETWORK | SHARE |
|---|---|
| ABC TV | 37.2% |
| CBS TV | 34.8% |
| NBC TV | 27.9% |

**First network buy for the pres dential campaign: The Interna tional Ladies Garment Worke**

**Union of five evening quarter hours on ABC Radio.**

The speakers on the weekly occasions: Adlai Stevenson, Mrs. Eleanor Roosevelt, John Kennedy, Lyndon Johnson and George Meany. A Hollywood star will be included on each.

Morris Novik will produce, as he has these ILGWU events the past five years.

**Adult women and teenagers were interviewed in five markets as to their impressions of *Dick Clark* and *American Bandstand* now as compared to a year ago.**

The results of the Bruskin study made for ABC TV indicate that neither show has lost its popularity with tv viewers.

Today, 81% of those interviewed found the *Dick Clark Show* favorable compared with 80% of last year. The figures for *American Bandstand* shape up 76% to 75% with this year ahead.

(Meantime, ABC decided to take the Saturday night Clark off the air.)

**AB-PT has signed an agreement with Television du Liban et du Proche-Orient which calls for its participation in the formation of a new tv network in Lebanon.**

AB-PT will provide programing, engineering and act as sales representative in areas outside Lebanon.

**Robert Sarnoff at a WWJ, Detroit, 40th Anniversary lunch, characterized radio's future as limited only by "human ingenuity and technical possibility."**

The NBC chairman cited examples of possible new uses of radio and reviewed its history since the advent of tv.

He emphasized the medium's change in character as people have become more concerned with world affairs and with stations putting greater emphasis on local service.

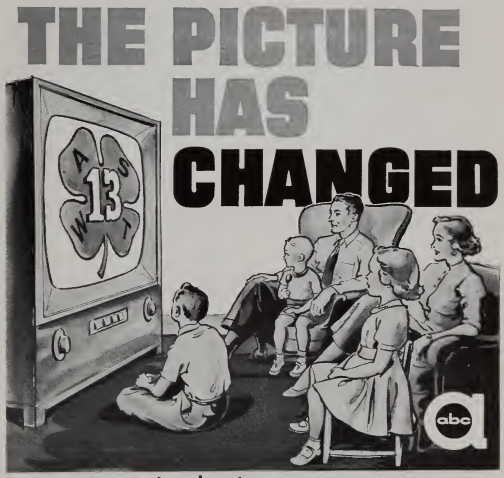
**ABC sales and renewals: Radio: Mennen Co.** (Warwick & Legler) for *Speaking of Sports*, Monday through Friday . . . New sponsors for the Breakfast Club: **Plantabbs Corp.** (Doner), **Peelers Co.** (Bauer-Lein), **International Milling** (Kastor Sons), **General Foods** (FC&B) and **Woolite** (Daniel & Charles) . . . **Burma-Vita Co.** will sponsor pre and post Notre Dame Football games (Bozell & Jacobs) . . . **Standard Brands** and **R. T. French** (both JWT) have bought news broadcast sponsorships . . . **Cadillac** (MacManus, John & Adams) has renewed for *John Daly News* . . . **Philco** (Maxwell Associates and **Mennen** will co-sponsor *Election Night Coverage.*

**Tv: Hartz Mountain Products** has renewed for the *Paul Winchell Show.*

**Network personnel notes: Frank Telford,** named to head NBC TV program development committee, Hollywood . . . **Nat Cavalluzzi,** to station additions salesman, ABC TV . . . **Larry Lowenstein,** to director of public relations, NTA.

## PUBLIC SERVICE

**WBT, Charlotte, tape recorded over two hours of Francis Power's Moscow testimony and was asked permission by Radio Liberation to rebroadcast the tapes.**


in the important

ALBANY-SCHENECTADY-TROY MARKET!

**WAST** . . . Lucky Channel 13 . . . is the ONLY area TV station posting *consistent* and *considerable* day and nighttime audience gains.

ARB, November '58 to March '60, WAST **UP 48.8%**

NSI average ratings, April '59 to March '60, 6 A.M.-6 P.M., WAST **UP 49%**

Saturday-Sunday 6 P.M.-Midnight WAST **UP 31.3%**

***SELL*** **Where People *BUY***

*call your* **HR** *man*

The station is constantly monitoring and recording Russian propaganda broadcasts for material for its nationally-syndicated *Radio Moscow* series. The program is presently being aired on approximately 20 radio stations.

**Ideas at work:**

• **Aid to athletes: WQAM,** Miami, co-sponsored an "Olympic Hop" with the Police Athletic League for the city's teenagers. The idea: to help raise funds to send American athletes to Rome. Over 1,300 teens paid 50¢ admission to join in the festivities.

• **Helping to keep Erie clean: WICU-TV,** Erie, observed the lack of trash receptacles on the resort city's streets and requested permission from the City Council to place some in strategic locations. Each of the 12 baskets provides room for two station billboards. The clean-up program cost the station less than $200.

• **Keeping up with the times: WSYR-TV,** Syracuse, and **WROC-TV,** Rochester, cameramen captured, on tape, the flight of Echo I as it orbitted over their respective New York areas. The tapes were presented as part of the stations' local late night news show a short time later.

**Programs:**

• **WIND,** Chicago, will present a series of 10 documentaries entitled *Closeup Europe—1960.* Produced by Westinghouse, themes to be explored will include: what Europe thinks about American attitudes and political candidates; the failure of Germany to teach its youth about Hitler, etc.

• Viewers in the New York area will be introduced to behind-the-scenes operations of tv and the people involved during a monthly half-hour show *This is WCBS-TV.* Technical problems, tours of facilities, informal visits with personnel are some of the facets to be explored.

• **WIBG,** Philadelphia, is offering *Hit and Run,* a program produced in cooperation with the Accident Investigation Division of the city's police department. Clues, details, and license numbers of hit-and-run automobiles are being broadcast daily. Listeners are offered $50 for any information which they furnish.

**Thisa 'n' data: WTIC-TV,** Hartford, is making available free radio and tv time for Connecticut candidates of the major parties . . . The **NAB** has published a handbook, "Awards and Citations in Radio and Television," listing 102 honors given in broadcasting . . . **WNEP-TV,** Scranton-Wilkes Barre, recalled on a special program, the ravaging Hurricane Diane, which blasted northeastern Pennsylvania five years ago . . . **KNX** Radio's *Blackboard Dilemma* and **Leo M'Elroy** received Gold Medal Awards in California State Fair competition.

## RADIO STATIONS

**The NAB's Radio Code Board has authorized employment of a full time director to administer the Code.**

This would come under the supervision of the NAB's vice president for radio, John S. Meagher. It has mapped a campaign to step up subscription to the Code.

The Code Board is headed by Cliff Gill, president and general manager of KEZY, Anaheim, California.

**Ideas at work:**

• **Vote-getters: KYW,** Cleveland, sent out two bikini clad beauties to the beaches, to gather telephone votes for the station's rival d.j.s. Winner will get a day off for swimming and sun, while the other assumes additional show responsibilities. Loser, incidentally, must wear a turn-of-the-century bathing suit for an entire week.

• **Peter Piper picked: KBIG,** Catalina, personality Joe Niagara, inaugurated a "Niagara Falls" contest in which listeners submit tongue-twisters to test the fast-talking d.j. If Niagara fails to give a perfect reading three times, listener receives a record album.

• **Beautiful dreamer: WADO,** New York, ran a Miss Latin America contest. Alcoa sponsored this "on the air" announcement. Gals had to be of Latin American or Spanish descent, between 16 and 28 years old, and a resident of Metropolitan New York.

**Thisa 'n' data: WTIG,** Massillon, Ohio, urges its listeners, at sign-off time, to tune in other good music stations in the area . . . **WNEW,** New York, introduced *Sports Car Extra,* a roundup report of weekend rallies and races for enthusiasts . . . **WAPE,** Jacksonville, promoted its first annual Ape Club Convention at the Gator Bowl . . . **WKNB,** Hartford, celebrated its 14th anniversary by giving away a record for everyone played on the air for one full week . . . **Broadcasters' Promotion Association** is the official consultant on radio and tv promotion for Junior Achivement . . . **WRVA,** Richmond, sponsored a month-long contest to find the tallest fish story in the area . . . **KWK,** St. Louis, recipient of the Quality Watch Award.

**Sports notes:** Continental Oil will have full sponsorship of all nine Minnesota football games aired on **WTCN,** Minneapolis-St. Paul . . . Time Magazine has renewed for full sponsorship of **WCBS,** New York Ivy League Football broadcasts . . . **WVEC,** Hampton, Va., will carry 2 football games for its area . . . **WCPO,** Cincinnati, will air the full football schedules of the University of Cincinnati and Xavier University—19 games in all . . . **KVI,** Seattle has sold all local availabilities for the 17 pro football games to be carried this fall.

**Goes single rate: WEJL,** Scranton, and **KOFO,** Ottawa, Kansas, are putting the Universal rate card into effect.

**Station acquisitions: KFLW,** Klamath Falls, sold to David and Betty Snow by Joe Carroll, for $103,000 . . . **KXOK,** St. Louis, bought by Storz for $1.5 million from KXOK Broadcasting.

**Correction: WWVA** Wheeling, celebrating its 25th year of continuous farm broadcasting. The station's 33 years old.

**Station staffers: Les Leslie,** manager, KNEZ, Lompoc, Calif. . . . **Tom Gonterman,** appointed general manager, KBKC, Kansas City . . . **Hal Davis,** to general manager, KKAA, Honolulu . . . **William B. Nichols,** named station manager, KYA-AM-FM . . . **Adam Waran** appointed sales manager. Camero Broadcasting Co. . . . **Jacques Bira ben,** to sales director, WOR, New York . . . **Robert H. Poller,** to sales staff, WALT, Tampa . . . **Bess Gil more,** appointed to board of directors, Community Club Awards and

nternational Community Club Awards . . . **Robert M. Fleming,** romotion and public relations direc- ol, WCKY, Cincinnati, has retired ef- ective 1 September.

## REPRESENTATIVES

**he Bartell Family Radio Group nd Adam Young, Inc., will come o a complete parting of the way s soon as new representation is ound for all of the group's sta- ons.**

The schism actually was dated 1 ugust. For Young, the relationship volved about $1.5 million in gross llings.

Already set elsewhere are these artell stations: KCBQ. San Diego, id WOKY, Milwaukee, Blair; KYA, n Francisco, Headley-Reed.

Young also represented WADO tside of New York. WAKE, Atlan- and WYDE, Birmingham.

**ep appointments — stations:** AME Miami, and WIST, Charlotte, **Adam Young** . . . WHIL, Bos- t, and WJBW, New Orleans, to **rjoe.**

**ery-Knodel** prepared a market l tv station guide on behalf of OA-TV, Tucson, entitled *The Old eblo explodes into a New El Do- o.*

**w office: Adam Young** opening ranch in Dallas.

**p appointments — personnel: an J. McCrory,** to account execu- , CBS TV Spot Sales, New York **Jerry Mulderrig,** to sales staff, t.

## TV STATIONS

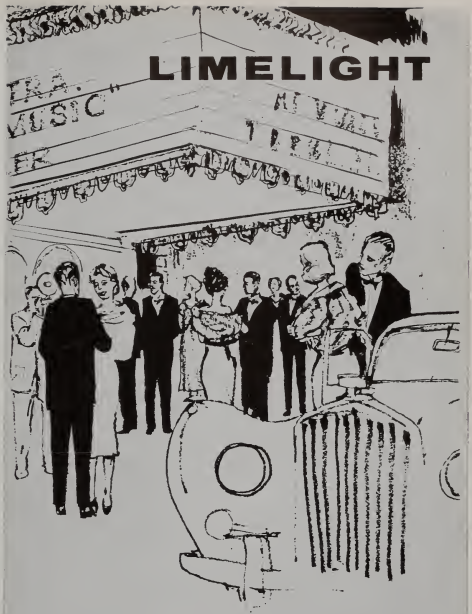
**ert W. Galvin, president of otorola, in a talk before the w York Society of Security alysts, mentioned these points reference to color tv:**

Annual sales total less than 100,- units per year.

Profit is unlikely with that kind olume.

It will take a great technical ge to get the cost of color sets to about $300.

Business will only be attractive prices reach that level.


LIMELIGHT . . . the Fine Music design for discriminating KSDO listeners . . . Attracts and holds early morning and late afternoon audiences who appreciate the finest and show their appreciation with sponsor results . . . KSDO, best Fine Music buy in the booming-buying Southwest . . . where advertising is limited timewise, screened tastewise . . .

Best Fine Radio Buy In The Booming-Buying Southwest

KSDO

Sold nationally by Daren F. McGavren & Co. San Diego

The Gordon Broadcasting Company

KSDO San Diego AM KBUZ Phoenix AM and FM

TvB is distributing to its members the first of its new "instant presentations" *How to Create the TV ID.*

The presentation is geared to customers with (1) limited budgets; (2) concise stories to relate; (3) the need for more frequency or conservation of selling time.

The brochure explains what the ID's way in which it is prepared, what it is composed of, and how it is used.

TvB presentations to follow: *Weekend Daytime Tv* and *The Farm Market.*

**Here are TvB's estimated expenditures for the top 10 brand advertisers in network tv during June, followed by top 10 company advertisers as compiled by LNA-BAR.**

| RANK | BRAND | GROSS TIME COST |
|---|---|---|
| 1 | Dristan | $796,215 |
| 2 | Anacin Tablets | 790,845 |
| 3 | Texaco, Gen. Prom. | 762,810 |
| 4 | Crest Toothpaste | 667,143 |
| 5 | Winston Cigarettes | 652,634 |
| 6 | Phillies Cigars | 595,919 |
| 7 | Salem Cigarettes | 519,394 |
| 8 | Gleem Toothpaste | 514,325 |
| 9 | Bayer Aspirin | 483,918 |
| 10 | Chevrolet Pass. Cars | 452,640 |

| RANK | COMPANY | GROSS TIME COST |
|---|---|---|
| 1 | Procter & Gamble | $4,715,527 |
| 2 | Amer. Home Prods. | 2,832,114 |
| 3 | Lever Bros. | 2,443,877 |
| 4 | Colgate-Palmolive | 2,040,601 |
| 5 | General Foods | 1,692,611 |
| 6 | Reynolds Tobacco | 1,463,970 |
| 7 | Gillette | 1,208,707 |
| 8 | Philip Morris | 1,206,467 |
| 9 | General Motors | 1,197,923 |
| 10 | Sterling Drug | 1,107,441 |

**Thisa 'n' data: WWL-TV,** New Orleans, is again participating in the annual Spring Fiesta by hosting a southern buffet reception and producing a public affairs program based on the Fiesta . . . L. B. Wilson, Inc., has leased a site for its new Channel 10, **WLBW-TV, Miami . . . Sports notes:** S. L. Savidge and Jilg's Sausage Co. have purchased half-sponsorship of American League football on **KOMO-TV,** Seattle . . . **Frank P. Fogarty,** executive v.p. and director, Meredith Broadcasting, celebrated his 10th anniversary with WOW-AM-FM-TV, Omaha.

**Station acquisition: KBAK-TV,** Bakersfield, Calif., sold to Reeves Broadcasting & Development Corp. by Bakersfield Broadcasting Co.

**Kudos: WNEW-TV,** New York, children's show, *Just for Fun,* recipient of a special citation from the Brownsville Boys Club . . . **KPIX,** San Francisco, received two awards from the California State Fair and Exposition . . . **KGLO,** Mason City, Iowa, named the outstanding tv station for promotional support of Radio Free Europe.

**On the personnel front: Richard A. O'Leary,** named general sales manager, KABC-TV, Los Angeles . . . **Charles W. Brunt** and **Ben McKinnon,** elected v.p.s, Winston-Salem Broadcasting . . . **John Begue,** appointed station manager, WICD, Danville, Ill. . . . **Gordon French** and **Robert N. Cochran,** to account executives, KNXT, Los Angeles . . . **Phil Hoffman** has resigned as v.p. and general manager of WTCN-AM-TV, Minneapolis-St. Paul, and has acquired ownership of the Hammond Organ Studios of Omaha.

## CLIFF DAVIS

(*Continued from page 49*)

can Gas Association and Corn Products accounts. Donald Paris, on the Vick Chemical account, and Henry C. Kennedy Jr. for the Circle Line, McCormick and Co., and Stokely-Van Camp. Also on the New York staff are Norma Seltzer and Elizabeth Taubin, sales promotion copywriters, and Michael Sweret and Robert Cowan, art directors.

In San Francisco, Ed Hawkins handles general merchandising. Ray Peterson has the Stokely-Van Camp account. Cory Clark handles general merchandising in Los Angeles.

Each member of the department is credited by Adolph J. Toigo, president of Lennen & Newell, with being "the right arm of the client's sales manager" and having "the proven ability to look at regional, district and local problems through the eyes of the client and to solve them in the shortest amount of time at the least possible cost.

"And as that final link between the client and the consumer," President Toigo declared, "the merchandising program is a basic and essential part of every campaign we prepare."

## BON AMI

(*Continued from page 43*)

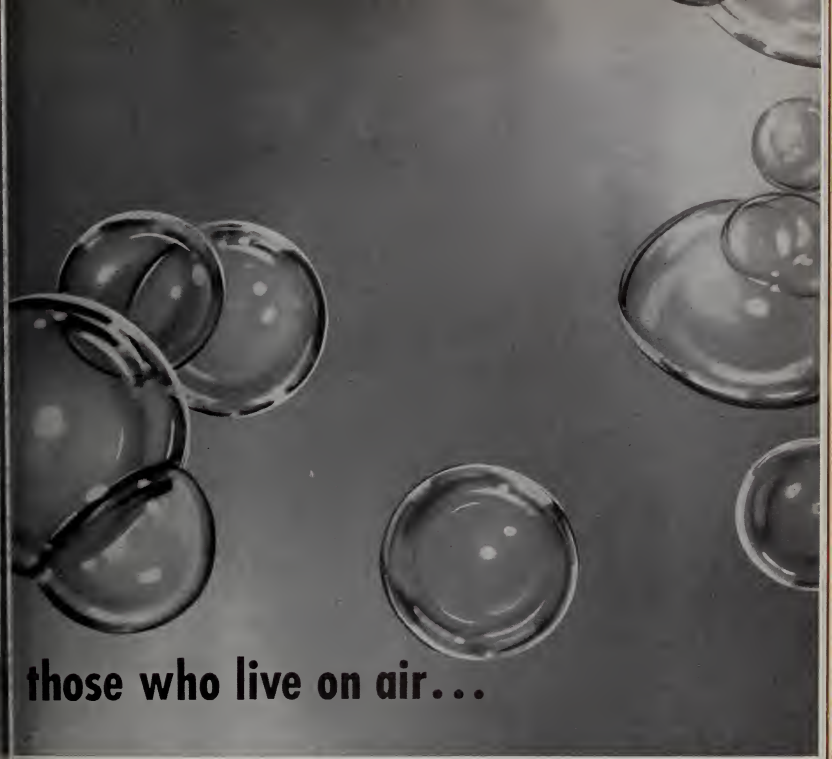
will be receiving complimentary re[cords]. Knowledge of the upcomi[ng] Melis premium is expected to fire t[he] trade to still greater stocking up [to] get ready for resulting extra sales.

The Bon Ami Co. last year entered the furniture polish market with Du[st]in' Wax, an aerosol formula co[m]peting with dominant S. C. Johnson's Pledge. Due to product conflict, [it] could not be included in the *Paar Show* and was launched with a mode[st] print campaign. The big push f[or] Dustin' Wax begins this fall on t[he] ABC TV network, where Bon A[mi] has just made what it considers [its] most promising daytime, across-the-board buy.

"Distribution of Dustin' Wax [is] limited for the most part to the large urban areas so that ABC TV's cov[er]age, though not as extensive as t[he] other networks, includes all of t[he] sections we want to reach," explains Shaw. "It's as if the network were made to order for us, and with t[he] plan for exposure on a different sh[ow] each day, we can expect to reach a large segment of unduplicated aud[i]ence." The initial buy calls for fi[ve] participations a week.

On the *Paar* program Bon Ami has enjoyed considerable extra mileage beyond its allotted commercial time. The brand name evidently has caught Paar's fancy, and there's no telling when he might give it ad lib mention. A favorite gambit ties in with his sometimes controversial forays into the risque humor field. After a somewhat daring joke, he might say, "Oh, oh, better use Bon Ami on that one." Another comedy of errors took place when the TelePromTer evidently went on the blink during a Bon Ami commercial, and the resulting stumbling were a source of kidding by Paar, Downs, and their guests for the rest of the evening. That was when comedienne Vivian Vance remarked that she does her mink coat in Bon Ami.

The advertiser also gets a bo[nus] from Paar at the point of sale. H[is] picture appears on the powder cleanser can, accompanied by t[he] copy, "Enjoy the Jack Paar *Tonig[ht]* Show. Sponsored by Bon Ami." A[nd] on top of the can, the closure ta[b], which covers its pouring hole, bea[rs] the caption, "Jack Paar says use [the] Bon Ami," a cross-plug for the spo[n]cleaner.



# those who live on air...

n the last three decades advertisers and their agencies ave spent billions of dollars on air. A lot of people ved on it. A lot of goods were moved.

'o those who live on air SPONSOR serves a function o other publication can match, for SPONSOR is ie most definitive study of air in the broadcast industry. It is the news of air—the plans of air—the rogress of air—the thoughts of air—the very life of r—delivered to you every week—52 weeks a year.

Most every man who's gotten anywhere in air reads SPONSOR. The man who wants to get there faster reads SPONSOR *at home*—because the very chemistry of broadcasting—the factors that make it move and earn its salt are just much too important for light reading on a routing list.

If you live on air—read SPONSOR at home. Read it on A time, B time or C time but make sure it's *free* time at home. At the price of only $8 a year you can have 52 issues of this most *useful* publication in the field at your side—to see, study, tear out and file. It's the best investment you'll ever make. Order your home subscription today.

**SPONSOR**

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

in Madison, Wis.
you buy MORE
with
WKOW

*MORE
listeners per home

*MORE
adults per home

*MORE
homes per week
(cumulative 9 AM-6:30 PM)

11 County
*AREA PULSE
Mar., 1960

In Madison, Wis. where the city income per family is $8,345 and in the 11 county Pulse area of 117,800 radio homes, WKOW, 10,000 watts at 1070 Kc., delivers a powerful selling sound to mature people who can buy.

For detailed analysis
call Headley-Reed.

WKOW RADIO
WISCONSIN'S MOST POWERFUL RADIO STATION

# Tv and radio NEWSMAKERS

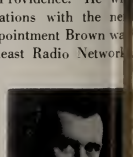


**Anton J. "Tony" Moe** (left) and **Fran McGivern** (below right) played lead role in the recent Midcontinent Broadcastin personnel shift. Moe, a former vice pres dent and general manager of KSO, D Moines, was named executive vice preside of the company's Madison, Wis. station WKOW and WKOW-TV. The KSO ge eral manager post was filled by McGiver formerly account executive of WLOW, Minneapolis-St. Paul. Moe association with the Midcontinent group began in July, 1958, with th purchase of KSO. His background includes two years as promotion manager of KELO, Sioux Falls, S. D., and 10 years as CBS network sales promotion manager, first on the Pacific coast, and later, in New York City. McGivern began his association with Midcontinent at BFR's WLOW in 1956 as account executive for the Twin Cities outlet. Prior to that time he was a principal in a Chicago advertising agency. McGivern's earlier radio experience includes a term as general manager WONW, Hartford, and a 10-year association with WCFL, Chicag





**H. Stilwell Brown** has been appointe general manager of Concert Network. In Brown, who was brought into the Networ three months ago on a consulting basi will supervise activities of the company four stations: WNCN (FM), N. Y.; WBC (FM) Boston; WHCN (FM), Hartford and WXCN (FM), Providence. He wi also coordinate operations with the ne work's affiliated stations. Prior to his recent appointment Brown wa vice president and network manager of Northeast Radio Networ



**Parker R. Daggett** has been named general manager of K-BOX, the Balaban station in Dallas. He comes to K-BOX from the company's Milwaukee station, WRIT, where he served in the capacity of general sales manager for the past year. Prior to his affiliation with the Balaban stations, Daggett was associated with the Miller Brewing Co. for seven years as district sales manager. The new K-BOX general manager attended the Universit of Wisconsin and served in the U. S. Navy during World War I



**MUSEUM-BOUND.** When Philadelphia's Art Museum opened in 1928 the news was told via WIP, then already 6 years old. Today WIP still makes friends for the Museum.

**Worthwhile In Philadelphia** Two more Philadelphians are about to visit their Museum. What brought them? Perhaps it was one of the announcements recorded by Museum officials for WIP, and broadcast at frequent intervals by this pioneer in Philly radio. WIP offers authorities of Philadelphia institutions a forum for talking to the public in their own words—and voices. It's another example of the public service consciousness which has differentiated WIP from other Philadelphia radio stations for 38 years. It typifies Metropolitan's unique blending of traditional with new concepts to create growing audiences for **WIP** service . . . and your story . . . in **METRODELPHIA, PA.**

n of the Metropolitan Broadcasting Corporation, Harvey L. Glascock, V. P. & General Manager. H. D. (Bud) Neuwirth, Sales Director. Represented nationally by Edward Petry

# The seller's viewpoint

*Offering what he considers one of the best arguments to both agencies and advertisers for using radio in addition or in preference to newspapers, Fred Walker, sales manager, KYW Radio, Cleveland, Ohio presents an encouraging point of view for stations and their reps. "Newspapers and magazines have done an excellent job of furnishing the advertiser and agency with their publications which can be read and studied on a day-to-day basis," he says. Our answer is to stress . . . the newspaper's most glaring weakness . . . rather than rely solely on rating books . . . and promotional gimmicks.*



## RADIO'S POWERFUL SALES WEAPON: COMPETITIVE PROTECTION

"Those damn newspapers. How they ever got a big chunk of business for that X account is beyond me. Don't the client and agency realize that the newspapers in this city never give protection? That ads of their competitors' products may very well be run on the same page?" Sound familiar? Broadcasters, and salesmen in particular, have probably been muttering in dismay about this very thing countless times since the advent of radio.

Let's face it. Our fourth-estate competitors were here before us and established the ground rules for buying space. Fortunately for us, they'll probably be selling their wares in the same old manner for years to come. Many of the remaining papers, particularly in the larger markets after a series of mergers, act like "fat cats" and offer space on a take-it-or-leave-it basis. Let's also face the fact that some agencies are still newspaper-oriented. We're not going to change this thinking, however, by blasting our competition and crying the blues. Radio will get a bigger slice of the advertising pie only by hammering away at the constructive things we can *offer better than any other medium.*

One of our strongest selling tools is the very thing the print media have to sell around and very often try to slough off while making pitches and presentations: *competitive protection.* Do I hear a voice saying it's ironic that a client in both print and radio can't say much about where his ads are placed in tabloids but at the same time can and usually does raise holy cain if not given all sorts of protection for his spots on the airwaves? Forget this negative thinking and train your weapons on the sales target.

One of the key things in building a station's image, and, just as important, in building a better image for all radio, is for a station, whether big or small, to establish firm ground rules regarding competitive protection. What this protection policy should be for a station, of course, is strictly up to its own management. Once a policy has been established and adhered to, it is then up to the salesmen and the station's national reps to call this policy to the attention of the ad agencies and clients. Let's not kid ou selves—newspapers and magazines have done an excelle job of furnishing the advertiser and agency with their pu lications which can be read and studied on a day-to-da basis. Our answer is to stress competitive protection, t newspaper's most glaring weakness, as a powerful sal weapon rather than rely solely on rating books, fancy br chures and promotional gimmicks.

Hand in hand with competitive protection are the nu ber of commercials we schedule per half hour or hour. like to call this the atmosphere of presentation. Here, to each station is fully on its own in setting the policy. B once established, use this weapon as ammunition in reac ing the ad agencies and clients.

Field men are being sent in greater number from mark to market to listen, to talk with station people and to fi out the character of the stations they are buying. We shou welcome these people with open arms because it is the be opportunity we have to sell them on our medium—partic larly on our home grounds. I suppose there will always cynics who claim that the character and image of a stati mean far less than how the numbers look on the slide ru To them I say that the buying of radio time today is f different than it was 15 years ago. Competitive protectio coupled with the atmosphere within which a commercial presented are basic requirements in the buying of rad time today.

We refer to radio as an intimate dynamo. Intimate that it is indeed a personal thing, talking directly with t consumer; a dynamo in the sense that it moves people to things, whether it's buying a product or supporting a lo crusade as a community service project. But as sellers this intimate dynamo, we must be just as much a dyna to move clients and agencies. We cannot do it by bei intimate. We must do it with force, conviction, and pri in what we are selling. Toot your own horn, gentlemen the newspapers certainly won't do it for you.



# YOU MAY NEVER SPEND 133 DAYS ON A RAFT*—

## BUT... WKZO Radio "Rescues" Sagging Sales In Kalamazoo-Battle Creek and Greater Western Michigan!

WKZO Radio's tremendous popularity keeps your product right in the thick of things in Kalamazoo-Battle Creek and Greater Western Michigan.

It's a big, growing market, and WKZO Radio produces a total audience *32% larger* than that of any of its other stations. Furthermore, Pulse (see left) rates WKZO a solid first in *345 of 360 quarter hours* surveyed, Monday through Friday (6 a.m.-Midnight)!

Ask Avery-Knodel about reaching more people, more often in Kalamazoo-Battle Creek and Greater Western Michigan with WKZO Radio.

**7-COUNTY PULSE REPORT**

**KALAMAZOO-BATTLE CREEK AREA—MARCH-APRIL 1959**

**SHARE OF AUDIENCE — MONDAY-FRIDAY**

| | WKZO | Station "B" | Station "C" |
|---|---|---|---|
| 6 A.M. - 12 NOON | 30 | 21 | 11 |
| 12 NOON - 6 P.M. | 27 | 22 | 10 |
| 6 P.M. - 12 MIDNIGHT | 29 | 22 | 10 |

**A British merchant seaman survived a record 133 days on a raft after his ship was torpedoed in 1943.*

AM–TV–FM

*The Fetzer Stations*

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
WWTV — CADILLAC, MICHIGAN
KOLN-TV — LINCOLN, NEBRASKA

# WKZO

CBS RADIO FOR KALAMAZOO-BATTLE CREEK AND GREATER WESTERN MICHIGAN

*Avery-Knodel, Inc., Exclusive National Representatives*

# SPONSOR SPEAKS

## Let's make it a better year

Traditionally the Labor Day weekend marks the end of the old radio/tv season and the beginning of a new one.

This year it is especially true.

Looking back to Labor Day 1959, and what has happened since then, we're forced to conclude that the past 12 months have been the bitterest and most strife-torn which advertising and broadcasting have ever known.

It will be just a year in October since the Oren Harris Committee began its quiz program hearings and opened a Pandora's box of anti-radio, anti-tv, and anti-advertising criticism.

What started as a rather unimportant investigation of certain misguided quiz show contestants, exploded into a barrage of hostile attacks, particularly in a gleefully hostile press. And every phase of broadcasting and advertising was affected.

To deny that the industry was staggered and shaken by the criticism would be to deny the obvious.

But any fair appraisal of the past year's developments will certainly show that stations, networks, agencies, advertisers, and associations have made marvelous strides in correcting abuses, tightening up codes and regulations, and generally cleaning house.

We believe that broadcasters and advertising men can be proud of the positive constructive actions they have taken since Labor Day 1959.

But as the new year begins, we are more conscious of the challenges ahead than of the hectic, frenzied, and often unhappy past.

The critics and radio/tv and advertising are quieter now. But the industry faces a need for more positive leadership, and more positive image-building to restore it to its rightful position in American life.

In broadcasting, there must be a continuing drive for better and better programing. In advertising, there must be a higher standard of statesmanship to explain and interpret the business and to combat so-called "intellectual" propaganda.

We all took something of a shellacking in the past 12 months. And we stood up under it pretty well. But let's make the new year a better one—in every way.

## 10-SECOND SPOTS

**A good question:** WNEW-AM, N York, asked the following in a p gram notice—"Judge Crater dis peared 30 years ago. What's happe since?" *Well, we had a depressi then the war, the atom bomb, tv, hu hoops. . . .*

**Sewers folly:** An announcer WFLA-AM-TV, Tampa, heard t his cousin, a street cleaner, had be reprimanded for looking at gi *They warned him to keep his mind the gutter.*

**Who then?:** Art Linkletter on *Ho Party* asked a little boy how he w selected among his classmates to a pear on the tv show. Answer: "*dad's the principal.*"

**Yer Out:** Donald Corby, a one-ti CBS page now featured in the musical *West Side Story*, was ejec from a Broadway Show League s ball game in Central Park last we for swatting a mosquito. *It was the umpire's nose at the time.*

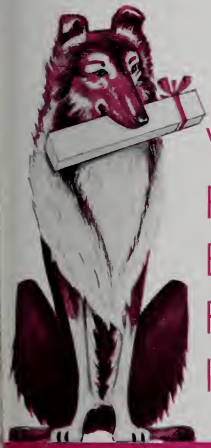
**Forgive us:** Who but Bennet Cerf publishing and tv would tell about college student who left a bottle root beer and a copy of "Of Hum Bondage" at the library? When came back to search, and the librari asked if he'd found what he was lo ing for, he replied: "Well, I've fou my pop, but I still can't find Maugham!" *PLEASE forgive us.*

**Rapid rodent:** One of our associ editors was interviewing a promin adman at an exclusive Madison A nue restaurant when a mouse ra across the floor. The adman shou at the waiter, "What's that mo doing there?" Unabashed, the wai replied, "*Why, the hundred-yo dash, I believe.*"

**She's entitled:** Gail Thomas Broadcast Times Sales tells of wat ing Richard Boone's tv show w her aunt. When Boone, seemin unarmed, pulled a tiny Derring from his shirt and shot the outla Gail's aunt said she finally und stood the show's title, *Half Gun, W Travel.*

**Timing:** Television Advertising Re resentatives (TVAR) has present to expectant agencies and advertise a bouncing new presentation on "n mothers." *Arrival date: Labor Da*

# IN STEUBENVILLE-WHEELING



YOUR PRODUCT'S BEST FRIEND IS

## The FRIENDLY Group's

# WSTV-TV

**A SHOPPER TOPPER STATION**

CHANNEL 9

abc CBS

**IN STEUBENVILLE:**
John J. Laux—AT 2-6265
**IN NEW YORK:**
Lee Gaynor—OXford 7-0306
Represented Nationally:
Avery-Knodel, Inc.

Want increased sales in the highly industrialized, heavily populated Upper Ohio Valley? Then count on WSTV-TV, the "Valley's Habit Station." You can count on profitable sales results when you use this lowest cost Television bridge to a Booming *BILLION DOLLAR MARKET*. More TV homes than our competition. Lowest cost per thousand. Exclusive registered "Shopper Topper"® merchandising service. The best of CBS and ABC programs. We are a "make things happen" station. Let WSTV-TV increase the sale of your product in this rich valley.

Member The FRIENDLY Group — John J. Laux, Exec. Vice-President

# WSTV-TV

CHANNEL 9

The lowest cost television bridge to the Upper Ohio Valley's Five Billion Dollar retail market. The best of CBS and ABC. Plus Shopper Topper Merchandising.

John J. Laux, Managing Dir.—AT. 2-6265
Represented by Avery-Knodel, Inc.

STEUBENVILLE-WHEELING

# KODE-TV

CHANNEL 12

28% taller and 29% more powerful. Tells and sells 152,000 TV homes who spend 750 million annually. The best of CBS and ABC. Plus Shopper Topper Merchandising.

D. T. Knight, General Manager — MA 3-7260
Represented by Avery-Knodel, Inc.

JOPLIN, MISSOURI

# WRGP-TV

CHANNEL 3

More to see on Channel 3 with NBC. Dominates the key corners of Tennessee, Georgia and Alabama where over a million people spend 800 million dollars.

Harry Burke, General Manager — OX 8-1505
Represented by H-R

CHATTANOOGA, TENNESSEE

# WRDW-TV

CHANNEL 12

Newest member of the FRIENDLY Group serving over a million people with 721 million dollars to spend. The best of CBS and ABC Networks.

Robert E. Metcalfe, Managing Dir.—TA 4-5432
Represented by Avery-Knodel, Inc.

AUGUSTA, GEORGIA

# WBOY-TV

CHANNEL 12

A captive audience of 150,000 TV homes with a spendable consumer income of almost One Billion Dollars. The best of NBC and CBS. Plus Shopper Topper Merchandising.

Roger Garrett, General Manager—MAin 4-7573
Represented by Avery-Knodel, Inc.

CLARKSBURG, WEST VIRGINIA

**NOW! NEW!** Stories that begin where OFFICIAL POLICE ACTION LEAVES OFF!



# "The Case of the DANGEROUS ROBIN



★ STARRING **RICK JASON** AS ROBIN SCOTT . . . "NEGOTIATOR" EXTRAORDINARY
with JEAN BLAKE as Phyllis

EXPOSING FRAUDULENT INSURANCE CLAIMS!

**HIS MISSION:** Saving fortunes for insurance firms!

**HIS CREDO:** Recover the loss . . . leave the culprit to the law!

He knows more about the underworld than any man alive!

•

A hazardous game with MILLIONS OF DOLLARS at stake!

A MODERN SERIES FOR EFFECTIVE **MODERN PROGRAMMING!**

The new power in TV programs...

United Artists

ZIV

ZIV-UNITED A
488 Madi
New York

12 SEPTEMBER 1960
40¢ a copy • $8 a year

# SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE




y contagious! Yes, it's getting around—as one national advertiser
nother about his spot TV success-stories on these fine stations.

| | | |
|---|---|---|
| Albuquerque | KARK-TV Little Rock | KPTV Portland, Ore. |
| Atlanta | KCOP Los Angeles | WJAR-TV Providence |
| Bakersfield | WPST-TV Miami | WTVD Raleigh-Durham |
| Baltimore | WISN-TV Milwaukee | WROC-TV Rochester |
| Buffalo | KSTP-TV Minneapolis-St. Paul | KCRA-TV Sacramento |
| Chicago | WSM-TV Nashville | WOAI-TV San Antonio |
| Dallas | WNEW-TV New York | KFMB-TV San Diego |
| Flint-Bay City | WTAR-TV Norfolk | WNEP-TV Scranton-Wilkes Barre |
| Houston | KWTV Oklahoma City | KREM-TV Spokane |
| | KMTV Omaha | |

*Television Division*

**Edward Petry & Co., Inc.**

*The Original Station Representative*

CHICAGO • ATLANTA • BOSTON • DALLAS • DETROIT • LOS ANGELES • SAN FRANCISCO • ST. LOUIS

## ANTI-FREEZE BATTLE SPURS PEAK AIR $$

New type anti-freeze brands trigger heavy radio/tv budgets in battle among giants

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## What FCC shows about spot tv's big-market take

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## Network radio is right down AMF's alley

Page 34

## 'Don't call us—we'll call you'

Page 42

DIGEST ON PAGE 4




WFAA

TELEVISION abc

RADIO abc nbc • DALLAS

...the greater DALLAS-FORT WORTH market

...SERVICES OF THE DALLAS MORNING NEWS

Precision metals and precious jewels. But it also takes that "quality touch" of a master watchmaker to create such a perfect blending of balance and motion.

Similarly, it takes far more than facilities to achieve that quality atmosphere so vital to good broadcasting and telecasting practices.

*Represented by* Edward Petry & Co., Inc. *The Original Station Representative*


MURPHY
Where's Murphy?
Murphy, Missouri is a charming hamlet 11½ miles Southwest of the St. Louis City Limits.
Shaun Murphy, our National Sales Manager was among the missing when this picture was made (vacationing in Ireland). But Shaun, his bow tie, and his KTVI rate card are back on the job now, and will be seeing you soon!
Represented nationally by
BLAIR-TV
KTVI
CHANNEL 2
abc
ST. LOUIS

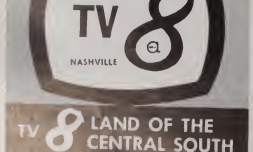
NASHVILLE'S
WSIX-TV
Now offers
"Live" as Life
Quality...with NEWEST
VIDEOTAPE*



the fastest way to sell the Central South

Simplified, economical production . . . the quickest way to get your sales message across. In Tennessee WSIX TV offers you the latest model VIDEOTAPE® television — improved circuitry insures brilliant reproduction. Complete facilities for both recording and playback . . . or send us any tape that's been recorded on an Ampex VR-1000 for immediate scheduling.

VIDEOTAPE




Petry, Gatlin, Woodward, Inc

© Vol. 14, No. 37 • 12 SEPTEMBER 19

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS U

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**32** FCC's 1959 data show top 10 markets took in 40% of the $424 mil spot tv revenue. Nearly all major areas showed increases over

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**34** How American Machine & Foundry's bowling division fires up alley prietors to promotional heights with nightly Bill Stern show on Mu

**Radio's 'idea battle' woos public**
**36** Part II of SPONSOR series, "Radio's Big New Burst of Creativity," expl how new ideas for community service programs are revitalizing med

**Whispering muffler makes loud sales jump**
**39** Aiming to reach all people with varying interests this muffler adverti buy into many different types of radio/tv shows at different hours of

**New relief for old time squeeze**
**40** Agencies are developing new answers to the old problem of finding for media staffers to hear media reps' pitches. One way: pre-screen

**Brother's plan for smooth buying**
**42** Detroit advertising agency isolates buyer from reps during week aside for timebuying and eliminates last-minute nerve-wracking s

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**43** Well-planned, written tv commercial produces record sales results Omaha Chevy dealer, while Florida Chevy man credits sales to ad-lib s

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**90** Tv and Radio Newsmake
**63** Washington Week

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BPA

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# WTOK-TV

## MERIDIAN, MISSISSIPPI

## A MOST EFFICIENT MEDIA BUY




WTOK-TV's thirty-six county coverage in Mississippi and Alabama offers advertisers one of the nation's most efficient media buys. Want specifics? In a recent spot campaign for a major national advertiser, the WTOK-TV C.P.M. was 60% less than the average of the twelve stations in the nearest larger markets. This efficiency factor is not against small audiences either. In many time periods, WTOK's delivered audience is comparable with — or greater than — some of the larger city stations.

Before completing your next market list, take a close look at WTOK-TV.

- 137,900 Television Homes
- $515,910,000 Retail Sales
- $740,735,000 Effective Buying Income

WTOK-TV
MERIDIAN
MISSISSIPPI

CHANNEL 11
CBS PRIMARY AFFILIATE
NBC | ABC
HEADLEY-REED REPRESENTATIVES

MAXIMUM POWER 316,000 WATTS

MISSISSIPPI'S FIRST
VHF TELEVISION STATION

# FIRST CHOICE

In the Albany-Thomasville, Ga.
And Tallahassee, Fla. Area Is

# WALB-TV

*The Only Primary NBC Outlet Between Atlanta And The Gulf*

NIELSEN—MARCH, 1960

| | MON. THRU FRI. | | | | SUN. THRU SATURDAY | |
|---|---|---|---|---|---|---|
| STATION | 6 AM 9 AM | 9 AM NOON | NOON 3 PM | 3 PM 6 PM | 6 PM 9 PM | 9 PM MID. |
| WALB-TV | % 67 | % 63 | % 50 | % 62 | % 52 | % 54 |
| STA. X | 32 | 36 | 49 | 37 | 47 | 45 |
| OTHERS | = | = | = | = | = | = |
| TOTAL | 100 | 100 | 100 | 100 | 100 | 100 |

- Latest Nielsen figures covering the Albany-Thomasville-Tallahassee area show more people watch WALB-TV than any other station!
- In addition to Albany, Thomasville, and Tallahassee, Grade "B" coverage also includes Valdosta and Moultrie.
- Make WALB-TV your first choice in this rich market with over 750,000 people, over $739 million spendable income.

# WALB-TV

ALBANY, GA.
CHANNEL 10

NBC

Represented nationally by
Venard, Rintoul & McConnell, Inc.

In the South by James S. Ayers Co.


# NEWSMAKER of the week

***The Ideal Toy Co., New York, a pioneer tv advertiser, is kicking off its pre-Christmas sales push with its own hour-long special. "Christmas in September" with Shari Lewis next Sunday will be spotted as a family feature in 21 markets on one of three successive Sundays. Spot programing of a special still new to advertisers, promises to be a growing pattern***

**The newsmaker:** Melvin Helitzer, director of advertising and public relations for Ideal Toy Co., is in charge of a consumer advertising program which allots almost all its budget to tv, SPONSOR estimated this year to be $2 million-plus. He and his company are tv pros among toy firms because of their pioneering efforts in the medium, and this year they're again pace-setting new techniques.

After screening some 85 shows for possible network sponsorship as a one-shot special, Helitzer settled on devising Ideal's own show and choosing its own "network" of stations on a spot basis. Why spot? Because "we could slot the show exactly where and when we wanted it and we could avoid such network hazards as waste markets and strong shows opposite ours." The star, Shari Lewis, will have a one-woman show as comic, ventriloquist, singer, and dancer.



*Melvin Helitzer*

The toy special will kick off a heavy tv season which peaks the week before Christmas. A saturation spot drive with filmed minutes started last week in a sweep of the country's top 35 markets for a three-month campaign (at the rate of 140 weekly in New York, for example. Second focal point of the sales drive will be co-sponsorship with Lionel trains of the annual *Thanksgiving Day Parade* from New York on 161 NBC TV stations in color.

The filmed minute announcements key two variations in tv toy selling this year, says Helitzer. "For one thing, we've toned down the hard sell we've used before. Kids don't want it—or need it. Every film we use has a soft-sell story about the featured toy, with an easy-to-follow theme." The second innovation: highlighting words to musical jingles for kids so they can sing along with the commercial. The minutes are slotted as participations in kid shows.

The ad director sees a trend toward toy firms to use tv all year round instead of the current 20 to 26 weeks for the Christmas trade. His company's hobby division is now a 12-month advertiser. Ideal's tv budget has doubled every year since tv has been used, which Helitzer says is typical of the whole industry. He forsees a toy gross tv expenditure this year of some $15 to $20 million, contrasted with about $9 million last year.

# NO WONDER THEY CALL BEAUMONT-PORT ARTHUR-ORANGE THE

# TEXAS HOT SPOT

And only KFDM-TV

Delivers all of

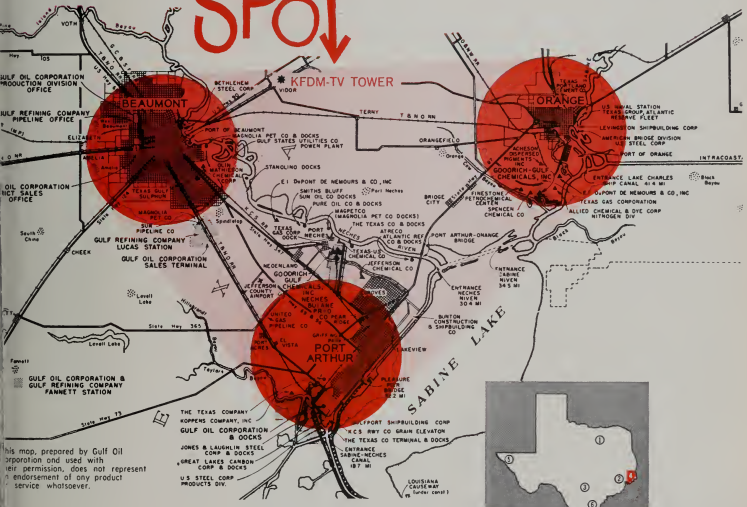
Texas' 4th market

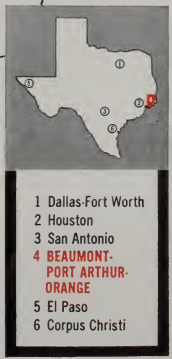
Metropolitan Area—304,194

Total KFDM-TV

Coverage Area—753,597

Preliminary 1960 Census Figures




1 Dallas-Fort Worth
2 Houston
3 San Antonio
4 BEAUMONT-PORT ARTHUR-ORANGE
5 El Paso
6 Corpus Christi

his map, prepared by Gulf Oil
rporation and used with
eir permission, does not represent
endorsement of any product
service whatsoever.

CBS
ABC

## KFDM-TV

### CHANNEL 6

**Beaumont Port Arthur Orange**

**D. A. Cannan,** President

**C. B. Locke,** Executive Vice President & General Manager

**Mott Johnson,** Sales & Operations Manager

**Peters-Griffin-Woodward, Inc.**

# WSYR-TV
PLUS!
# WSYE-TV
DOMINATES
CENTRAL NEW YORK

**WSYR-TV ALONE DELIVERS 44,287 MORE HOMES THAN ITS COMPETITOR**




**WSYR-TV AND ITS SATELLITE, WSYE-TV, DELIVER 73,089 MORE HOMES THAN ITS COMPETITOR**

*All figures NCS No. 3, weekly circulation.

# WSYR • TV
NBC Affiliate



*Channel 3* • SYRACUSE, N. Y. • *100 KW*

Plus WSYE-TV channel 18 ELMIRA, N.Y.

Get the Full Story from HARRINGTON, RIGHTER & PARSONS



# SPONSOR
THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS

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Flora Tomadelli



market on the move

# TAMPA-ST. PETERSBURG

is really moving up!

## A WHOPPING 86%

...that's the population increase (1950-1960 census)* of the Tampa Bay area, comprising Hillsborough and Pinellas Counties, Florida, now 28th in the nation in total retail sales.

**To reach this zooming, booming area—** as well as nineteen additional surrounding counties with a total population of 1,439,165 —you need only WTVT, the dominant and progressive "station on the move"!

**Preliminary census figures*

**SHARE OF AUDIENCE**
44.3%... Latest ARB 9:00 AM - Midnight
**CHECK THE TOP 50 SHOWS!**

| ARB | | NIELSEN | |
|---|---|---|---|
| WTVT | 34 | WTVT | 34 |
| Station B | 16 | Station B | 16 |
| Station C | 0 | Station C | 0 |

station on the move

**WTVT** CHANNEL 13

**TAMPA-ST. PETERSBURG**

THE WKY TELEVISION SYSTEM, INC. • WKY-TV/WKY-RADIO • Oklahoma City • *Represented by the Katz Agency*



# *inviting us back fo*

*Radio*

**DETROIT**...WJBK
**CLEVELAND**...WJW
**TOLEDO**...WSPD
**WHEELING**..WWVA
**PHILADELPHIA**....WIBG
**MIAMI**...WGBS
**LOS ANGELES**...KGBS

*Television*

**DETROIT**.....WJBK-TV
**CLEVELAND**...WJW-TV
**MILWAUKEE**...WITI-TV
**ATLANTA**.....WAGA-TV
**TOLEDO**.....WSPD-TV

1960




From the Roaring '20's to the Soaring '60's, millions of people* have been inviting Storer Stations back. Such loyalty didn't come on a silver platter. It had to be earned, over the years.

33 years

To succeed in broadcasting, we knew that we had to do two things: First, get invited into as many homes as possible. Second, keep getting invited back.

Only through awareness of what its particular community needs and what most folks want, can a station operate in the best interest of all.

Storer Stations work hard at it. That is why all of them have large, loyal audiences who respond to advertising messages. Why not check into it—today.

*(Covering over 40,000,000 daily)

**STORER** *Broadcasting Company*

*33 years of community service*

**NATIONAL SALES OFFICES:** 625 Madison Ave., N. Y. 22, PLaza 1-3940 / 230 N. Michigan Ave., Chicago 1, FRanklin 2-6498

Concentrate in

JACKSON, MISS.

*Did you know?*

**Over 233,000**

**TV Homes**

★ ★ ★

**A Billion Dollars**

**in Retail Sales**

★ ★ ★

*All in the*

**JACKSON**

**TV Market**

**Area**

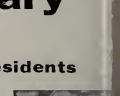
**WJTV**
**CHANNEL 12**
KATZ

**WLBT**
**CHANNEL 3**
HOLLINGBERY

*by John E. McMill*

# Commercial commentary

## Help wanted: two new presidents



Maybe I'm lunging at a coincidence, but I find it strangely significant that the presidencies of two of our most important trade groups—the National Association of Broadcasters and the Association of National Advertisers—are still unfilled.

NAB's Harold Fellows died in January, Paul West of the ANA in early May, and I gather it may be weeks or even months before either is replaced.

Understandably the NAB and ANA selection committees are mo ing with caution. It isn't easy to find men with the experience, i tegrity, and dedication which Hal and Paul brought to these co plex and difficult posts.

But even so, I wonder if there isn't more to it.

Is it possible that the events of the past year—the violent eruptio of bitter anti-broadcast and anti-advertising criticism—have awa ened us all to our desperate need for industry leaders?

Is it possible that the hesitancy of both the NAB and the AN springs, at least in part, from a feeling by their members that t qualifications for leadership need re-defining, re-stating, and perha enlarging in today's hectic world?

And if so, what sort of men should we be seeking?

### Two concepts of leadership

At the NAB Convention in Chicago last April there was a lot talk about two different approaches to the presidency.

One group of broadcasters favored the election of an "industr trained" man; the other advocated a "public figure."

Mentioned by the first group were such radio and tv personal as Robert D. Swezey, formerly WDSU, New Orleans, Ward L. Qua WGN, Chicago, Donald H. McGannon, Westinghouse Broadcasti

Mentioned by the second group were such gilt-edged names Adlai E. Stevenson, Henry Cabot Lodge, Gen. Alfred M. Gruenth and even Richard M. Nixon (with, of course, a big "if.")

Those who favored the "industry man" approach talked with co viction about the huge executive problems involved in running su a massive association of rugged individualists as NAB.

Those who leaned to a "public figure" concentrated their ar ments on the need for broadcasters to have a Washington-sav spokesman who could play high-level footsy with Congress and Commission (in a statesmanlike way, of course).

My spies, who don't claim to be omniscient, tell me that, at pr ent, the NAB Selection Committee favors the "public figure" conc and that there is almost certain to be no decision on the man hi self until after the November elections.

At the ANA the issue is not as dramatically drawn, but a simi

(*Please turn to page* 14)



# THE PLUMS

and the pick of America's advertisers come tumbling into WPAT because when it comes to moving merchandise we're the berries! That's why, season after season, the men who make and market America's leading products advertise on our station. Gauge it any way you will, commercials get results on WPAT. The past three year's renewals alone are the proof of the pudding. Since 1958, more than 75% of all our national advertisers have continued to buy WPAT and WPAT-FM. This year, 95% of all our national advertisers are renewing with our station. Plumb the significance of those statistics and the following list of only some of the advertisers who, in 1958, in 1959 and again in 1960, have found how fruitful it can be to advertise consistently on **RADIO STATION WPAT**

Abbotts Dairies, Inc. American Artists Group American Stores American Tobacco Co. Arnold Bakers, Inc. Atlantic Refining Co., The Ballantine & Sons, P. Bank For Savings, The Borden Company, The Breyer's Ice Cream Brogan-Cadillac-Oldsmobile Co. Canada Dry Corp. Castro Convertibles Chrysler Corp. Coca-Cola Co., The Consolidated Cigar Sales Co., Inc. Crown Central Petroleum Corp. Esso Standard Oil Co. Ferrara Confectionery Co. Florists' Telegraph Delivery Association Ford Motor Co. General Motors Corp. Good Humor Corp. Goodman & Sons, Inc., A. Gordon Baking Co. Great Atlantic & Pacific Tea Co. Grand Union Co., The Hoffman Beverage Co. Howard Clothes K. L. M. Royal Dutch Air Lines Krueger Brewing Co., G. Liggett & Myers Tobacco Co. Loew's, Inc. Lorillard Co., P. Macy, R. H., & Co. Magnetic Recording Co. Miles Laboratories, Inc. Miller Brewing Co. Nestle Co., The New Jersey Bank and Trust Co. New Jersey Bell Telephone Co. New York Herald Tribune, Inc. Northeast Airlines, Inc. Northwest Orient Airlines Radio City Music Hall Ray-O-Vac Co. Rheem Manufacturing Co. Ripley Clothes River Brand Rice Mills, Inc. Scandinavian Airline System, Inc. Schaefer Brewing Co., The F & M Seven-Up Company Frank G. Shattuck Co. Shulton, Inc. Standard Brands, Inc. Tea Council of the U. S. A., Inc. Tidewater Oil Co. Trans Lux Theatres Trans World Airlines, Inc. Twentieth Century Fox Film Corp. United Airlines, Inc. Warner Theatre Yonkers Raceway, Inc.

LONG ISLAND IS A MAJOR MARKET!

WHLI

THE VOICE OF LONG ISLAND

THE GREATER
LONG ISLAND MARKET
(Nassau-Suffolk)

MORE DRUGS
ARE SOLD
ON LONG ISLAND
THAN IN
ATLANTA,
AKRON AND
ALBUQUERQUE...
PUT TOGETHER!

$72,043,000
(Sales Mgt.)

WHLI

Dominates the Major Long Island Market (Nassau)
... Delivers MORE Daytime Audience than any
other Network or Independent Station!
(Pulse)

10,000 WATTS
WHLI AM 1100 FM 98.3
HEMPSTEAD
LONG ISLAND, N. Y.
the voice of long island

Represented by Gill-Perna



conflict seems to prevail.

Following Paul West's death, the Association's highly capab Peter W. Allport was raised to executive vice president, and there a some reports that Allport, who is thoroughly trained in associatio work, will be named president before the ANA goes to Hot Sprin for its November meeting.

On the other hand, Madison Avenue scuttlebutt has it that son ANA members are holding out for a business and advertising leade of national reputation—Neil McElroy of P&G, Henry Schachte Lever, Don Frost of Bristol Myers.

I don't pretend to know whether these or other men mentioned fo the NAB and ANA posts are available or interested in the jobs.

Nor do I have any personal candidates or even any very stro convictions as to whether they should be industry-trained, associ tion-trained or distinguished outsiders.

But I'd like to suggest that behind both the NAB and ANA c lemmas, (perhaps at the heart of them) is a deep-rooted, unresolv question.

**Who speaks for us?**

These days I find an increasing number of radio, tv, and adverti ing men who feel strongly that, in the past year, we have been caug with our public relations pants down.

They point out that broadcasting and advertising have been lar basted by politicians, educators, civic groups, clergymen, intellect als, eggheads, and other eminent citizens.

And they say, "We've done a lousy job of talking back."

It is true that such leaders as Dr. Frank Stanton and Leo Burn (in his recent newspaper ad) have responded to specific attacks.

But inevitably they have had to speak as heads of individual co panies. And our critics have blasted not individuals, but the enti structure of broadcasting and advertising.

What I think is really troubling many NAB and ANA members the question, "Can we find new leaders who will serve as our vigo ous spokesmen, and who will provide us with new positive progra for improving our industry's public image?"

Perhaps it is much too much to hope for.

But if you admit that, at least, it is an ideal to be sought, then think you will be forced to conclude that the new NAB and AN presidents must combine two characteristics:

1. They must be men who can command loyalty and resp *within their industries,* and can exert positive and constructive inf ence on their own memberships. (It is absurd to visualize them mere pompous, powerless "mouthpieces.")

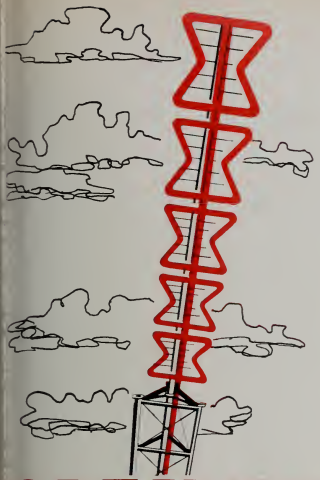
2. They must be men who can command respect and attenti *outside their industries*—and this means in a wide variety of p litical, educational, intellectual, artistic, and social fields.

Such a formula, of course, is a pretty rugged one.

So rugged, in fact, that I think it must be apparent that not a sin man mentioned for either the NAB or ANA posts automatically f fills all the specifications.

Each, in one way or another, must develop new talents as he gro and develops in the job. None possesses all of them today.

Such, I believe, is the common problem which both the NAB a the ANA are facing. Let's pray that they come up with some rea solid answers.



On August 4, 1960, KHQ-TV – Spokane's first television station – began full power operation from its new antenna atop Tower Mountain.

This most modern of RCA installations beams the channel 6 signal – stronger than ever – from a point 2,150 feet above average terrain, 4,549 feet above sea level.

For viewers – and for advertisers – here's what KHQ-TV now offers:

. . . . . Service to 20% more TV Homes

. . . . . Improved signal for 30% of current Inland Empire TV Homes

. . . . . "City Grade" Area doubled – from 1,260 to 2,900 square miles

. . . . . Greatest U. S. coverage of any Spokane station.

Note:
Above performance figures based on estimates by George C. Davis, Consulting Engineer, Washington, D.C., and H. C. Bovay, Consulting Engineer, Spokane, Wash.

# GREATEST U.S. COVERAGE OF ANY SPOKANE STATION

ew 904'
wer by
DECO"




| ANTENNA HEIGHT | OLD | NEW |
|---|---|---|
| Above Average Terrain | 941 ft. | 2,150 ft. |
| Above Sea Level | 3,143 ft. | 4,549.ft. |

KHQ-TV

SPOKANE, WASH.
CHANNEL 6

*Represented by The Katz Agency, Inc.; Art Moore and Associates, Seattle, Wash., Portland, Ore.*

**OTH KHQ RADIO AND KHQ TELEVISION NOW MODERNIZED HROUGHOUT WITH FINEST RCA ELECTRONIC EQUIPMENT**

WTHI-TV
the
Number One
single station
market
in
America!

WTHI-TV is a single station market of 217,400 TV homes.

An advertising dollar on WTHI-TV delivers more TV homes than many dollars in a multiple station market.

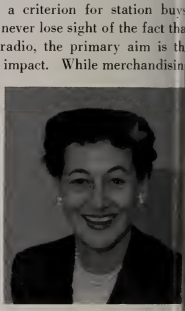
CBS TELEVISION

WTHI-TV
CHANNEL 10
TERRE HAUTE,
INDIANA

Represented by THE BOLLING CO.

# Reps at work

**Peggy Stone,** pres., Radio-Tv Representatives, New York, finds to much emphasis on merchandising as a criterion for station buy "Buyers and sellers of spot radio must never lose sight of the fact tha on any media buy, particularly spot radio, the primary aim is th widest possible exposure with the most impact. While merchandisin has of late been offered as a plus, too often inferior stations, from a media point of view, are mistakenly bought strictly on the basis of merchandising. Also, too many advertisers expect of the radio media those functions which normally belong to the sales and merchandising departments of the advertiser himself. Spot radio is a vehicle fully powered to reach masses and deliver consistently, effectively, and economically the sales messages of its clients. The follow-through to merchandising and sale is pr marily the responsibility of the advertiser. I do not mean that a st tion cannot at times augment a substantial radio schedule with son reasonable merchandising support, but if it is constantly complyin with promotion demands, its primary purpose is bound to suffer



**Gerald L. Atkin,** eastern tv sales manager, Headley-Reed, N York, sees the station representative as a resistive force to what calls the "narrow concept of buy-by-the-numbers which tends to duce stations to a static single measurement." Says Atkin, "It's t rep's job constantly to counter with more and more informati which accents the differences tween stations and markets. O sales staff is kept knowledgeab through research material ab the station and market. In turn t individual salesman can then pu vide more adequate information timebuyer, account, and advertis personnel. Besides furnishing u ful qualitative data that make valid case for distinguishing tween broadcast facilities beyo mere network affiliations, he c and does interpret the impact of television at the particular mar level. Providing facts about local conditions related to station ceptance and shopping days are among the services he offers. Alert to the client's goals, the salesman can anticipate availabilit and other problems. Don't confine spot tv to the numbers ga





# l making a big impression on the same woman

he suburban woman — the most influ- buyer in America. And who's making npression on her? All four stations of Herald Tribune Suburban Radio rk with their network staff, editorial dge and skill. Four stimulating, aware tations that have the power to reach nan whose world is on power-steered whose life is in motion from super-market, to cookout, to school meeting, to commuter express. Your commercials can put her finger on the starter button for immediate buying because The Herald Tribune Suburban Radio Network reflects her community in the type of entertainment and the advertising it carries. The Herald Tribune Suburban Radio Network offers unique powerful suburban coverage because it communicates directly and *without waste* to the land of the commuter family — and *specifically* to the woman who does 66⅔% of the buying. *It's time you made a big impression on the suburban woman!*

**Herald Tribune**
**SUBURBAN RADIO NETWORK**

*595 MADISON AVENUE, NEW YORK, N. Y. • Represented nationally by* **THE BOLLING CO.**, *247 Park Avenue, New York, N. Y.*

**WFYI** / **WVIP**
*Long Island* / *Westchester*

**WVOX** / **WGHQ**
*Westchester* / *Hudson Valley*

FASTEST SELLING SERIES IN SYNDICATION TODAY!

"BEST OF THE POST"

Buyers who know the best are snapping it up . . . **Pacific Gas & Electric Co.** (through Batten, Barton, Durstine & Osborn) signed the series for San Francisco, Bakersfield, Chico-Redding, San Luis Obispo, Salinas-Monterey, Eureka and Fresno . . . astute station groups like **Triangle** bought for all of their markets including Philadelphia, New Haven-Hartford, Altoona-Johnstown, etc., and **Crosley Broadcasting** for Cincinnati, Columbus and Atlanta . . . and the list of available markets shrinks every day!

*Wire today to secure the "best" series — BEST OF THE POST — for your market!*

ITC INDEPENDENT TELEVISION CORPORATION

488 Madison Avenue • N. Y. 22 • PL 5-2100

## 49th and Madison

**'Commentary' kudos**

Your "Commercial Commentary" column in the 29 August issue entitled "Why Nostalgia for Bologna?" was superb . . . both witty and penetrating.

Frank J. Shakspere
*v.p. & general manager*
*WCBS-TV*
*N. Y. C.*

**Correction**

Thank you for your recent nice article on our product Dan-D Dandruff Remover Hair Lotion ("How Radio Brings Out the Salesmanship in Barbers," SPONSOR, 15 August). However, there was an erroneous statement in there which we would like to correct for your records and also for future reference. No harm was done with it as the magazine reaches advertising people and not the consumer.

The correct information is that Dan-D is a separately owned corporation and in no way affiliated with the Lady Cornell Comb Co. There is no common ownership whatsoever and I just felt that this is knowledge that you perhaps would want for the future.

Murry Abbott
*Dan-D Industries, Inc.*
*Cambridge, Mass.*

* * *

Miss Marie O'Rourke, Advertising Manager of our client, C. F. Mueller Co., manufacturers of macaroni, spaghetti and egg noodle products, has drawn to my attention the news release which you published in your 8 August issue ("Spot Buys") under Radio Buys. This reads in part. "Planning a campaign for its Italian food products. . . ." Our client does not manufacture what they and we consider Italian foods. This is a misnomer in connection with Mueller's line. We use a blend of wheat products and Italian competition uses only one single hard wheat product, and it is the latter line which is better termed "Italian foods." Our blend exclusive.

Will you be good enough to no the following in your records in ord that a repetition of the incorrect i formation may be avoided.

Eugene Hulshizer
*vice president*
*Doherty, Clifford, Steers & Shenfield, I N. Y. C.*

**New radio client**

Have just finished reading your ar cle "A publisher looks at radio" f the second time.

I think in it you have one of t most promising slogans and sa messages every radio station manag could use in 1961. That would "What new account did we devel for radio this week?"

WSMN is proud to have brou to the radio fold such wide and vari advertisers as "trampoline center United Rent—all outlets, a fellow w wanted to rent an apartment in a h ry, an answering service, a fellow w kills poison ivy in your drivew several large industrial firms w don't sell a blessed thing in our n ket, a local kennel, and the list g on.

We believe without a doubt, t the future of our station depends great deal on "What new account we develop this week?" It mi make a good slogan for radio 1961, and a campaign, which if c ducted on the right selling level new business, can be the best v spot-local radio has ever had.

D. A. Rock
*General mana WSMN*
*Nashua, N. H.*

***Any Comments?***

SPONSOR *likes to hear from its readers. Your comments or you criticism represents one of our bes methods of insuring that we are a complishing our purpose.*


What was WDSU-TV doing
in Red Square?



## Moscow, May Day, 1960.

Networks, newsreels and the press reported the bristling display of massive power which is May Day in Moscow—but New Orleans viewers got the picture through the eyes of their own Terry Flettrich, WDSU-TV Woman's Editor. Through films and commentary jetted to New Orleans they learned the reaction of their Russian counterparts, the men and women in the streets.




## Bimini, Bahamas.

The facilities of WDSU-TV were called on by NBC to cover the color and excitement of the International Tuna Tournament in the world's first over-water telecast. Not only New Orleanians but the whole nation got the picture from WDSU-TV.



## New Orleans.

The only television camera in St. Louis Cathedral as President Charles de Gaulle knelt to pray was put there by WDSU-TV. The nation got the picture—this still—from a wire service. New Orleanians got the picture—live—from WDSU-TV.



## Poplarville, Mississippi.

A town in the bitter turmoil of a lynching—and the mobile equipment of the WDSU-TV news department was first on the scene. New Orleanians got the picture in authoritative, sober detail from WDSU-TV.



## New Orleans.

The day you read this, WDSU-TV is presenting another of its Peabody Award-winning editorials. New Orleanians look to WDSU-TV to give them the picture behind the news through thoughtful interpretation and incisive, informed opinion.




## New Orleans.

The Eastland Committee hearings. Ever since WDSU-TV was the first to televise the drama of a congressional committee in action—the Kefauver Committee, 1950—New Orleanians have turned to WDSU-TV to get the picture *as it happens.*

*In New Orleans*

# WDSU-TV

*gives you the picture*
*—with a 12-man news department,*
*largest in the South.*

# OUTSTANDING VALUES

## 1885



**Refrigerators.**

A first-class dry air Refrigerator with Porcelain-lined Ice Cooler contained, for $12, which you can have by paying $2 cash and $1 weekly.

A complete assortment of

**Mattings,**

From 15 to 40 cents, in plain white and fancy colors.

WEEKLY OR MONTHLY PAYMENTS.
Or 5 Per Cent. Discount for Cash.

J. J. WILSON & CO.

## 1960

# WGAL-TV

*Channel 8*

**Lancaster, Pa.**

**NBC and CBS**

MULTI-CITY TV MARKET




Best buy in the Lancaster/Harrisburg/York area today. This Channel 8 station is far and away the favorite in these three metropolitan markets and in many other communities as well. WGAL-TV delivers this responsive, prosperous viewing audience at lowest cost per thousand.

**WGAL-TV**

*Channel 8*

**Lancaster, Pa.**

**NBC and CBS**

STEINMAN STATION
Clair McCollough, Pres.

*Representative:* The MEEKER Company, Inc. New York • Chicago • Los Angeles • San Francisco

*Most significant tv and radio news of the week with interpretation in depth for busy readers*

# SPONSOR-SCOPE

12 SEPTEMBER 1960
Copyright 1960 SPONSOR PUBLICATIONS INC.

**Network tv apparently can't hold on to the customers it snags away from spot:** Corning Glass (Ayer) is coming back to spot to sell Corningwear as Christmas gifts.

The campaign: 54 markets for 13 weeks at the rate of five spots a week.

What happened: **Corning found that spot was far more practical and economical to reach the markets where it does the major part of its selling;** also, it was able to make some good minute buys.

**Buyer calls for tv availabilities around New York slowed down last week** to the point where reps were able to process the mass of queries on fall placements that have broken since mid-August.

**The big call of the past week:** Maxwell House Regular (OBM), 4-5 night minutes a week.

**Among the active midwest accounts:** Quaker's Mother Oats (Compton), 26 weeks, starting 23 October; Minnesota Mining's Scotch Brite (BBDO Minneapolis), four-week flight; Sir Walter Raleigh (KM&J), looking for spots in football games.

**On the radio side:** Hill Bros. (Ayer), two four-week flights; Swift's Allsweet butter (Burnett).

**Radio reps are taking heart for a good fall from this: buyers are finding it tough to pick up minutes in tv, especially the top markets.**

Figure these reps: history will repeat itself and **frustrated advertisers will divert their money into radio channels.**

Nevertheless, the business already in hand indicates that **spot radio will do pretty well** for the last 1960 quarter, following a so-so third quarter.

The SRA, incidentally, estimates that national spot radio sales for the initial six months of 1960 were a fraction of a point under 1959. **This half year's talley, as computed by Price-Waterhouse, $85,909,000. For the 1959 first half: $85,923,000.**

**Toni admen have embarked on a move to establish better relations with reps.**

**The modus operandi:** inviting them in for an informal exchange of ideas.

Probable motive: **toning down the displeasure** Chicago reps have expressed from time to time regarding Toni's philosophy about **buying spot on a tonnage basis** (bulk rating points, etc.) instead of like other ways spot advertisers measure values.

Toni's tv strategy as relayed in these talks: **we use spot as an overlay to our network buys,** during the summer and as a trouble-market propper-upper.

**The reps' anticipation:** Toni will get some ideas for revising its tv strategems.

**Toy manufacturers estimate that the industry will be spending between $15-20 million for tv this year,** which, they figure, is not far from what the cereal field will be contributing to the medium.

The toy makers also see their industry as a whole **becoming year-around users of tv within the next two years,** instead of the habitual 20-26-week participations.

(For an interesting approach to **toy tv use** see NEWSMAKER OF THE WEEK, page 6.)

**The chances of ABC TV affiliates getting those nighttime 40-second chai breaks they've been rooting for have become very slim.**

The network had contemplated making such segments available under certain circu stances, but repercussions from its customers have made it **most leery about the whole thin** (For background and agency reactions see 11 July SPONSOR, page 36.)

**Of no little significance to the account's nine agencies is P&G's separation copy from the staff operation of advertising production.**

What had here been one of A. N. Halverstadt's precincts now becomes a direct adjunct each of the product divisions. **Agency copy people will work under the supervision each of the four product divisions.**

The change was accompanied by E. A. Snow's appointment as **head of the new toiletri division** (he had been v.p. in charge of advertising) and the upping of Halverstadt from ma ager of advertising production to general manager of the same.

**Advertising production includes** media, programs, commercial production, packagin merchandising, promotion and market research.

Nothing perplexes the average Chicago rep more than **the paradoxical behavior some agencies and their timebuyers.**

Like this behavior pattern in particular: **the agency is reluctant to give a rep t time to make a thorough market pitch** but it'll send out its buyer to various markets gather marketing data, monitor stations for their commercials and program schedules, etc.

**The Wander Co. has hopped on the dietary weight control bandwagon** with a n product, Minvitine (C. E. Frank), **and will give it a whirl in spot radio.**

The dietary weight control (by mixed formula) field **has been jumping since Mea Johnson's ushering in of Metrecal** and Sear's subsequent unleashing of Bal-Cal.

Drug chains and others have been coming out with their own formulas in fast profusio **For all of them it's been strictly print.** Maybe now that Wander has led the way the othe **may turn to air media.**

**The tv breaks from Sheaffer Pen (BBDO, Chicago) this fall will all go to sp**

Sheaffer's back-to-school promotion involves about **50 tv markets for five weeks.**

Last season the account co-sponsored an NBC special, spending around $120,000, w around $200,000 channeled into spot.

**Reason for no special this time: it hasn't the money.**

By the way, nothing's been heard yet about the **typewriters using tv during t 1960-61 season.** Sperry Rand was on in '59 and Royal McBee in '58.

Avon, which depends entirely on door-to-door selling, **has again taken a pre-Christm hiatus from spot tv.**

Seems that its housewife bell-ringers **need that time to spend the money** they earn during the other 48 weeks.

**Shulton (Wesley) hasn't as yet decided** on its air media plans for the Christmas pu **but this is certain: spot tv looms big in the picture.**

It's not participating in specials this time. However, **there'll likely be some daytim network tv.**

Latest development in the tug-of-war between ABC TV and NBC TV for affiliates: **WTVM, Columbus, Ga., now vhf and a two-station market, will become an ABC primary in January.**

**A major inducement:** ABC was able to guarantee the station against **much less of the overlap than it faces from being an NBC primary.**

That overlap situation existing in many markets is being exploited to the hilt by ABC, with no little encouragement from some reps.

These reps are preaching the gospel that stations are at a disadvantage in the rates they can charge where the overlap is too pronounced and that the time has come for them to **strengthen their income potential via minimum overlapping from stations affiliated with the kindred network.**

**NBC TV is trying to sell the other half of three quarter-hour split networks to General Mills:** the eastern half of these links are filled by Beech-Nut (Y&R).

In letting Beech-Nut pass up the far west on these three quarter-hours a week NBC became the **first network to make it possible to buy a daytime regional.**

Incidentally, **ABC TV is still trial-ballooning in agency circles the idea of 30-second daytime commercials.** The tentative plot: an advertiser would be permitted to split one of the three commercial minutes allowable per quarter hour, with one of the 30-seconds used as a cow-catcher and the other 30-second as a hitch-hiker.

Obvious reason for ABC's caution: **a probable uproar from sellers of spot.**

**Note:** P&G is apparently reversing its recent cutback course anent daytime network tv. It's been doing some **shopping around the networks for non-conflict areas.**

**Crosley's still mulling the possibility of taking on stations in several markets outside its own for representation purposes.**

The consideration has been very limited in scope: Crosley is first trying to determine whether such a operation makes sense from the twin points of view of **itself and other stations.**

**TvB might take note of how even a spot carrier can be used to serve to bring department stores with the purview of tv.**

The case is Burlington Mills' support hose (Donahue & Coe) and the Lawrence Welk show.

Burlington had bought two commercial minutes in Welk and then **proceeded to induce department stores to insert 5-10 second cut-ins** at the local level.

The result: **140 of them did**—representing 85% of all the markets in the Welk link.

**Just a glance on how well tv time sales did in 1959, as reported by the FCC:**

Network, $445.8 million; regional and national spot, $424.2 million; local, $200.6 million: **all adding up to $1,070.6 million.**

**Increases for each:** Network, 5%; national-regional spot, 22.9%; local, 10.6%.

**Profits for the industry:** $222.3 million (before U.S. taxes). **Up 29.3%.**

(See page 32 for spot comparison in 80 markets, 1959 vs. 1958.)

**Perhaps you can make some sense out of a practice which stationmen say is rife among Chicago timebuyers.**

**The gripe: basing September and October buys on June rating books.** The latter, contend the sellers, are based on an audience composition slanted by the kids out of school, whereas the September-October figures are entirely different.

Suggest the stationmen: **it would be more logical to use the previous year's data.**

Retort timebuyers: the situation in a market could have changed meanwhile and that **would make last year's base figures off-limits.**

**The small independent oil companies on the west coast have become a hot focu of acquisitive interest** among the petroleum giants with those hefty transcontinental amb tions.

With southern California, in particular, the largest market for petroleum products (pe capita) in the world, **there are still some independents available** and the question which of the expanding giants will get the jump.

(See Turmoil in Oil, 22 August 1960 SPONSOR, for meaning to media.)

The viewing measurement services needn't expect an influx of added business **from a counts bent on finding out how their own participations fared in tv network spo carriers.**

**This is the kind of information not seen in the regular U.S. rating reports** compared to the British reports.

A check on this possible quest during next season with several agency research directo disclosed this viewpoint: **the average client will be satisfied with the five-minute rating** that are in the offing and for him to spend extra money on a single week's showing **is u warranted,** because next time it'll be entirely different—perhaps.

Of major concern to big manufacturers, say marketers: **finding effective ways to ha ness up the corporate image to the brand image.**

**More and more companies are moving in this direction,** with the trend providi opportunities for commercial copywriters and designers of packages, trademarks, letterhea and whatnot.

**Among media, tv, agree the marketing experts, offers the best bet** for projecti the right formulas and strategies in fusing the corporate-brand images.

If sellers of radio thoroughly scanned the lists of smaller grocery products, **they're bou to find quite a number whose main concern is getting sufficient advertising weig that will serve as a calling card for their salesmen.**

Most accounts of this stripe haven't the wherewithal for tv, but **they can be sold,** accor ing to well informed sources, on **the fact that radio offers at economical cost the sort coverage that makes an effective tool for the salesman** in approaching the buyer for grocery chain.

In other words, the manufacturer's investment is within his means and at the same ti tends to assure the chain buyer that **something is being done in air media** to move the pro uct off the shelf.

**The biggest problem facing new business hunters in an agency with one or tw giant package goods accounts; getting permission from them to let the agency b for a product that the present client sells but isn't on the agency's list.**

What appears to be the main reason for opposing this sort of cross-roughing: **the co petitive product might benefit from the knowledge the agency gained from handlin the present multi-products account.**

For instance, an American Home Products asks **why wise up a General Foods techniques that could turn out to be to our detriment,** even if a single product is volved.

Agency management beset by this blockout dilemma have given thought of pulling o from a diversified account in which they have but one product so that they can be free to after several products. But **staying them is this question: Is it ethical?**

**For other news coverage in this issue,** see Newsmaker of the Week, page Spot Buys, page 52; News and Idea Wrap-Up, page 68; Washington Week, page 63; SPONS Hears, page 66; Tv and Radio Newsmakers, page 90; and Film-Scope, page 64.


FARMERS CHECK BULL MARKET!
. . . in the Land of Milk and Honey
Meet two of our typical farmers — smart businessmen who invest in the good things of America — men with the money to provide delightful living. This is the bountiful land we serve with
1. Channel 2 for these extra Counties.
2. CBS for the best in Public Service.
3. 400,000 TV homes for greener pastures.
In the Land of Milk and Honey!
WBAY-TV
2
GREEN BAY, WISCONSIN
HAYDN R. EVANS, General Manager • Represented by THE KATZ AGENCY
IRON MT.
ANTIGO
MENOMINEE
MARINETTE
WAUSAU
OCONTO
STURGEON BAY
STEVENS PT.
WIS. RAPIDS
GREEN BAY
MANITOWOC
APPLETON
OSHKOSH
FOND DU LAC
SHEBOYGAN
WEST BEND
MILWAUKEE

THE X-15
IS THE
# *PACESETTER*
IN JET TRAVEL

It established the record for the fastest manned flight — 2150 miles an hour



# WSAI
IS CINCINNATI'S
# *PACESETTER*
RADIO STATION

**WSAI provides Cincinnati's most complete news service. It is the *only* Cincinnati radio station with radio-equipped mobile news units . . . it was the *first* Cincinnati station to use "beeper" reports . . . the *first* to editorialize . . . the *first* and *only* Cincinnati station to "review" the newspapers. In Programming . . . In Popularity . . . In Productivity . . WSAI is Cincinnati's PACESETTER Radio Station.**

Represented Nationally by **GILL-PERNA** New York, Chicago, Los Angeles, San Francisco, Boston, Detroit, Atlanta
THE CONSOLIDATED SUN RAY STATIONS **WSAI** – *Cincinnati;* **WPEN** – *Philadelphia;* **WALT** – *Tampa*

# 'EAK AIR BUDGETS FAN NTI-FREEZE RIVALRY

**Spot radio gets big boost with almost $1 million om each of contenders for 'coolant' leadership**

**Prestone, Telar and Dowgard will use record mber of network tv shows, sport shows, specials**

his week begins that annual advertising anachronism—the anti-eze manufacturers open their fall campaigns while most of their cus-ers are still boiling over with summer. Indian or otherwise.

Three factors, however, make the 1960 selling season unique:

- The large-scale introduction of the so-called "permanent" anti-ezes.
- The appearance of a major third force among national brands, w Chemical Co.'s Dowgard.
- The record-breaking ad blitz by Du Pont for its new "permanent" ar. in an attempt to wrest first place from Prestone among national nds.

pot radio will get a hefty bonanza with $1 million from Dow for its dly marketed product, and like amounts from the other two major nds as well.

Du Pont will spend about $5½ million for its three anti-freeze brands ong life" Zerex and "economy" Zerone are the others), with 75% of total going to Telar, its "never-drain anti-freeze and summer cool-." More than 50% of the Telar outlay will go to the air media.

## WHAT THE ANTI-FREEZES PLAN TO SPEND THIS FALL

**THE LEADER**




**THE CHALLENGER**




**THE NEWCOMER**




Union Carbide will put an estimated $2 million into air media to protect its lead. DuPont will spend somewhat more to promote its new "permanent" fluid." Dow introduced new all-year coolant in March, makes major push this fall with $1 million in spot radio.

## AIR MEDIA ACTIVITY DURING PEAK SELLING WEEKS

| | TOTAL AIR $ | SPOT RADIO | NETWORK TV |
|---|---|---|---|
| PRESTONE<br>**UNION CARBIDE** | 2,000,000 | *Saturation of more than 600 stations in top anti-freeze markets with one-minute announcements during peak six weeks of selling period.* | One-minute commercials on 36 network telecasts of 10 programs plus co-sponsorship of the *World Series Special*, 4 October. |
| TELAR<br>**DU PONT** | 2,000,000 | *Saturation of 150 key markets with one-minute announcements; October through December, peaking in November.* | "Scatter plan" of 53 minute commercials spread throughout 11 network spot carriers, plus three minutes on 30 September Du Pont *Show of the Month.* |
| ZEREX | 250,000 | *none* | Heavy use of minute commercials on some of the above 11 programs. |
| DOWGARD<br>**DOW CHEMICAL** | 1,150,000 | *One-quarter of total ad budget to saturate 100-150 "selected markets" with more than 100 spots each week. Also, sponsorship of a number of local sports shows and football games.* | Co-sponsorship of 20 September Dow *Hour of Great Mysteries;* spots on 27 September and 18 October programs. |

Union Carbide, as has Du Pont, has embarked on "the largest advertising campaign in the company's history" —estimated at $4 million—for its "tested" Prestone this fall. About half will go to the broadcast media.

Dow jumped the gun when it started its introduction of Dowgard "all year coolant" last March. About one-third of its estimated $4 million ad expenditures will go to air media, the bulk—$1 million—to spot radio.

The air media are receiving record expenditures from anti-freeze advertisers because of the challenge to Prestone. Radio and tv, in turn, may affect changes in the marketing picture, according to one observer, who noted that 49% of all anti-freeze sales were made away from gasoline stations to do-it-yourselfers who drain their own radiators, put in the fluid themselves.

Up until this year that purchaser would usually go for Prestone ("to anti-freeze what Kleenex is to tissues") or Du Pont's Zerex. With spot radio bombarding him locally and network tv nationally, the purchaser will be even more brand-conscious and the 300 or so "private brands" (which now account for less than 10% of sales), will get even less play.

The methanol (methyl alcohol) anti-freezes, he said, will also be pushed farther out of contention because the radio and tv ad blitzes will all concentrate on ethylene glycol products. Methanol fluids now account for 10 to 15% of all sales.

At stake for each of the top advertisers is the maximum share of a huge market (estimates run from $250- $350 million yearly, depending on weather). It is difficult to accurately measure each brand's share of market because of complicated private branding activities and corporate reticence about sales figures, but spokesmen uniformly agree that Prestone and Du Pont brands control "considerably more than 50% of the branded advertising business," with Prestone the acknowledged leader. Dowgard, the newcomer nationally, will have regional distribution this year and is expected to be a potent factor in the market from now on.

Spot radio gets the major treatment fusion of anti-freeze, or "coolant" as the manufacturers now prefer to call it. Dow is relying on it heavily, limiting tlevision expenditures to

Dow *Hour of Great Mysteries* on 20 September and spots on shows of 27 September and 18 October.

The Dow outlay of $1 million for spot radio represents 25% of its all-media total. Pitching Dowgard as "a full-fill, year 'round fluid that can be put into automotive cooling systems any time of the year," Dow's agency, MacManus, John & Adams, chose the medium for its "higher frequency to reach the consumer when he is in a purchasing frame of mind, such as driving his automobile."

Dow will saturate 100 to 150 "selected markets" with more than 100 spots per week each. The radio promotion was scheduled to begin this week and run through November. In addition, Dow will also purchase a number of local sports shows and football game sponsorships.

Du Pont's spot radio campaign will saturate 150 "key markets" with one-minute announcements for Telar. The Telar activity for both spot radio and network tv starts 15 September, will be heaviest in October and November and will taper off into December. Total expenditures for both media should reach $2 million.

The network tv campaign for Telar calls for a "scatter plan" of 50 one-minute commercials spread throughout 11 network nighttime spot carriers, plus three minutes on the 30 September Du Pont *Show of the Month*. Included in the program list are *The Islanders, Adventures in Paradise, Riverboat, The Roaring '20's, Thriller, Naked City, The Outlaws,* and *Michael Shane.* Also, *Bronco, The Alaskans* and *Sugarfoot.*

About $1 million has been set aside for all-media spending for the "one season" Zerex brand. Du Pont will make use of minutes on some of the same 11 shows, will use no radio.

Union Carbide will begin a "massive and concentrated" spot radio drive for Prestone in early October. More than 600 stations in the top anti-freeze markets will carry one-minute announcements at driving times and around sports shows during the six-week peak selling period.

Network tv plans for Prestone include one-minute commercials on 36 (five spot carriers, three co-sponsorships, one special), beginning this week and continuing through early November. The *World Series Special,* to be aired Tuesday, 4 October, will be co-sponsored by Prestone.

Prestone's other shows will include *Cheyenne, The Rebel, The Untouchables, Lawrence Welk, Maverick, Laramie, Dan Raven, Person to Person,* telecasts of 10 network programs and the NCAA Football pre-game warm-ups.

Station representatives report spot tv buying by the three top brands as "extremely light," "much less than last year" (1959: Prestone—$154,310; Zerex—$3,220, according to TvB), "not much to speak of," and "practically nothing."

Another name, the Houston Chemical Co., has entered the picture for the first time this year. Houston purchased the automotives-chemical division of Commercial Solvents Corp. last June and, according to a spokesman, will become a basic manufacturer of ethylene glycol with the completion of a new plant in Beaumont, Texas. Commercial Solvents never produced the basic product.

At present, the New York firm does a "big private label business," and its

(*Please turn to page* 57)






*DU PONT ad manager Bill Carty (left, above) and assistant Jerry Blackwood, check tv story board. Telar campaign is "the largest yet to introduce a DuPont product."*

*A. H. BRUST (l), ad mgr., Union Carbide Consumer Products Co., heads drive to keep leadership for Prestone. Millard J. Hooker is Dow Chemical Co. ad manager.*

# The big-market take in spot tv

- FCC figures for 1959 underline the heavy share of spot video revenue cornered by the major market areas

- Top 10 markets accounted for more than 40% of the take; 80 areas with three or more outlets garner 81%

The extent to which the major ma
kets have grabbed the lion's share
the spot tv business is underlined b
the recently-released FCC figures fo
1959 detailing the video industry
state of financial health.

Analysis of last year's data show

## THE SPOT TV TIME SALES IN 77 MARKETS WITH

| MARKET | 1959 | 1958 |
|---|---|---|
| ALBANY-SCHENECTADY-TROY, N. Y. | $3,279,405 | $2,903,186 |
| ALBUQUERQUE, N. M. | 529,902 | 405,831 |
| ALTOONA-JOHNSTOWN, PA. | 1,902,886 | 1,753,191 |
| AMARILLO, TEX. | 558,295 | 532,081 |
| ATLANTA, GA. | 3,882,260 | 3,116,536 |
| AUSTIN, ROCHESTER, MINN., MASON CITY, IA. | 675,986 | 471,982 |
| BALTIMORE, MD. | 5,791,622 | 4,192,395 |
| BOISE-NAMPA, IDA. | 264,712 | N. A. |
| BOSTON, MASS. | 13,191,035 | 10,081,360 |
| BUFFALO-NIAGARA FALLS, N. Y. | 6,081,427 | 3,810,010 |
| CAPE GIRARDEAU, MO., PADUCAH, KY. | 1,137,936 | 801,368 |
| CEDAR RAPIDS-WATERLOO, IA. | 1,570,413 | 1,282,058 |
| CHARLESTON-OAK HILL-HUNT. W. VA. ASHLAND, KY. | 1,785,071 | 1,465,708 |
| CHATTANOOGA, TENN. | 789,939 | 627,308 |
| CHICAGO, ILL. | 25,326,700 | 19,852,448 |
| CINCINNATI, OHIO | 5,226,882 | 4,336,947 |
| CLEVELAND, OHIO | 9,004,293 | 7,328,300 |
| COLORADO SPRINGS-PUEBLO, COLO. | 422,896 | 306,666 |
| COLUMBUS, OHIO | 4,037,519 | 3,457,999 |
| DALLAS-FORT WORTH, TEX. | 4,528,841 | 3,607,315 |
| DENVER, COLO. | 3,339,662 | 2,758,743 |
| DES MOINES-AMES, IOWA | 2,354,917 | 1,793,165 |
| DETROIT, MICH. | 10,042,253 | 8,729,100 |
| EL PASO, TEX. | 688,084 | 617,202 |
| EVANSVILLE, IND.-HENDERSON, KY. | 688,194 | 539,873 |
| *FLINT-SAGINAW-BAY CITY, MICH. | 1,430,015 | 2,479,637 |
| FORT WAYNE, IND. | 919,222 | 853,341 |
| FRESNO, CAL. | 1,560,522 | 1,457,154 |
| GREEN BAY-MARINETTE, WISC. | 949,858 | 926,457 |
| GREENVILLE-SPARTANBURG, S. C.-ASHEVILLE, N. C. | 1,175,812 | 1,013,198 |
| HARRISBURG-LANCASTER-YORK-LEBANON, PA. | 2,517,521 | 2,202,940 |
| †HARTFORD-NEW HAVEN-NEW BRITAIN-WATERBURY, CONN. | 5,922,295 | 4,135,173 |
| HONOLULU, HAWAII | 937,200 | 858,338 |
| HOUSTON-GALVESTON, TEX. | 4,811,299 | 3,806,012 |
| INDIANAPOLIS-BLOOMINGTON, IND. | 5,219,715 | 4,510,230 |
| KANSAS CITY, MO. | 4,939,280 | 4,206,920 |
| KNOXVILLE, TENN. | 1,002,633 | 863,991 |
| LAS VEGAS-HENDERSON, NEV. | 218,647 | 194,230 |
| LITTLE ROCK, ARK. | 1,012,824 | 876,654 |
| LOS ANGELES, CAL. | 28,544,778 | 21,547,990 |

1959 non-network time sales (before commissions to agencies and reps) to national and regional advertisers as reported to FCC by stations. *Includes
†Waterbury added, Bristol dropped in 1959. The 1959 totals for markets with three or more stations include non-published time sales figures fro

iat the top 10 markets (in terms of ɔot tv revenue) garnered more than ɔ% of the spot take. Specifically, f the $424 million rung up by some 25 commercial video outlets, about 175 million was funneled to the 41 ations operating in the top 10 areas. The revenue hikes registered in ew York and Los Angeles—No. 1 nd No. 2, respectively—were strik- ıg. Though, percentage-wise, New York's increase was not much higher than the national spot tv average, the growth from $43 million in 1958 to $53 million in 1959 was a sign that its attraction to advertisers has not dimmed. L.A. did even better, rising from $21.5 million to $28.5 million.

In the 80 markets with three or more stations (those markets for which the FCC breaks out revenue data), the share of spot revenue came to 81% in 1959. The year before the three-or-more-station markets accounted for 80.4%.

Fortunately, few markets had anything to complain about as nearly all showed spot tv increases of one kind or another. Over-all, spot tv marked up a better showing than either the network or local tv sectors. Whereas spot's increase was 22.9%, network time sales increased only 5%, while

## THREE OR MORE STATIONS, ACCORDING TO THE FCC

| MARKET | 1959 | 1958 |
|---|---|---|
| MADISON, WISC. | 816,604 | 727,669 |
| MEMPHIS, TENN. | 2,851,841 | 2,434,880 |
| MIAMI, FLA. | 4,658,725 | 3,739,250 |
| MILWAUKEE, WISC. | 5,514,731 | 4,822,598 |
| MINNEAPOLIS-ST. PAUL, MINN. | 5,069,538 | 4,360,940 |
| MOBILE, ALA.-PENSACOLA, FLA. | 962,562 | 798,304 |
| NASHVILLE, TENN. | 1,609,265 | 1,271,154 |
| NEW ORLEANS, LA. | 3,127,200 | 2,749,199 |
| NEW YORK CITY, N. Y. | 53,851,982 | 43,633,896 |
| NORFOLK-PORTS.-NEWP. NEWS-HAMPTON, VA. | 2,004,367 | 2,013,988 |
| OKLAHOMA CITY-ENID, OKLA. | 2,837,652 | 2,196,012 |
| OMAHA, NEBR. | 2,414,862 | 2,058,182 |
| ORLANDO-DAYTONA BEACH, FLA. | 714,132 | 873,251 |
| PEORIA, ILL. | 977,404 | 845,440 |
| PHILADELPHIA, PENN. | 16,278,444 | 12,169,328 |
| PHOENIX-MESA, ARIZ. | 1,467,115 | 1,213,501 |
| PITTSBURGH, PA. | 10,782,150 | 8,618,156 |
| PORTLAND-POLAND SPRINGS, ME. | 1,461,118 | 1,277,015 |
| PORTLAND, ORE. | 4,129,601 | 3,427,829 |
| RICHMOND-PETERSBURG, VA. | 1,286,808 | 1,275,493 |
| ROANOKE-LYNCHBURG, VA. | 1,140,628 | 1,111,893 |
| ROCHESTER, N. Y. | 2,246,297 | 1,824,415 |
| SACRAMENTO-STOCKTON, CAL. | 3,382,868 | 2,683,765 |
| SALT LAKE CITY-PROVO, UTAH | 1,384,452 | 1,131,844 |
| SAN ANTONIO, TEX. | 2,066,914 | 1,742,904 |
| SAN FRANCISCO-OAKLAND, CAL. | 9,715,695 | 7,504,311 |
| SCRANTON-WILKES BARRE-HAZELTON, PA. | 1,059,649 | 1,012,718 |
| SEATTLE-TACOMA, WASH. | 5,421,411 | 4,244,478 |
| SOUTH BEND-ELKHART, IND. | 720,972 | 525,692 |
| SPOKANE, WASH. | 1,794,017 | 1,619,301 |
| ST. LOUIS, MO. | 7,014,027 | 5,453,855 |
| TAMPA-ST. PETERSBURG, FLA. | 2,530,540 | 2,118,666 |
| TUCSON, ARIZ. | 467,812 | 361,655 |
| TULSA, OKLA. | 2,004,693 | 1,580,509 |
| WASHINGTON, D. C. | 6,947,540 | 5,669,044 |
| WICHITA-HUTCHINSON, KANS. | 1,829,009 | 1,541,439 |
| YOUNGSTOWN, OHIO-NEW CASTLE, PA. | 858,943 | 778,562 |
| **TOTAL 77 AD MARKETS** | **$343,806,366** | **$277,651,461** |
| **MARKETS WITH LESS THAN 3 STATIONS** | **$ 80,399,521** | **$ 67,489,455** |
| **GRAND TOTAL** | **$424,205,888** | **$345,140,916** |

Wailuku, Hawaii, Bakersfield, Calif.; Champaign-Urbana-Danville, Ill. The 1958 totals for markets with three or more stations include $1,536,368 from Springfield-Decatur-Champaign, Ill.

local business rose 10.6%.

FCC data showed total broadcast revenues for 1959 were $1,163.9 million or 13% above the $1,030 million figure for 1958. This includes all income from the sale of time, talent and program material.

Profits were definitely in the healthy column over-all. The networks and stations cleared (before U.S. income taxes) no less than $222.3 million, compared with $171.9 million the year before.

As usual, the networks and their 17 o&o's accounted for just about half of total industry revenue. While the networks themselves took in considerably more than their owned stations ($438.5 million compared to $137.6 million), the latter accounted for 63.6% of the networks-plus-stations total profit of $87.9 million.

Network o&o's aside, the pre-freeze and post-freeze groups of stations split the remaining revenue down the middle, though the former group of 93 outlets made more than twice the total profits of the latter. The pre-freezers averaged about $1 million per station for a total of $95.1 million. The post-freeze stations (411 in all) accounted for $39.3 million in profits. However, the way it came out, the 322 vhf post-freeze stations cleared $39.8 million while the 77 uhf outlets totaled up a net loss of $500,000.

Though the uhf financial story is still one of red ink, the losses have been shrinking. Previous FCC reports showed a net loss of $2.2 million for 79 uhf'ers in 1958 and a loss of $3.5 million for 88 in 1957.

Uhf stations are not the only ones losing money. Of the 496 tv stations which reported data to the FCC for a full year of operation, 126 reported they lost money. Of the 107 pre-freeze stations (including the network o&o's), only nine moaned about ending up in the loss column, while among the 320 post-freeze vhf stations 83 said they didn't make money.

Of the tv industry's total revenues, $890 million came from the sale of time and the rest from the sale of talent and program material.

The total time sales figure (that is, before commissions to agencies and reps) for 1959 was actually $1,070.6 million.

## AMF BRINGS IN HUMAN INTEREST



**DESPITE** *blindness, Hank Davis, Rotterdam, N. Y., bowls in the neighborhood of* 150. *Bill Stern paid tribute to this achievement on his Mutual* Sportsreel. *With this type of human interest story, Stern pinpoints individual bowling alleys around the country on behalf of show's sponsor AMF*

# NETWORK RADIO: Right down AMF's alley

**Bowling division boosts the sport and its equipmen via Bill Stern 'Sportsreel' nightly on Mutual networ**

**Firm fires up alley owners to promotional height with on-air mention, tapes by Stern for local station us**

It isn't enough for American Machine & Foundry to sell bowling alley proprietors on its "AMF" automatic pinspotter. The equipment is leased on a per-use basis, and that's where radio's three-phase assignment comes in.

The job:

- Promote the sport of bowling
- Sell bowlers on the AMF equipment and alleys that have it
- Encourage proprietors of AMF-equipped alleys to do extensive promoting on their own.

For over a year the radio portion of this triple task has been handled by the Mutual network, with sportscaster Bill Stern doing the fast talking. Stern's vehicle is *Sportsreel*, a five-minute commentary progra heard weeknights over approximate 325 stations, 8:30-35 p.m., est. A nual cost to AMF: $200,000.

The amount of money involved not overwhelming in relation to t total ad budget of AMF's Bowli Products Group, but the compa expresses great satisfaction with t network's wide reach, the ima Stern is creating for bowling, and t alley proprietor promotional enthu asm the show has engendered.

AMF, first with automatic pins ters, has an estimated two-thirds the burgeoning bowling market, wh the remaining third is covered by only competitor, Brunswick-Bal Collender, which sells the automa

equipment outright. The number of bowlers has shown a dramatic rise in each of the past three years. League activity is up 27% this year over last, with the number of registered bowlers has shown a dramatic rise in Surveys place last year's total bowler population at 22 to 25 million, and expectations are the figure will reach 27 to 30 million this year.

Initially Stern concentrated on selling bowling and AMF-equipped alleys. As of this past June, however, he began placing special emphasis on whipping up promotions among individual alley proprietors. To do this he brings news of goings-on at various alleys around the country into his sports commentary.

AMF laid the groundwork for this campaign with a mailing to all proprietors of alleys using its equipment, requesting that they send a description of their league activities, special promotions, and any human interest stories concerning their establishments. This has provided Stern a wealth of material for the bowling news portion of *Sportsreel*.

Often he tapes beeper phone conversations with proprietors who have a story to tell, broadcasting in interview form. Alley owners are informed of their on-air date so they can put up signs urging their customers to tune them in. "The proprietors get a kick out of being on the nationwide hook-up with Bill Stern, and consequently they really come up with good promotions," points out Jerry Donovan, v.p., advertising-promotion, AMF's Bowling Products Group.

Additionally, in many instances proprietors have been encouraged by this initial radio exposure to buy their own spots on the local Mutual affiliate. Stern has lent his voice to this project also, by cutting tapes for those requesting them, saying a few words on behalf of their bowling alleys, for use in the radio spots.

The Stern show opens with a 60-second spot for bowling at the sign of the "Magic Triangle," symbol of an AMF-equipped alley. Copy originates at AMF's agency, Cunningham & Walsh. This summer it revolved around a "bowling is cool fun" theme and included a "cool fun" jingle. Then Stern launches his sports commentary, which involves feature-type stories as opposed to ball-game scores, and thus attempts to appeal to women as well as men. Following this Stern devotes varying lengths of time to bowling news; it may be a 30-second segment at the end or as happens about once a week, can take up the entire editorial part of the program.

The human interest angle is of utmost import in Stern's selection of grass-roots bowling news. A prime example is the story of blind bowler Hank Davis, Rotterdam, N. Y. (see picture, left-hand page), which Stern told in his broadcast of 29 June. Then there were the two spinster sisters in their eighties who are regular bowlers in Shelbeyville, Ind.

Other types of bowling news that can win a berth for a local proprietor on the Stern show: noteworthy scoring; exhibitions by bowling stars; special leagues, such as for the handicapped, or arrangements for children at reduced rates.

And Bill Stern makes bowling news himself via his appearances at tournaments around the country. He tapes interviews with the principles for use on his program. "Identifying bowling with a personality like Bill Stern," says Donovan, "has generated much enthusiasm for the sport."

Nielsen ratings for the last two weeks in June, first week in July gives the show a 7.8 share of the in-home audience, or somewhat over 600,000 listeners. For the same period the show is estimated by Nielsen to have been tuned in by 48% of the automobile radios turned on.

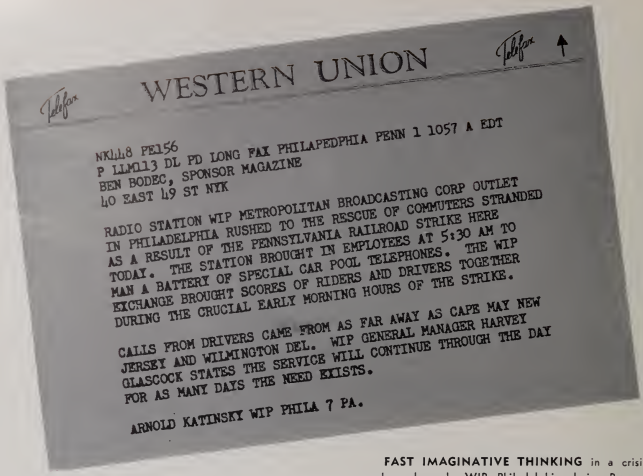
## BILL STERN: MAN ON THE GO FOR BOWLING AND AMF






*Stern travels to build bowling's image and gather bowling news for Mutual show. Here he's interviewing Jack Benny (l), Alley stockholder, and George Stevens (r), chmn., Assn. of College Unions, and bidding farewell to Boys Town group, guests of AMF at Omaha bowling tournament.*





WESTERN UNION

NK148 PE156
P LLM013 DL PD LONG FAX PHILAPEDPHIA PENN 1 1057 A EDT
BEN BODEC, SPONSOR MAGAZINE
40 EAST 49 ST NYK

RADIO STATION WIP METROPOLITAN BROADCASTING CORP OUTLET IN PHILADELPHIA RUSHED TO THE RESCUE OF COMMUTERS STRANDED AS A RESULT OF THE PENNSYLVANIA RAILROAD STRIKE HERE TODAY. THE STATION BROUGHT IN EMPLOYEES AT 5:30 AM TO MAN A BATTERY OF SPECIAL CAR POOL TELEPHONES. THE WIP EXCHANGE BROUGHT SCORES OF RIDERS AND DRIVERS TOGETHER DURING THE CRUCIAL EARLY MORNING HOURS OF THE STRIKE.

CALLS FROM DRIVERS CAME FROM AS FAR AWAY AS CAPE MAY NEW JERSEY AND WILMINGTON DEL. WIP GENERAL MANAGER HARVEY GLASCOCK STATES THE SERVICE WILL CONTINUE THROUGH THE DAY FOR AS MANY DAYS THE NEED EXISTS.

ARNOLD KATINSKY WIP PHILA 7 PA.

**FAST IMAGINATIVE THINKING** in a crisis situation such as shown by WIP, Philadelphia, during Pennsylvania R.R. strike, is typical of new creative approach to radio public service

**PART II: RADIO'S BIG NEW BURST OF CREATIVITY**

# 'IDEA BATTLE' WOOS PUBLIC

- **With 3,900 radio stations in grass-roots 'battle of ideas,' public gets huge variety of new services**
- **Program schedules dotted with dozens of creative features that draw stations closer to communities**

Public service, once the dullest, dreariest phase of broadcast programing, is sparkling like a beauty queen, as radio's fierce new creative battle rages at the grass-roots level.

But it is public service with a difference—public service that has tossed out the droning speeches and boring discussions that once were scheduled on slow nights at 10:45 p.m.—and substituted fresh, fast meaningful, and effective new features.

Perhaps the best-known of these are the "Community Calendar" programs now a staple on hundreds of stations. KSTP, Minneapolis-St. Paul, describes its Community Calendar as a "continuous service—announcements of rummage sales, pancake meetings, church functions, special art shows around town, etc., etc., etc."

With most newspapers reporting news only after it has happened, these Community Calendars are a local service of vast importance and high audience interest. Some stations,

## AMERICA'S MOST CREATIVE MEDIUM

*In this series "Radio's big new burst of creativity"* SPONSOR *presents little-known facts about the creative revolution in grass-roots radio which is giving it more real "editorial vitality" than any other medium. Last week, Part I outlined the reasons for the dramatic upsurge in program, sales and community service ideas.*

WISN, Milwaukee, for instance, run five-minute Community Calendar features once every hour of the day. Many outlets use beeper phone interviews with club chairmen and presidents to liven up Calendar announcements.

"When a 50,000-watt CBS outlet in New York City takes time to announce a fireman's ball in Poughkeepsie, you can bet that the Community Calendar idea has proved its worth," says Wells Barnett of Blair.

Along with the Calendars there is the mushrooming of many other kinds of community services. To the old standbys, time and weather reports, creative radio men have added and are constantly adding so many new features that it is hard to keep track of them.

Take traffic reports. WGN, Chicago, claims that its Trafficopter service "has more listeners and creates more excitement than any other single programing service in Chicago radio."

The vast amounts of time, imagination, and expensive equipment which stations devote to the job of keeping the public posted on travel conditions would amaze most people outside the industry.

Planes, helicopters, and mobile cruisers are on seven-day duty in many cities, spotting and reporting clogged arteries and traffic jams.

Several stations have extended their services to include (surprisingly with the co-operation of local police) Speed Trap Reports," warning where officers are staging special radar patrols.

Stations like WKMH, Detroit, don't stop with providing information on highway travel, but broadcast the "wills, won'ts, and maybes" of plane flights and bus and train schedules.

In the once prosaic field of weather reports there is a constant drive for new, more effective treatments. WKY, Oklahoma City, for instance, not content with reading Weather Bureau reports has installed its own radar scanning system for up-to-the-minute weather information.

A vast number of stations are broadcasting specialized kinds of weather reports — fishing weather, boating weather, farm weather, resort weather and even picnic weather.

# RADIO'S NEW COMMUNITY POWER

*Easily the most dramatic phase of radio's creative and programing revolution is the increasing participation of radio stations in every aspect of community life. Pictures below, which are typical of hundreds received by* SPONSOR, *illustrate station activities at the hometown level.* At top, *farm service director Mike Carter, KFYR, Bismarck, and two local bank officials judging station's* 1960 *Golden Wheat Contest.* Center, *station staffers of KOOK, Billings, give sidewalk broadcasts during annual "Crazy Days" promotion conducted by Billings merchants.* Below, *Ed Hamlyn, news director, WLW-D, Dayton, gets dunked during Red Cross Lifesaving Tournament sponsored by station. Most welfare and charitable organizations agree they get more creative and imaginative support from radio stations today than from any other media source.*






*Radio local public service promotions often involve sizable expenses, and many hours of careful, imaginative planning.*

*WNAX, Yankton, for instance, spent two years getting ready for its* 1960 *Soil Conservation Field Days and National Plowing Matches which are being held next week in South Dakota. But its foresight will pay off since both Senator Kennedy and Vice president Nixon have promised to make major speeches at the WNAX affair.*



In the competitive battle to "mean most to the community" stations are coming up with all sorts of odd and original services, too.

WBAY, Green Bay Wisconsin, maintains a Lost and Found service that not only broadcasts the plea of a woman shopper who "says she has lost her purse in a supermarket," but checks back by phone with the market, the police, and woman involved to see what results are obtained.

KQV, Pittsburgh, operates a Dial-a-Score Service that offers scores and answers for sports questions to listeners who phone in. In one month, July 1960, KQV had 256,056 Dial-a-Score calls.

A new public service feature that has caught on in many cities is the broadcasting of public school luncheon menus. Mothers listen to find out what Junior is eating at school that noon, then make their dinner plans.

Along with these regular services, (and there are scores more and dozens of new ones being invented every week) radio stations are staging hundreds of special events and promotions that are designed to link themselves more closely into the life of the community.

Pictured on page 37 are three which happened to come into SPONSOR recently. But it is only fair to point out that there are probably 1,000 other stations who will stage comparable, community service promotions during 1960.

Another dramatic change which is part of radio's "expanding new creative dimensions" is the originality and freshness which stations are giving to their treatment of drives for charitable organizations such as the Heart Fund, Red Cross, Community Chest, and March of Dimes.

Rather than being content with reading routine announcements or broadcasting lengthy speeches, radio men are applying astonishing amounts of creative ingenuity in "personalizing, humanizing, and localizing" these appeals.

The Heart Fund is the richer, for instance, because several stations had the idea of recording the heart-beat of a prominent local citizen and broadcasting it as part of a "Guess who it is" contest.

In times of disasters, crises, and emergencies (see the WIP wire on

## EVEN 250-WATTERS ARE HEP IN LOCAL AFFAIRS

**THAT RADIO'S** brightness, imagination, and creativity in handling community affairs is not limited to a handful of powerful outlets is well illustrated in this past summer's log of WOCB-AM/TV, West Yarmouth, Mass.



WCOB, a year-round 250-watter serving the Cape Cod Area, scooped all national media in its handling of Senator John F. Kennedy's triumphant return home to Hyannisport after the Democratic Convention in Los Angeles.

To station personnel the Kennedy family are neighbors and fellow Sunday golfers. Other newsmen, waiting to welcome the Senator's plane, failed to recognize brother Bob Kennedy at the airport. WOCB was interviewing him on the air as the plane landed, picked up Jack Kennedy's address, followed with comments from Kennedy friends in the crowd. During the Senator's vacation, WOCB fed Mutual and WEEI Boston with beeper phone reports, taped interviews with such celebrities as Stevenson, Reuther, Johnson.





ge 36) the speedy and effective eativeness displayed by radio men is no parallel in any other medium.

In the intensely important area of al politics, radio has broken down e old formulas of dull, boring po- ical speeches and found new, mean- gful methods of presentations.

KYW, Cleveland, to sight just one ample, has a half-hour show called *liscope*, broadcast five nights a ek, which explores in detail every ase of local and national policies.

Says KYW, "Not only does Polis- pe report on national and local ctions, legislative sessions and pub- officials, but it also tells why the using inspector knocked at the useholder's door, what the upcom- g noise ordinance in suburban aker Heights means to the resi- nts of this upper-class community, y the price of milk, controlled as it by law, is going up next week, d why no tax reduce this year.

A key feature of KYW's Poliscope its heavy emphasis on suburban litical activities, an area seldom vered adequately by metropolitan wspapers.

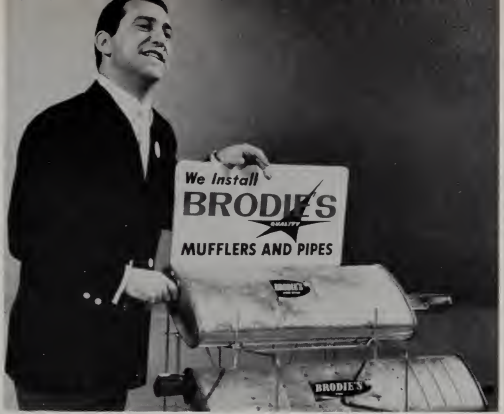
Actually, radio's "grass-roots bat- of ideas," particularly in the field community service, is having its atest impact on the position one ls by the newspapers.

With 3,900 stations (and five to 30 every important market) locked in fierce competitive struggle to dis- er new ways of serving local audi- es better, the role of the local wspapers as a vital, dynamic com- nity force, is being challenged ry hour of the day.

And of course, community public vice is only one phase of radio's iting new creative revolution.

Subsequent articles in this SPONSOR ies will detail the fast-moving de- opments in both music and talk gramming that are erupting within industry, as well as the dramatic ry of radio's rapidly expanding s coverage, and increasingly ef- ive editorializing.

"Radio," says one enthusiastic pa- it owner," is the most dynamic ce for good in American com- nity life today." SPONSOR believes ould be difficult for any impartial erver to refute this claim.




**COMEDIAN SOUPY SALES,** as he appeared on WXYZ-TV, Detroit, for Brodie Mufflers, with his bantering friend, the 'whispering muffler.' A biting repartee finds Soupy on the losing end

# THE WHISPERING MUFFLER MAKES LOUD SALES JUMP

Today, a Detroit resident, if he tunes in his radio or tv set, will probably hear a spot commercial for Brodie's whispering muffler.

Next month, sport enthusiasts will be urged to buy the Brodie product while listening to the American and National League football games.

Several months ago, the Brodie name was tied in with the *Soupy Sales Show* on a regular basis.

Is Brodie fickle or is there a point behind this switching? Donald Landy, creative director of Fred Yaffe & Co., explained his client's philosophy of air media buys in one word: flexibility. The muffler installer's aim is to reach all people with varying interests; therefore, buys are made on many types of shows, at different hours of the day.

If, less than two years ago, Nathan Brodie had been told he would be making such radio tv purchases today, he would have been a mite skeptical. He was at that time the owner of three small muffler installation shops in the Detroit metro area with combined sales of $500,000. He is today, the proprietor of 18 Brodie shops and affiliates spread throughout Flint, Lansing, Grand Rapids, Cleveland, and the automobile city, with 1960 sales expected to reach $3 million.

In late 1958, Brodie was placing his own ads in print. He then decided to venture a small investment in tv spots and thus began his association with Fred Yaffe, a small Detroit-based agency. The original buy consisted of minutes on the *Soupy Sales Show*, a late-night, comedy-variety on WXYZ-TV, three nights per week.

After 10 weeks, the advertiser left the *Soupy Show* and made a "grass-cutter" purchase (three nights one week, two the next) on the *John Parker Sports Show*, WWJ-TV. He returned to the late-night comic a short time later, remaining with him until the show was discontinued this year.

The Brodie image in the Detroit area has been built around the theme "They whisper." Soupy's commercials include a repartee between a six-foot cartoon muffler and the comedian. A typical retort from the whispering muffler: "Is that a face, or an album cover?" Each sales pitch is

(*Please turn to page* 84)



**TRAFFIC JAM**, such as this staged at Fitzgerald Adv., New Orleans, reception room, results when media reps "drop by," don't make appointment

# New relief for old time squeeze

**Agencies streamline media staff and media salesmen interchange so they can better accommodate pitches**

**Pre-screened presentation material and specific appointments encourage faster and better sales, buys**

The post-Labor Day push for business is on, bringing with it mounting pressures on radio/tv salesmen to make presentations to agencies—and on agency media people to hear them. But both seller and buyer are caught in a time squeeze, and this season thoughtful agency executives are using more imagination than ever before to solve the problem of escaping this bind.

The problem is simply—and typically—stated by Arthur Pardoll, associate media director at Foote, Cone & Belding Advertising agency, New York.

"In a single month, I make at least 100 contacts—individual, face-to-face discussions with media people making an informal sales presentation. And in that same month, I—as well as others in our media group—sit in on at least a dozen, major flip-card, full-blown presentation sessions."

He and other media executives report that the number of would-be and actual presentations from media representatives is growing. Increasingly, their task is to streamline media agency relationships and, particularly, the two primary components of that interchange: personal visits of pitches and group presentations.

Big, medium, and small agencies all over the country are confronted with the difficulty of reconciling the need to see media people and learn new information with the fact of limited time during the work day. Most shops are taking specific and direct action to simplify and shorten the meeting of media salesmen with media buyer.

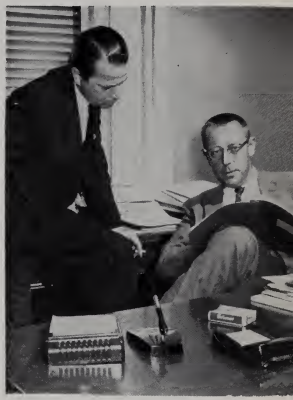
Among their moves:

• Screening all major presentations—whether it be a film strip, easel, chart or brochure format covering significant media factors—in advance of any agency showing.

• Pinpointing, through a single liaison person, the agency personnel who they feel should attend such a



**PILE-UP** of printed media presentation material is avoided with Fitzgerald's new streamlined actic of pre-screening all such data before group or client exposure. L to r, Don Harris, v.p., ir. of med. plans; Boyd Seghers, asst. brdcst. dir.; H. E. McDonald, v.p. for med., res.; eter Pih, mgr., med. res. McDonald says "the morass of competitive media presentations oses a real problem in any ad agency." Other agencies are inclined to agree with this view



**RDER FROM CHAOS** come, from new streamlining by Fitzgerald's Don Harris, (l), and l. E. McDonald, (r), who check out basics of presentations for channeling. McDonald says Some are very good, many are mediocre and a few are worthless." Today, advertising gencies are asking for briefer, more pinpointed new information from media salesmen

resentation, rather than issuing a lanket invitation to all media staffers.

• Asking media representatives to ake specific appointments with buy- rs or media executives and eliminate e casual "dropping by."

• Encouraging media salesmen to resent only *new* information, to get the sales point as fast as possible d to omit "flowery prose and im- assioned pitching," as one agency ce president termed it.

He thinks "a lot of broadcast peo- e forget that most of us see repre- ntatives of *all* media. In the area sky advertising, alone, I can think four devices—dirigibles, one that ojects a picture against the sky, one at trails along banners with im- inting, and the regular skywriting, noke technique.

"If you add newspapers, in their any forms, as well as outdoor, spot, twork and local television and spot, twork and local radio, car cards, ade and consumer magazines, and w ideas being introduced every day, u begin to see the vast and uncount- able number of pitches which we're asked to hear or see every hour."

This intensifying demand on media executives and buyers backgrounds the streamlining now going on in al- most every agency media department.

At Fitzgerald Advertising in New Orleans, H. E. McDonald, vice presi- dent of media and research, is asking the cooperation of media representa- tives in "pre-screening all presenta- tions before a final group presenta- tion," with this screening being han- dled by Abbott Davis, broadcast me- dia director.

Adds McDonald, "It is our inten- tion to be helpful to media represen- tatives. This is not an attempt to alter or block their sales delivery to our account people and clients. We have found that pre-screening saves time and often sharpens a media presenta- tion."

Fitzgerald has also asked media salesmen "to make definite date and time appointments with media person- nel and account people." This agency, because of its location, has frequent out-of-town media visitors. Says Mc- Donald, "We want to make their trip productive. We can do this only if they give us advance notice of the ar- rival so we can set up definite inter- view schedules."

Much spontaneous visiting still goes on, of course, and always will. But the trend is to discourage the drop-by habit whenever possible. Phil- ip C. Kinney, media director of Reach, McClinton, New York, sees people only by appointment because of the many demands on his time. His buyers try to stick to an ap- pointment schedule, but there are ex- ceptions when this isn't feasible.

Kinney has introduced a screening system which he thinks saves time for everyone but which also makes for more efficiency and productivity. "I ask media representatives for a para- graph describing the presentation they wish to give. Then, on the basis of this information—as well as the rep's reputation for contributing knowledge we can use—I schedule the

(*Please turn to page* 58)

**D. P. Brother buyer decides on station buys in isolation . . . while confirmed decisions are phoned to reps by secretary**





**AWAY FROM** *ringing phones and rep visits, Brother timebuyer Dick Hoffman looks over station data submitted by reps. Buying selections made, Hoffman's secretary phones confirmations to reps. Plan eliminates former confusion.*

# 'Don't call us—we'll call you'

**Detroit ad agency cuts off buyer from reps during timebuying week and gets rid of last minute snags**

Last year, after a particularly trying work day (and confronted by a national campaign), Jack Walsh, D. P. Brother's chief timebuyer, and Watts Wacker, the agency's v.p. and media director, sat down in the company's Detroit office, wearily appraised the timebuyer's hectic schedule, shook their heads, and decided to "light one candle instead of cursing the darkness."

The decision resulted in the formation of a new, and radically different plan which, they hopefully opined, would "emancipate our buyers and restore order to the timebuying function."

Now, after a solid year of experimentation behind them, officials of the Brother agency (who have become increasingly active in spot radio timebuying) are completely sold on the new method. Based on simple procedures, the revised plan, according to agency admen, goes like this: Immediately after receiving an okay from the client on a forthcoming radio campaign, a request for availabilities is sent to all representatives containing pertinent information on the campaign (a list of the markets involved; lengths of spots desired; broadcast periods of the day; the schedule's opening and closing dates; and data to be submitted by the reps).

Then—and here's the crux of the new technique—a week's period is designated during which the actual purchase is to be made. The reps are asked not to contact the buyer either by phone or in person—emergencies excepted — during this one-week period. They are advised, instead, to submit all availabilities and data by mail, or to deposit them in the lobby. All orders will be then telephoned to the representatives by the timebuyer's secretary.

By this plan, the reps then have several weeks, or months, on each account during which they have ample time to review their station's rating progress, success stories—and should they desire—submit actual broadcast tapes which can be played in the agency's broadcast department via a unique tape recorder hook-up.

So pleased are Brother agencymen with the new timebuying method, they marvel at the manner in which they endured the old way. "When I look back on the shouting, haranguing, and desk pounding of those days," says Jack Walsh, "I am almost sorry that we have enclosed ourselves in a quasi-library silence during buys—but not sorry enough to return to the days of the midnight tap on the dining room window and a neighboring rep's voice in the dark entreating, 'Let me come in and help you buy it.'"

The existing need for a less frantic timebuying schedule was inspired not only by observing their own timebuyers, Brother's chief timebuyer told SPONSOR, but by a series of five SPONSOR articles, early in 1959, which detailed a number of serious problems plaguing the radio industry. Among them, the buying-selling function.

Further stimulus was provided through SPONSOR's regular features

(*Please turn to page* 57)

# There are two ways about it

**Well planned, written tv commercial produces for Omaha Chevy dealer, while Florida man finds ad-lib best**

**Florida dealer gives some airtime to area public service appeals and bolsters popularity, number of sales**

That there is more than one way to "skin a cat" was proved by two Chevy dealers who used totally different tv selling approaches to get the same result: success.

The dealers are Hulac Chevrolet of Omaha, and Vic Potamkin Chevrolet, Miami. The sales messages, as dissimilar as day and night, are carefully planned and written commercials; and off-the-cuff ad-libs.

Both were used, and both were found equally effective in selling the same product. The dealers, however, take separate and strong stands in behalf of their preferred methods.

Says Walt Hronek, Hulac sales manager, "Advertising that doesn't have good production behind it, is a waste of money." On the other side of the fence is Vic Potamkin who is quick to tell you of the tremendous popularity scored by brother — and company co-owner—Nat, who ad-libs one-minute commercials over Miami's WPST-TV, six nights a week, during the late movie.

Master ad-libber Potamkin not only sells Chevies; his popularity now places him in demand by numerous civic organizations and charities as appeals spokesman.

Comparative newcomers to the area, Potamkin brothers took over the Miami Beach, 18-year-old Chevrolet franchise in July 1957. Their first advertising approach was a $35,000 ad campaign in local newspapers during the first three months. Results here, according to the Potamkins were "not in line with the expenditure." The growing popularity of their tv commercials, however, have resulted in an advertising budget which gave over $26,000 to tv and something less than $5,000 to newspapers, since April, this year.

According to the Florida Chevy dealers, since April, a record number of cars have been sold, not only to Miami folks, but to buyers who have come from places as far away as 160 miles.

The increasing business is attributed directly to Nat Potamkin's soft-sell, completely ad-lib commercials, say the car dealers, who also told SPONSOR that much good-will and additional customers have been accrued through the ad-lib public service which takes up a goodly portion of the Potamkin air-time.

The Omaha Chevy dealers, on the other hand, take a dim view of commercial informality. They've had experience with both, says Hulac. What's more, they're setting sales records which prove the value of "sound promotion and production."

A year ago, Hulac Chevy dropped all national display advertising in

(*Please turn to page* 57)

**THE PLANNING** of Omaha's Hulac Chevy commercial keeps busy KMTV operations director Howard Hunter (l); Walt Hronek, Hulac sls. mgr. (c); and KMTV staff artist Ken Philo



**THE RECORD** number of car sales chalked up by Vic Potamkin, Chevy, Miami, is accredited to smiling co-owner Nat Potamkin, shown here getting ready to go into his ad-lib commercial




REPAIR
To tell you
more about SPOT
and the Stations
and Markets we represent


PETERS, GRIFFIN, WOODWARD, INC.

# ...and these are the fine Television Stations and Markets we represent:



## EAST, SOUTHEAST

| | | CHANNEL | PRIMARY |
|---|---|---|---|
| WWJ-TV | Detroit | 4 | NBC |
| WPIX | New York | 11 | IND |
| WTTG | Washington | 5 | IND |
| WCSC-TV | Charleston, S. C. | 5 | CBS |
| WCHS-TV | Charleston—Huntington, Ashland | 8 | ABC |
| WIS-TV | Columbia, S. C. | 10 | NBC |
| WLOS-TV | Greenville, Asheville, Spartanburg | 13 | ABC |
| WFGA-TV | Jacksonville | 12 | NBC |
| WTVJ | Miami | 4 | CBS |
| WSFA-TV | Montgomery | 12 | NBC-ABC |
| WSIX-TV | Nashville | 8 | ABC |
| WDBJ-TV | Roanoke | 7 | CBS |
| WSJS-TV | Winston-Salem—Greensboro | 12 | NBC |

## MIDWEST, SOUTHWEST

| | | | |
|---|---|---|---|
| WHO-TV | Des Moines | 13 | NBC |
| WOC-TV | Davenport—Rock Island | 6 | NBC |
| WDSM-TV | Duluth—Superior | 6 | NBC-ABC |
| WDAY-TV | Fargo | 6 | NBC-ABC |
| KMBC-TV | Kansas City | 9 | ABC |
| WISC-TV | Madison, Wisc. | 3 | CBS |
| WCCO-TV | Minneapolis—St. Paul | 4 | CBS |
| WMBD-TV | Peoria | 31 | CBS |
| KPLR-TV | St. Louis | 11 | IND |
| KARD-TV | Wichita | 3 | NBC |
| KFDM-TV | Beaumont | 6 | CBS |
| KRIS-TV | Corpus Christi | 6 | NBC |
| WBAP-TV | Fort Worth—Dallas | 5 | NBC |
| KENS-TV | San Antonio | 5 | CBS |

## MOUNTAIN AND WEST

| | | | |
|---|---|---|---|
| KBAK-TV | Bakersfield | 29 | CBS |
| KBOI-TV | Boise | 2 | CBS |
| KBTV | Denver | 9 | ABC |
| KGMB-TV<br>KMAU-KHBC-TV | Honolulu<br>Hawaii | 9 | CBS |
| KTLA | Los Angeles | 5 | IND |
| KRON-TV | San Francisco | 4 | NBC |
| KIRO-TV | Seattle—Tacoma | 7 | CBS |

*Pioneer Station Representatives Since 1932*

# PETERS, GRIFFIN, WOODWARD, INC.

NEW YORK · ATLANTA · CHICAGO · DALLAS · DETROIT · FT. WORTH · HOLLYWOOD · SAN FRANCISCO · BOSTON · ST. LOUIS

# ...and these are the fine Radio Stations and Markets we represent:



### EAST, SOUTHEAST

| | | FREQUENCY | WATTS |
|---|---|---|---|
| WCBM | Baltimore | 680 | 10,000 |
| WWJ | Detroit | 950 | 5,000 |
| WDRC | Hartford | 1360 | 5,000 |
| WHIM | Providence | 1110 | 1,000 |
| WLOS | Asheville, N. C. | 1380 | 5,000 |
| WCHS | Charleston- | 580 | 5,000 |
| WPLH | Huntington, W. Va. | 1470 | 5,000 |
| WCSC | Charleston, S. C. | 1390 | 5,000 |
| WSOC | Charlotte | 930 | 5,000 |
| WIS | Columbia, S. C. | 560 | 5,000 |
| WSIX | Nashville | 980 | 5,000 |
| WPTF | Raleigh-Durham | 680 | 50,000 |
| WRVA | Richmond | 1140 | 50,000 |
| WDBJ | Roanoke | 960 | 5,000 |
| WSJS | Winston-Salem | 600 | 5,000 |

### MIDWEST, SOUTHWEST

| | | | |
|---|---|---|---|
| WHO | Des Moines | 1040 | 50,000 |
| WOC | Davenport | 1420 | 5,000 |
| WDZ | Decatur | 1050 | 1,000 |
| WDSM | Duluth—Superior | 710 | 5,000 |
| WDAY | Fargo | 970 | 5,000 |
| WIRE | Indianapolis | 1430 | 5,000 |
| KMBC | Kansas City | 980 | 5,000 |
| KFRM | | 550 | 5,000 |
| WMBD | Peoria | 1470 | 5,000 |
| KFDM | Beaumont | 560 | 5,000 |
| KRYS | Corpus Christi | 1360 | 1,000 |
| WBAP | Ft. Worth—Dallas | 820 | 50,000 |
| WBAP | | 570 | 5,000 |
| KTRH | Houston | 740 | 50,000 |
| KBUZ | Phoenix | 1310 | 5,000 |
| KENS | San Antonio | 680 | 50,000 |

### MOUNTAIN AND WEST

| | | | |
|---|---|---|---|
| KBOI | Boise | 950 | 5,000 |
| KHOW | Denver | 630 | 5,000 |
| KGMB | Honolulu—Hilo | 590 | 5,000 |
| KHBC | | 970 | 1,000 |
| KGBS | Los Angeles | 1020 | 50,000 |
| XEAK | San Diego | 690 | 50,000 |
| KQBY | San Francisco | 1550 | 10,000 |
| KIRO | Seattle | 710 | 50,000 |

*Pioneer Station Representatives Since 1932*

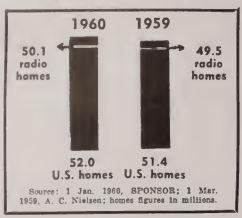
## PETERS, GRIFFIN, WOODWARD, INC.

NEW YORK · CHICAGO · DETROIT · HOLLYWOOD · BOSTON
ATLANTA · DALLAS · FT. WORTH · SAN FRANCISCO · ST. LOUIS

# Facts & figures about radio today

## 1. CURRENT RADIO DIMENSIONS

**Radio homes index**




Source: 1 Jan. 1960, SPONSOR; 1 Mar. 1959, A. C. Nielsen; homes figures in millions.

**Radio station index**

| | Stations on air | CP's not on air | New station requests | New station bids in hearing* |
|---|---|---|---|---|
| **End of July 1960** | | | | |
| Am | 3,491 | 115 | 593 | 204 |
| Fm | 746 | 196 | 72 | 36 |
| **End of July 1959** | | | | |
| Am | 3,388 | 125 | 476 | 163 |
| Fm | 628 | 160 | 42 | 22 |

Source: FCC monthly reports, commercial stations. *July, each year.

**Radio set index**

| Set location | 1960 | 1959 |
|---|---|---|
| Home | 106,007,095 | 98,300,000 |
| Auto | 40,387,449 | 37,900,000 |
| Public places | 10,000,000* | 10,000,000* |
| **Total** | 156,394,544 | 146,200,000 |

Source: RAB, 1 Jan. 1960, 1 Jan. 1959, sets in working order. *No new information.

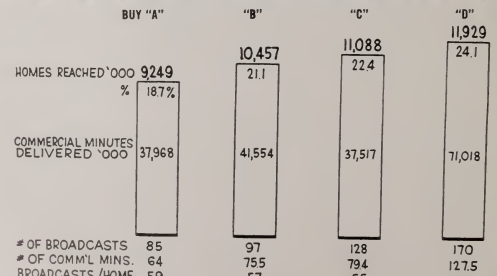
**Radio set sales index**

| Type | July 1960 | July 1959 | 7 months 1960 | 7 months 1959 |
|---|---|---|---|---|
| Home | 573,363 | 526,827 | 4,451,721 | 3,685,708 |
| Auto | 328,009 | 254,725 | 3,651,101 | 3,154,921 |
| **Total** | 901,372 | 781,552 | 8,102,822 | 6,840,629 |

Source: Electronic Industries Assn. Home figures are estimated retail sales, auto figures are factory production. These figures are of U.S. production only. Radios in phonographs add another 15-20% to the home sales figures.

## 2. CURRENT NETWORK PATTERNS

**How end results of typical network radio buys vary Dec. 1959**




The chart above, compliments of A. C. Nielsen Co., shows a group of actual network radio buys over a four-week period. Note that homes reached for buy "D" is about 29% higher than buy "A" although commercial minutes delivered are double.

Jeffersan Standard Broadcasting Company

WBT

CHARLOTTE, NORTH CAROLINA

REPRESENTED NATIONALLY BY
CBS RADIO SPOT SALES

# the *Plus* of adults



Adults control 98% of U. S. income.* WBT has a higher percentage of adult listeners than any other Charlotte radio station.**

* U.S. Dept. of Commerce
** N.S.I., 1958

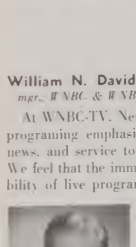
# WBT *adds up!*

POWER + PERSONALITIES + PUBLIC SERVICE + CREATIVITY + ADULT ACCEPTANCE

# What are the latest trends in local live tv

**William N. Davidson,** *vp. & gen. mgr., WNBC & WNBC-TV, New York*

At WNBC-TV, New York, our live programing emphasizes information, news, and service to the community. We feel that the immediacy and flexibility of live programing best serves



*Immediacy and flexibility of live best serve news, information format*

those purposes, while the economic factors of local television programing indicate that filmed and tape programs can offer the best in the fields of drama and general entertainment.

This does not mean that we offer no entertainment in our live shows. In our year-round *Sunday Gallery*, a live program presenting famous concert artists as well as other subjects in the field of arts, we are providing entertainment of the highest order, as well as filling a cultural need in the community.

*Hi Mom*, a daily hour-long live program, features not only solid information of great interest to the housewife and mother, but strives to entertain the family as well. There are discussions and interviews with doctors, nurses, and authors; but there are Paul and Mary Ritts, too—two of television's finest and funniest puppeteers, plus such guests as Jerry Lewis and Hermione Gingold.

When there is an immediate community problem that needs urgent airing, our live programing accepts the challenge, often pre-empting a filmed show. On 24 hours notice, WNBC-TV could—and did—present a one-hour special live program presenting the Mayor, the Police Commissioner, and the head of the Youth Board on the urgent problem of juvenile delinquency which had flared up in a wave of crime the day before.

On *Direct Line* the station offers its viewers the opportunity to question their public officials directly by telephoning them right at the WNBC-TV studios. Their pertinent questions are often based on the day's headlines. To be as timely as that such a program must be live.

There is a place for both live and filmed programs on local television and we strive to maintain an intelligent balance between the two, with the aim of using each form to its best advantage, while keeping the needs of the community in mind.

**Herb Cahan,** *program manager, WBZ-TV, Boston*

Ten or 12 years ago we could answer that question easily, because it was then inevitable that the feature film dam was about to break, and out of it would come the foundation upon which most local programing has been built.

This supply is not going to dry up, or become outmoded within the next year. There will be some replenish-



*Trend in public service segments blended into body of commercial shows*

ing for the immediate future with the release of the major studios' post-'48 films. But local television, at least in major metropolitan areas like Boston, is approaching a maturity that will see the development of news and public affairs programing as the most important factor in the local schedule.

I am not predicting the demise of children's shows of all types (both live and film), feature and syndicated films, sports telecasts, bandstand shows, and other local staples. But as our daily life, locally and worldwide, becomes more complex, — and the necessary renaissance of our value system takes place, through the leadership supplied by responsible broadcasters, — the city, nation, and world around us become closer, and we become more intimately involved.

This will result in meaningful and entertaining programing on network and regional levels, as well as local. The trend has already begun, and eventually will fulfill some of the goals for which many broadcasters have strived and hoped for years.

At WBZ-TV, expansion of our news department continues, with resultant increased coverage and frequency of newscasts. I foresee increased activity in news-oriented specials, such as those which this past year took WBZ-TV across the U.S., Africa, the Middle East, Korea, and into Inner and Outer Space.

I detect a growing confidence among local programers for the kind of stanza which used to be labeled "minority appeal." The rating services show that not only public affairs formats in general, but detailed examinations of specific small sections of interest draw a cosmopolitan audience composition.

The blending of public service segments into the body of commercial shows, a topic which caused considerable furor at the Public Service Programing Conference in San Francisco last fall, seems to be a steadily increasing occurrence.

Tv must reflect the excitement of life to achieve that generalized responsibility of "servicing the public interest, convenience, and necessity . . ." and it will be stimulating and profitable.

**John Comas,** *exec. dir. of programing, WSJS-TV, Winston-Salem, N. C.*

A station's personality is best reflected through its local programing. Network and syndicated programs look basically the same to the viewers on any channel. Even though initiative and imagination can add substantially to the over-all effect

## shows?

en applied to syndicated programs l local announcements, perhaps the ater opportunity lies in the field local programing. In view of the nomics involved, there are those o believe the trend is toward more al programing. A good local show ps out on the re-run problem. A



*Use of local personalities, to provide better program audience identification*

ll-produced local show offers un- ited opportunities for a strong mmunity tie-in. Strong local per- alities offer unlimited promotion ssibilities. This much is obvious. e problem: find and develop the al personality; build the local pro- am with sufficient entertainment lue to gather and hold the audi- ce. Since there is no tried and true ablished formula for successful lo- l programing that will work in ry market, a start must be made the direction of determining what e of material will be most effec- e in a given area. This might take form of a musical show, a quiz ogram, a discussion feature or mething new and entirely different. e ultimate aim should be to create format that will attract viewer at- tion and provide effective com- unication. Sometimes the key can found in the local personality.

An unusual personality sometimes found outside the industry. A lo- l character, a teacher, a talented ungster may harbor a fresh new tential for the observant producer o is willing to try a fresh approach d spend the necessary time to de- lop a latent talent.

The television industry cries out imagination, dimension, growth d dedication. The challenge is tre- ndous, opportunities unlimited.


This is a Television Tape Recorder . . . This is WAVY-TV

Two RCA television tape recorders keep Channel 10 production sharp, clear and tight. They enable the WAVY-TV program department, at their leisure, to produce top quality commercials and programs; to insure the peak in good television viewing, and commercials that sell.

Represented By H-R

channel

WAVY-TV

STUDIOS AND OFFICES IN NORFOLK - PORTSMOUTH - NEWPORT NEWS, VA.

CHANNEL 9

WTVM

COLUMBUS, GA.

- **A Great New Market!**
  82% unduplicated audience on the only primary ABC station between Atlanta and the Gulf!
- **Top ABC Programs!**
  Shows like Maverick, Cheyenne, The Real McCoys, Sunset Strip, Hong Kong, Lawrence Welk, and The Untouchables.
- **The Best of NBC**
  Programs like Wagon Train, The Price Is Right, and the Huntley-Brinkley News . . . plus top syndicated programs.

CHANNEL 9

WTVM

COLUMBUS, GA.

Call the man from YOUNG TV!



Ask about availabilities on WTVC CH. 9 Chattanooga, Tenn.

The #1 night-time station in Chattanooga!

*National and regional buy in work now or recently completed*

# SPOT BUYS

## TV BUYS

**American Chicle Co.,** Long Island City, N. Y.: Schedules for Ce chewing gum begin 1 October in 15-20 top markets. Night minute are being set for 13 weeks using light frequencies. Buyers: Pau Reardon and Jim La Marca. Agency: Ted Bates & Co., New York.

**Best Foods Div. of Corn Products Sales Co.,** New York: Activity starts this month in about 15 markets for Mazola Oil. Placements are for 13 weeks, night minutes. Buyer: Jim Alexander. Agency: Lennen & Newell, New York.

**Continental Baking Co., Inc.,** New York: Fall campaign on Hostess products reported here 1 August begins second week in September in about 50 markets. Day and night minutes, mostly in kid and family-appeal shows, run until the end of the year. Buyer: Ar Goldstein. Agency: Ted Bates & Co., New York.

**General Foods Corp., Jell-O Division,** White Plains, N. Y.: Day and night schedules of minutes and 20's for Minute Rice begin 2 October. Fifteen-20 markets get about 10 spots per week. Buyer: Polly Langbort. Agency: Young & Rubicam, New York.

**Peter Paul, Inc.,** Naugatuck, Conn.: Some spot is being placed this month to support network buy on PP Mounds and Almond Joy. Moderate frequencies of prime 20's and fringe minutes are being used for 10-13 weeks. Buyer: Joe Devlin. Agency: Dancer-Fitzgerald-Sample, New York.

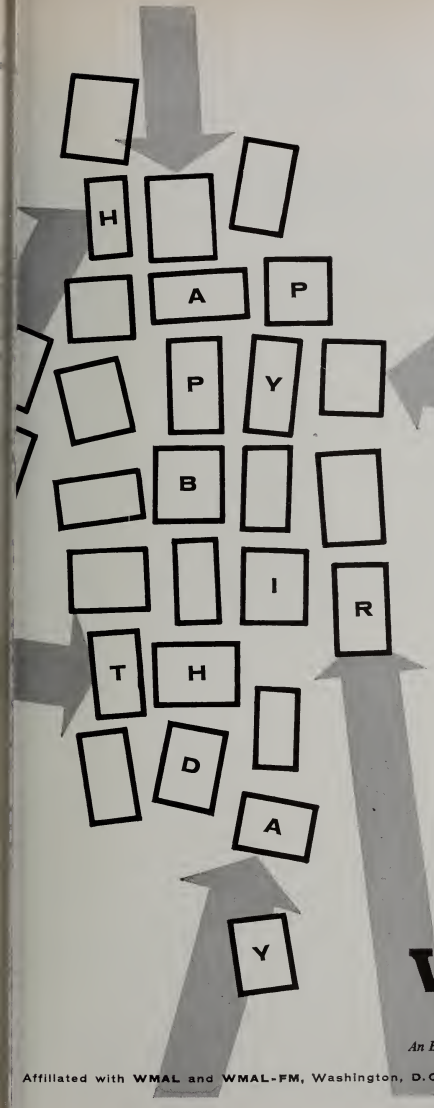
**Procter & Gamble Co.,** Cincinnati: Campaign for Lilt Home Permanent that was cancelled late July because of product problems, begins 19 September in the top markets. Prime time I.D.'s are scheduled through the P&G contract. Buyer: Dorothy Houghey. Agency: Grey A.A., New York.

**Tidewater Oil Co., Eastern Div.,** New York: Flying A commercials with political slant start this month and run up until 8 November, in major eastern markets. Bulk of the schedule is nighttime minutes and 20's to reach men, with frequencies building as election time nears. Agency: Foote, Cone & Belding, Los Angeles.

## RADIO BUYS

**Duffy-Mott Co., Inc.,** New York: Campaign begins this month in a number of top markets on Mott's AM and PM juices. Six-week schedules are for traffic and day minutes. Buyer: Steve Suren. Agency: SSCB, New York.

**Knomark, Inc.,** Brooklyn, N. Y.: Buying spots for Esquire shoe polish to start 26 September. Day minutes to reach the housewife will be scheduled for four weeks, light frequencies. Buyer: Laura Partridge. Agency: Mogul Williams & Saylor, Inc., New York.




# WHEN DID THEY FIND TIME FOR WORK?

In agency "X", a real togetherness outfit, there is extensive exchange of birthday cards every year. Each executive sends one to all other executives, one to every worker and, naturally, one to the president. Each worker sends one to each executive (there are no secrets), one to all other workers, and one to the president, naturally. There are, naturally, twice as many executives as workers. Nine hundred cards are sent in a year's time.

How many workers in agency "X"?

The correct answer will win you a copy of Dover Publications' "Amusements in Mathematics"—*plus* one birthday card next time you're thirty-nine.* Oldtimers need not despair. There are different prizes for repeat winners.

**Plus a picture (personally autographed by our copywriter) of Sophia Loren or Jack Kelly, a couple of the stars who'll be seen in our new first-run, Grade A late-night movies.*

**wmal-tv**

abc

**Channel 7 Washington, D.C.**

*An Evening Star Station, represented by H-R Television, Inc.*

Affiliated with **WMAL** and **WMAL-FM**, Washington, D.C.; **WSVA-TV** and **WSVA**, Harrisonburg, Va.

# In Chicago



**. . . O'Hare International,** the "jet capital," is the largest commercial airport in the world. Its ten-square-mile complex now handles over 125 jet flights a day. And with the completion of its $120,000,000 building program in 1962, it will be capable of handling twelve million passengers annually!



In Chicago

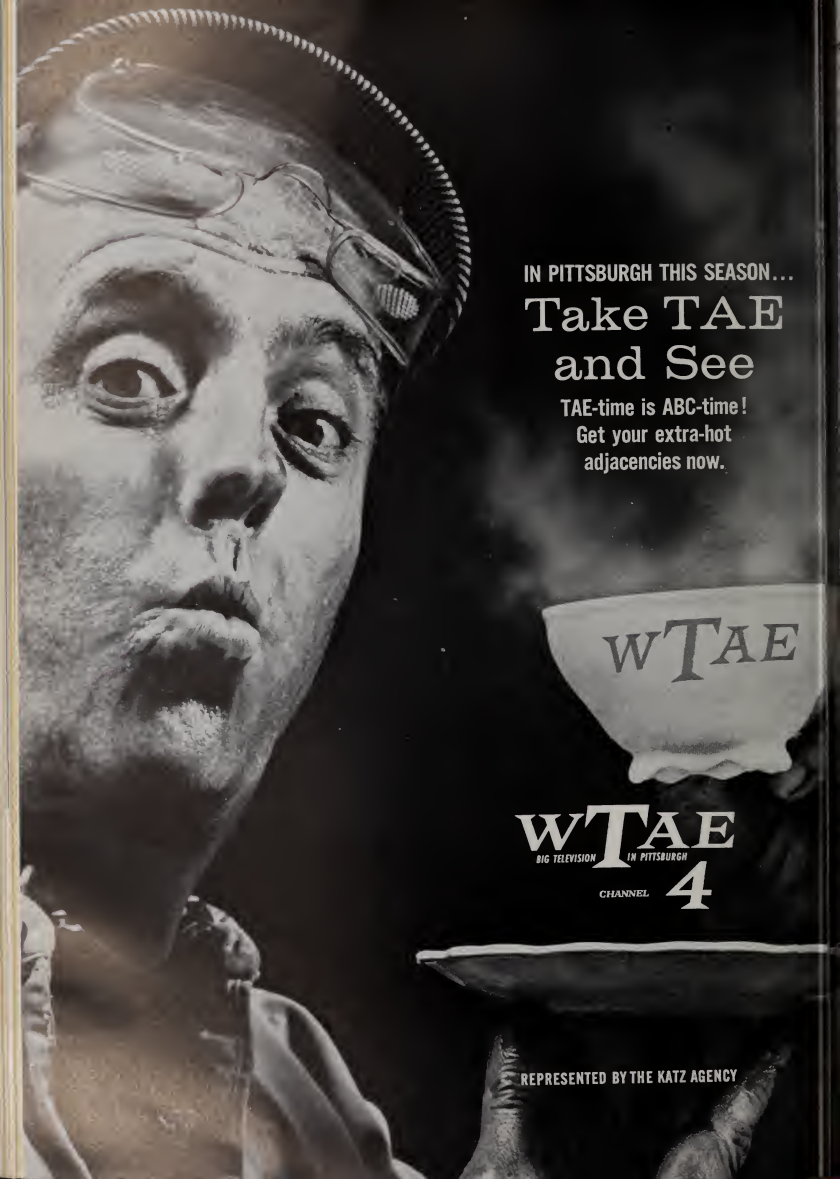
# WGN

## TELEVISION

*—owned and operated by Chicagoans—is dedicated to quality programming and community service.*

WGN IS CHICAGO

*Quality • Integrity • Responsibility*


IN PITTSBURGH THIS SEASON...
Take TAE and See
TAE-time is ABC-time!
Get your extra-hot adjacencies now.
WTAE
WTAE
BIG TELEVISION IN PITTSBURGH
CHANNEL 4
REPRESENTED BY THE KATZ AGENCY

## ROTHER'S PLAN

(*Continued from page* 42)

Timebuyers at Work" and "Reps at ork," Walsh said. It was here he iscovered, he said, that "practically l of the opinions and suggestions re in the nature of complaints about arious facets of the buying-selling nction, and strong suggestions that forms be initiated."

Walsh adds, "With Oldsmobile, Gen- al Motors Guardian Maintenance, C Spark Plug, and Harrison Auto- otive Air-Conditioners all invading e spot radio field nationally, we mply had to take the bull by the rns and revise the system to meet ir needs."

How they feel about the old sys- m—defined by a Brother executive "the traditional system in which uyers work themselves blind pur- hasing time at home on the 1 a.m. ift and sit on their thumbs by day stening to reps trying to 'catch them ' "—can best be explained by Walsh, ho declares it was neither efficient or humanitarian.

## HEVY DEALERS

(*Continued from page* 43)

wspapers, maintained a radio hedule of 50 spots a week, and lded television for the first time by aying one-quarter sponsorship of *onus Bowling*, a weekly live remote ries on Omaha's KMTV. Hulac's rticipation here consisted of o, one-minute spots a week for 26 eks. Sales increased 200 units over e year before. At the termination the *Bonus Bowling* contract, Hulac t down on radio by 90% and went a tv spot schedule of ten one-min- e announcements a week.

The Omaha car dealer vehemently lieves that the "properly written d produced spots we used got re- lts." He offers as proof a minute ot which ran at 11 o'clock on Sun- y, 10 April. This was the day MTV programed in color from n-on, to sign-off, following a week intensive promotion. Hulac's spots n in a color film wrestling program. ext day, they sold 16 cars.

The big credit, as Walt Hronek tells goes to "an extremely well-pro- ced commercial."

## ANTI-FREEZE

(*Continued from page* 31)

Peak ("permanent, non-boil, aluminum-preserving, rust prohibiting") and Norway brands are "big in scattered markets." It has, through its agency, Fuller & Smith & Ross, New York, spot radio and spot tv commercials prepared and available to local dealers on a co-op basis, and to local salesmen on request.

Houston will also co-sponsor local sports shows and football games over radio, but its major advertising effort will be through billboards because of "limited ad funds at this time."

There will be no limiting of funds among the big three, however, for the rewards are great. Nor will there be any mincing of words. At the advertising agencies for the top brands, copywriters have stated a case for "the tested," for "the improved," and for "the new" in coolants.

**The leader** is Prestone, and at its agency, William Esty, New York, the emphasis has been on reminding car owners that Prestone is the "world's most tested, most trusted anti-freeze." As the leader, Prestone will feature copy familiar to the consumer—the old standbys Magnetic Film ("protects cooling system metals against corrosion") and the Green Tag.

In its radio and tv advertising, Prestone will ignore the claims of Telar and Dowgard and will stress its own prevention of "freeze-ups and engine burn-out due to rust." But in trade advertising, Prestone will attack the contending brands.

Prestone trade ads will play down the "hullaballoe in the anti-freeze field," and will claim that "every Detroit automobile maker states in his car owner's manual that water and anti-rust should be used in the summer and a fresh filling of anti-freeze should be installed every fall."

Actually, Prestone will be introducing a "long life coolant" this fall in seven top circulation national magazines, but it is being sold as "an economy fluid."

**The challenger,** Du Pont's Telar, is handled by BBDO in New York. Consumer advertising is designed "to create a positive demand for the anti-freeze and summer coolant." Several animated cartoons have been prepared by BBDO to emphasize the "never-drain benefits of Telar." The cartoons' message will be in jingle





IN PITTSBURGH

Take TAE and See...

how top production facilities make hot adjacencies even hotter

- Pittsburgh's largest studio space: two huge drive-in studios . . . spacious outdoor facilities . . . two in-studio bowling lanes!
- Two dual control rooms, each with custom-designed and built RCA audio boards, transistorized switchers, and the latest RCA special effects amplifiers.
- Four Vidicon film chains; four 16mm projectors and two 35mm slide projectors.
- Ampex VideoTape facilities.
- Complete production facilities for 16mm sound or silent film . . . 35mm slide production equipment . . . fully equipped art department, scenic and prop shops.
- TeleScript production aids . . . TelePro rear projection units.
- Full 100,000 watt signal power: two transmitters, two antennas with independent transmission lines, and three power supply sources at the huge transmitter installation.

BASIC ABC IN PITTSBURGH

WTAE BIG TELEVISION IN PITTSBURGH CHANNEL 4

room and the same jingle will be utilized for the radio spots.

All Telar commercials will explain that "the long service life and all-weather benefits" are a "direct result of a newly developed, patented inhibitor which keeps the product chemically stable and prevents corrosion indefinitely in a properly operating cooling system."

Another "patented feature" to be emphasized is "Color Check, which warns motorists of major breakdown in a cooling system that could contaminate the solution." The fluid changes from red to yellow if, for example, a leaking gasket lets corrosive acid into the solution.

Zerex will continue to be advertised as a "permanent type" and Zerone as an "economy" anti-freeze. "But we think the public will really take to Telar," a Du Pont official told SPONSOR, "as the current trend is toward longer life products and Telar, when used in a properly operating cooling system, will protect it not for nine months—but for as much as seven years."

**The newcomer,** Dowgard, will hit hardest at the semantic angle—stressing that Dowgard is not an anti-freeze at all, but a new entrant in the automotive "cooling" field. Through its agency, MacManus, John & Adams, Bloomfield Hills, Mich., Dow will, in all media, emphasize the "year 'round" aspects of the fluid and the fact that it can be put into cooling systems at any time of year.

Here Dow runs into directly contrary views on the feasibility of anti-freeze (or coolant) advertising in other than the September—December period. An Esty source agreed with this BBDO estimate of the situation:

"Basically, all of the new products serve the primary function of an anti-freeze to protect automobiles' cooling systems. It is our feeling that consumers are reluctant to make expenditures for this type of protection until the weather and the calendar indicate that cold weather is on the way."

Cold weather or hot, the race for anti-freeze supremacy has left a warm glow in spot radio and network television systems.





**NO, THIS IS "KNOE-LAND"**

(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)

JUST LOOK AT THIS MARKET DATA

| | | | |
|---|---|---|---|
| Population | 1,520,100 | Drug Sales | $ 40,355,000 |
| Households | 423,600 | Automotive Sales | $ 299,539,000 |
| Consumer Spendable Income | $1,761,169,000 | General Merchandise | $ 148,789,000 |
| Food Sales | $ 300,486,000 | Total Retail Sales | $1,286,255,000 |

KNOE-TV AVERAGES 79.1% SHARE OF AUDIENCE

According to March 1960 ARB we average 79.1% share of audience from 9 a.m. to midnight, 7 days a week.

KNOE-TV
Channel 8
Monroe, Louisiana

CBS • ABC
A James A. Noe Station
Represented by
H-R Television, Inc.

Plant at El Dorado Chemical Plant, Inorganic Chemicals Division, Monsanto Chemical Company, producing fertilizer products for agriculture, El Dorado, Arkansas.


## OLD TIME SQUEEZE

(*Continued from page* 41)

discussion and invite those media an account people most directly involve in the subject matter."

He keeps Thursday afternoon at p.m. clear every week, and schedul additional presentations later that da if necessary. Many times, of cours he books additional group pitches o other days of the week. "We try fit everyone in," says Kinney, "an we want to keep an open-door polic at all times. But sometimes we g jammed up."

Young & Rubicam, New York, h one of the more complicated scree ing systems because of its giant siz and the broad activity of its medi staff.

Every presentation which include figures—and most of them do—checked out under the supervision Miss Terry Pellegrino, who is i charge of media research within th media department.

She checks data for statistical var ation and misuse of figures i claims, then ascertains the facts of th presentation and how they were a rived at. In many instances, sa Warren Bahr, vice president and a sociate media director at the agenc "We find the numbers *do* lie!"

When Miss Pellegrino "clears" th presentation, it is then funneled to th media and account staff for use they need it.

When a representative of a statio a trade group, network or station re resentative firm wants to give a maj presentation to a group of media account people, he must clear th booking through Kirk Greiner, ass ciate media director and assistant media director Pete Matthews. He s lects those persons who can gain th most from the meeting.

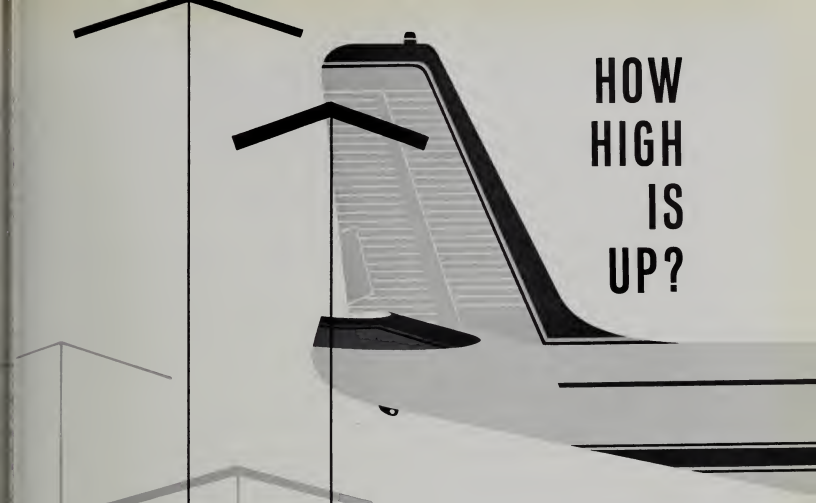
Most agencies expect their staffe who are designated to attend a ce tain presentation session to be ther although many times staff membe are called into last-minute sessions.

FC&B's Pardoll explains that screening of major pitches is handl there by Frank Gromer, media vi president.

Here is what Pardoll looks for in media presentation and what, "in to many cases, is missing.

"Agency people want to see an hear something that we need to lear and *can* learn. We don't want a lot

(*Please turn to page* 84)



# HOW HIGH IS UP?

For something they said would never get off the ground, the airplane is riding pretty high.

In fact, the airplane and aviation in general can do more than lift people. It can help lift entire markets.

It's doing just this in the Greater Oklahoma City market where aviation is putting money in increasing amounts into the hands of people who in turn buy the products you have to sell.

How high this market will soar is an estimate that is being revised upward with regularity. A leading business magazine reports that Oklahoma City is the 5th fastest growing in the nation.

The contribution of aviation to the industrial, economic and business development of the Greater Oklahoma City market is part of the story of the outstanding sales opportunities awaiting WKY RADIO AND TELEVISION advertisers. It is natural for us to be analyzing the market for you, because WKY-TV and WKY RADIO are recognized by the people who buy, as the prime communicators in the market. An interesting part of the analysis follows.

# AVIATION IN GREATER OKLAHOMA CITY ...WHERE UP IS GETTING HIGHER EVERY YEAR!



Years ago, two brothers named Braniff started an airline in Oklahoma City. Another airline named "Safeway" carried passengers in a Fairchild between Oklahoma City and Tulsa. It's now part of American Airlines. It was natural for a young vital city to have enthusiasm for a young industry which was greeted with skepticism in many other quarters.

This enthusiasm has paid off in a giant aviation industry which is contributing to the growth of the Greater Oklahoma City market.

## FACTS:

**Tinker Air Force Base (part of which is pictured to the right) is the largest supply depot in the world.**

**Tinker's Annual Payroll . . . $115,000,000 to 24,000 people.**

**Tinker disburses 34% of the total U. S. Air Force budget . . . 16% of the entire defense budget.**

**Aero Design and Engineering manufactures business airplanes . . . sales volume over $15,000,000 a year.**

**Giant FAA Center is worldwide civil aviation headquarters . . . expanding as more and more activities are moved here from Washington.**

**Airmail origination . . . 289.6% increase over 1950.**

It is indicative of the growth-mindedness of the market that civic-minded businessmen have safeguarded thousands of acres of buffer zones around the area's airports, insuring safe room for future growth.

What all this means to the marketer of products is more good jobs in the aviation industry for more people every year.

WKY RADIO AND TELEVISION, in its established role of communicator, tells the story of your products to the people enriched by the aviation industry in Oklahoma. Some of the reasons we are able to tell your story so effectively are set forth on page 4.




Mile-long modification line, T


S.6
P.2

# SALES

*Our Specialty...* **GETTING OFF THE GROUND!**

### Take local programming

WKY RADIO AND WKY TELEVISION have more successful local programming than any other stations in the market.

WKY RADIO News, for example, averages over half the radio audience every time it's on the air (17 times a day). Six other stations divide the other half of the audience.

WKY TELEVISION News and Weather are consistently rated among the top ten programs in the market.

This indicates more than lower costs per thousand. It signifies a knowledge of what people want in this market . . . a closeness between audience and media upon which advertisers can build more sales.

Our supremacy in local programming is the measure of how well we serve the market . . . and how well we serve, is the basis of how well we sell *to* the market.

Not only is Oklahoma City a good market in which to do more business . . . WKY RADIO AND TELEVISION ARE GOOD STATIONS ON WHICH TO DO MORE BUSINESS.




**RADIO and TELEVISION**

OKLAHOMA CITY

The WKY Television System, Inc.
WTVT, Tampa-St. Petersburg, Fla.
Represented by The Katz Agency



# WASHINGTON WEEK

SEPTEMBER 1960
Copyright 1960 SPONSOR PUBLICATIONS INC.

**The big lesson of this short session of Congress, just concluded, is not on the surface:** speaking of broadcasting, of course.

The lesson is simply that **this industry still boasts a tremendous amount of prestige and respect in Congress.** This, despite the storms of recent years.

The naked eye sees a standoff in which the industry got a huge concession on political equal time, but was also handed stiffer regulatory laws.

The fact is that the industry, warned it would have to accept something in the face of the Harris subcommittee scandals, **came close to writing its own regulatory measure.** In return for acceptance of fines, it won a liberalization of the tough FCC directives on sponsorship identification, and it got a low maximum on the fines. **It defeated the provision for suspension of station licenses for periods of up to 10 days.**

With Oren Harris and both Republican and Democratic members of his subcommittee pushing hard for much stronger legislation, the industry won hands down.

Congress, as a whole, believes firmly that the transgressions exposed by the Harris group are the work of a small minority. It was in no mood at this time **to enact punitive legislation.**

Tough battles remain for the future, but broadcasters have no reason to approach them in a pessimistic mood. All of which is referring solely to Congress. **The FCC is a much tougher nut at this stage.**

**The Commission came back from its August recess with the usual full workload ahead.**

With the uhf problem to be delayed until the results of the New York experiments are achieved, the Commission will concentrate on "interim" methods of getting more tv stations in at least the major markets. A plan for "dropping-in" new vhf tv assignments at shorter spaces is in the rule-making process and will likely be adopted.

The Commissioners must still agree on a new application form, involving **"narrative descriptions" of community needs and a station's plan and/or past performance in meeting these needs.**

**The windup of the session without confirmation of Robert Bicks as antitrust chief and of Earl Kintner to another term on the FTC, does nothing to bring the situation in two agencies down to earth.**

Of the two, the Bicks situation is less significant. Kintner, on the other hand, would have continued to serve regardless of the outcome of the election if he had been confirmed. A new President may prefer another man. Kintner has spearheaded the new, tough FTC. **If he leaves, there could be a softening.**

**There is a pretty clear indication that the Harris House Commerce Legislative Oversight subcommittee will be continued in the next Congress, at least, if the Democrats retain control of the House.**

Significant for tv is that Harris has gotten off broadcasting to make full-scale assaults on other agencies and other problems—frequently. But he has never been able to resist returning to tv for more than a few weeks at a time. **So there could be new brush fires next year.**



*Significant news, trends in*
- *Film*
- *Syndication*
- *Tape*
- *Commercials*

# FILM-SCOPE

12 SEPTEMBER 1960
Copyright 1960
SPONSOR
PUBLICATIONS INC.

**Kellogg's national spot buy of Mr. Magoo is definitely off.**

The story is told that the agency, Burnett, tried to get certain controls on the sho which were unacceptable to the producer, UPA, and Hank Saperstein walked out.

**This leaves Kellogg with ready time but no show and UPA with a show but n time or buyers.**

Kellogg is trying to make a quick deal for a show—possibly a third program from Scree Gems and Hanna-Barbera—and UPA through Burnett has offered first option to Kellogg st tions on Mr. Magoo reduced to a 5-minute strip.

In the background of the Kellogg-UPA divorce was the **question of other association with the Magoo character,** a past theatrical success, and already on tv for General Electri and Stag Beer commercials.

UPA, a newcomer to tv film advertising, may have gagged on a Kellogg clause to whic Screen Gems submits: **all storyboards are agency-cleared before production.**

Meanwhile UPA was trying an innovation in selling its **Dick Tracy 5-minute series** it gave first crack to some 87 stations owned by newspapers which carry the Tracy characte in their comic pages.

**The latest quandry of some syndicators is posed by their dependence as sub sidiaries upon the decisions of a parent company.**

In some cases the general interest of the parent company and the special interest of th syndicator come into conflict and the result is trouble.

You can expect **the spin-off pattern,** whereby Screen Gems recently gained some au tonomy from Columbia Pictures and NTA did likewise with NT&T, to be copied by one o two additional syndicators shortly.

**Mike Wallace's new cross-country tour preparing tape interviews on various subjects for Westinghouse stations has produced some unexpected local sales.**

The 5-minute shows, initially thought of as a public service by WBC, have found spon sors in two cities: **Miller's High Life in Cleveland on KYW-TV, and Thorofare Mar kets in Pittsburgh on KDKA-TV.**

**ITC's added expense for color production of Best of the Post hasn't been en tirely wasted since at least eight stations will telecast it in color.**

They are: WGN-TV, Chicago; KRCA-TV, Los Angeles; WFIL-TV, Philadelphia; KFSD TV, San Diego; WLW-T, Cincinnati; KING-TV, Seattle; WNHC-TV, New Haven, and KGW TV, Portland.

The show is being sold on a 26 & 26 basis; incidentally, **last week's two-page ad in the SatEvePost was paid for by the magazine,** which owns a percentage of the series

**Prices of U. S. tv films abroad are generally lower in terms of costs-per-1,000 than at home.**

Frequently syndicated coverage of a foreign market is considerably cheaper than a mar ket of the same size in the U. S.

But the hooker is this: Even though an overseas advertiser may be getting excellent CPM's in using U. S. tv film abroad **the actual price can be a very high percentage of his cost of doing business.**

**Ingenuity is making a comeback in station promotions for feature films.**

WCAU-TV, Philadelphia, has just introduced the latest wrinkle in feature film promotion; **shopping center posters in over 450 local stores.**

Starting 11 September, for its twenty day Fall Film Festival, posters in sixteen shopping areas in eastern Pennsylvania will be put up by WCAU-TV to be seen by an estimated two million shoppers weekly.

It's understood that the stores are trading their promotion space for daytime spots on the station.

WNTA-TV, New York, in another feature film promotion, leaned on parent company NTA and its rapport with 20th Century-Fox to obtain the loan of the **latest Marilyn Monroe feature for agency previews to aid its post-'48's.**

The station showed the new picture along with trailers of its post-'48's at screenings to admen in New York and Chicago: 900 attended.

**Action-adventure shows have the fewest revoicing troubles in other languages.**

Thus Highway Patrol is the first series to be purchased by Freies Fernsehen, the new German commercial channel which plans to start next year.

The sale was through Ziv-UA's International Television Programs unit.

**Perhaps the longest-lived show in syndication at the moment is Walter Schwimmer's Championship Bowling, now entering its seventh year.**

The 26 week series is reportedly sold in over 100 markets.

**Schwerin has uncovered some evidence on the basic question of compatibility of commercials and programs, namely of which type of commercial goes best in what type of show.**

Three key variables were discovered:

- Whether the show was sponsored or the spot was a participation.
- The positioning of the spot within the show.
- The type of program and the degree of audience involvement (tension) for the program.

Here are Schwerin's finding in these three points:

1) In five product comparisons, the sponsor's own show proved the best background for the commercial, topping participations by the following Schwerin Competitive Preference Change scores: dog food, 10 to 5; shampoo, 16 to 5; cough syrup, 10 to 4; floor wax, 20 to 15, and cake mix, 5 to zero.

2) **The problem of the middle commercial in a tense show was solved in the case of a children's show by using a cast member to deliver the message.**

3) One advertiser found he did much better in situation comedy than crime, 15 to 11 and 7 to zero; a food advertiser had similar results, 6.7 to zero—and actually discovered unfavorable impressions in westerns, —2.0, and adventure, —1.2; yet another daytime tv food product did well in a musical, 11, and a courtroom drama. 19, **but got zero in a quiz, even though the quiz was the best-liked of the three shows.**

**The number of advertisers using tape for spot commercials is on the upswing.**

At Videotape Center, where Gleem started the trend in August 1959 with a spot campaign on tape, the following also shot commercials for spot tape in the past 12 months.

They are: Lestoil, Mr. Slick, Farmhouse Frozen Foods, Easy Glamur, Red L, National Life Insurance, Narragansett Beet, Molson's Beer, Gallo, Lifelite, Max Factor, Pertussin, Norwich, and Roma.

Furthermore, Dinner Redy, Fizzies, Old Dutch Coffee, Shell, and Nabisco shot tape for network and later used it or kines for regional campaigns.



# SPONSOR HEARS

12 SEPTEMBER 1960
Copyright 1960
SPONSOR
PUBLICATIONS INC.

**There's plenty buzzing on the Avenue about the problems existing between a giant durable** and one of the agency giants after a long relationship.

The kinks will probably be straightened out, but if they aren't it means **over 25% of the agency's billings.**

**You can chalk up Benton & Bowles' media department as quite a training ground for agency media executives.**

Here's a partial list of B&B alumni now holding key jobs in other shops:

| NAME | AGENCY & TITLE |
|---|---|
| David P. Crane | Ogilvy, Benson & Mathers, sr. v.p., account supervisor |
| Herbert Maneloveg | BBDO, v.p., director of media |
| Mike Donovan | BBDO, associate media director |
| John J. Ennis | Fletcher Richards, C&H, v.p., director of media |
| Raymond B. Healy | Brown & Butcher, v.p., media director |
| Don Harris | Fitzgerald, media director |
| Don H. Quinn | Doherty, CS&S, v.p., media director |

One of the things that radio had plenty of in its heyday and which tv has never really featured: **the anonymous team and the quaint personality billing.**

A batch of such examples and the identities of the performers behind the act: **The Voice of Experience,** Taylor M. Sayle; Dr. I. Q., Lew Valentine; **Professor Quiz,** Dr. Earl Craig; the Gospel Singer, Edward McHugh; **Singin' Sam,** Harry Frankel; **Lum & Abner,** Chester Lauck, F. Norris Goff; **Vic & Sade,** Art Van Harvey, Bernadine Flynn; **Stoopnagle & Budd,** F. Chase Taylor, Budd Hulick; Betty & Bob, Arlene Francis, Onslow Stevens.

**Compton is one place where radio/tv sellers can't say that the buying corps isn't steeped in the basics of the business.**

**Trainees spend around six months** absorbing the data available in media analysis before assigned to a group as an assistant to buyers. There they learn the ropes about the facets involved in negotiations, plus other practical tools of the trade.

**Here's what some people you may know or have read about were doing 20 years ago:**

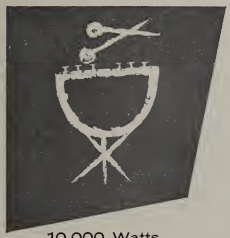
| NAME | NOW | THEN |
|---|---|---|
| Oliver Treyz | ABC TV president | WNBF, Binghamton, N.Y. newscaster |
| Dan Seymour | JWT tv/radio chief | Aunt Jenny announcer |
| Tom McAvity | McCann-E Productions | Director, Hedda Hopper's Hollywood |
| Henrik Booraem | OBM tv/radio head | Y&R director of Ellery Queen |
| George Higgins | KMBC, K.C., sales v.p. | WBAB, Atlantic City, newscaster |
| Maurie Webster | KCBS, S.F., v.p. & gen. mgr. | CBS Beauty Secrets announcer |
| Harry LeBrun | WLW-A, Atl., v.p. & gen. mgr. | WHEC, Rochester, announcer |
| Frank Pellegrin | H-R exec. v.p. | KOIL, Omaha, commercial mgr. |
| Elton Rule | KABC-TV, L.A., gen. mgr. | KROY, Sacramento, sportscaster |
| Eldon Campbell | WFBM-TV, Indpls., v.p. & gen. mgr. | WGL, Ft. Wayne, announcer |
| Carroll Layman | H,R&P, Chicago mgr. | WDWS, Chicago, newscaster |
| Reggie Schuebel | G,B&B, N.Y., net. relations | Biow timebuyer |
| Beth Black | Cohen & Aleshire, dir., timebuying | Joseph Katz timebuyer |



*truly*

# *Fine Music*

## *for* san francisco



10,000 Watts
FULL TIME

K Q B Y
*Radio* and FM

THE GORDON BROADCASTING CO.

*America's First Family of Fine Music Stations*

**KQBY** *San Francisco* ★ **KSDO** *San Diego* ★ **KBUZ** *Phoenix*

*Representatives:* PETERS, GRIFFIN, WOODWARD, INC

# NEWS & IDEA WRAP-UP

**THIRD PARTY CONVENTION** in Toledo, ending up with Yogi the Bear (below) for vice president and Huckleberry Hound for president, drew mixed reaction from kiddies at WTOL-TV Day at Zoo: Record crowd of 45,000 turned out for event which gave kids a chance to vote



## ADVERTISERS

**Elgin (JWT) will have decid within the next week on what wants to do in network tv abo its Christmas gift promotions.**

The pattern of Elgin buying t past few years: mark time until becomes evident what year-around e counts with upper-rated shows wo like relief during the Christmas shi ping season.

**Lever is back on the daytime network buying trial.**

It's bought eight additional qu ter-hours on NBC TV.

Lever this spring cut back appre ably at CBS TV.

P.S.: P&G is shopping around f network daytime.

**Smith/Greenland agency has a ranged to buy up all chain brea adjacent to specials on WCBS-T this fall.**

---

**BACK TO SCHOOL** went politicians to le the do's and don'ts of tv in series of WM TV (Wash., D.C.) coaching classes. Attend included (l-r) station's Pete Jamerson; p mgr. Ted McDowell; Rep. Robert Ashm Rep. John Foley; station news & pub. affa dir. Dick Richmond; prdcr. dir. Thom Wirt



**HIGH NOTE** was scored by Sadie Lou Reed, winner of Keystone's 'Sunday Morni Gospel Singing Contest sponsored by Pet M in Chicago. Surrounding her (l-r): Ray M ris, evaporated milk ad mgr., Pet Milk; Jam McElroy, Jr., Miss Reed's accompanist; a Earl Hotze, a.e. Pet Milk, Gardner A



The accounts involved are Downy-ke Foods and Red L Foods, which on S/G's roster.

**me change: Vick Chemical,** er 55 years has changed its cor-cate title to Richard-Merrill Inc.

**ictly personnel: Richard H. urley** and **Harold V. Rover** ap-nted v.p.'s Compton . . . **John B. nter Jr.** to B. F. Goodrich as ad-tising manager, consumer prod-s; he's from P&G.

**mpaigns: Philip Morris** (Leo rnett) is shopping around for tv l radio spots to help launch its king-size Commander Cigarettes. e multi-million dollar all-media ad-tising drive will embrace 50 states. Ads are already slated to break on e CBS network shows: *Perry Ma-, Rawhide, Doby Gillis, Douglas wards and the News,* and *Route 66.*

## AGENCIES

**Some agency research executives don't think that the recent figures on tv homes released by ARF makes a case against the use of telephone homes for rating surveys.**

The ARF figures for May 1960 that raised the question as to whether the telephone sample is a valid one:

- 87.5% of all homes have tv.
- 77% of all homes have telephones.
- 93.8% of these telephone homes have tv sets.
- 67% of the non-telephone homes have tv sets.

Argue the objectors to phone samples: Since there's a difference of 11% between the tv home saturation figure and homes with telephones phone calls don't provide an accurate cross-section.

Retort pooh-poohers of this theory: the popularity in telephone homes suffices to provide a valid working sample. Incidentally, the estimates quoted in the 29 August SPONSOR-SCOPE on tv set penetration for May 1960 were inadvertently ascribed to Nielsen.

**Agency campaign: Brooke, SF&D,** will make use of spot tv and radio in its introduction of the large size Arm & Hammer Sal Soda, in six more major markets, next month. Tv and radio schedules for the five-week campaign call for 30 tv and 30 radio spots in St. Louis; 24 radio and 20 tv in Buffalo; and from 10 to 14 in each medium in Rochester, Cincinnati, Columbus and Toledo, over a two-week period.

**Admen on the move: G. H. Bobertz Jr.,** elected president Clark & Bobertz, Detroit . . . **Michael Turner** named associate director, Lambe & Robinson-Benton & Bowles Ltd.—he's also a v.p. . . . **Robert E. Blackburn** appointed creative director, Wade Advertising, Chicago . . . **Frank Menner** to OBM as admini-



**BBLY FOR BUYERS!** New promotion of its month-long 'Autumn west' of foreign films by WNBC-TV, N.Y., involved distribution of bottles of champagne to agencies by Tom Reddy in gendarme garb

**FLIP!** WWDC (Wash.) pres. Ben Strouse (c) tosses coin to decide whether Rep. John Foley or opponent Charles Mathias, Jr., will be first on station's political debates. Awaiting outcome (l-r): Patrick Foley; sta. v.p. Norman Reed, pgm. dir.; Ed Studney; Gilbert Violante



**DUAL PERSONALITY,** Carol Olson (c) serves as Miss North Dakota as well as WDAY-TV, Fargo, hostess and commercials announcer. Enroute to Miss America contest in Atlantic City she stops to lunch in N.Y. with Jack Scanlon (l), Brian Barry, both from Benton & Bowles



media coordinator, he comes from CBS. . . . **Paul Bures** to OBM as senior broadcast buyer; from JWT . . . **Donald L. Wert** to Lambert & Feasley as marketing assistant; he was account and marketing exec. at Ted Bates . . . **Raymond C. Davis** to Foote, Cone & Belding as broadcast supervisor, L. A. and San Francisco . . . **John F. Luick,** named merchandising director, Tatham-Laird, Chicago.

They were named v.p.'s **John N. Calley,** Ted Bates . . . **Robert W. Aldrich,** Keyes, Madden & Jones, Chicago . . . **S. Brooke White, William W. Suitt,** and **Daniel C. Ellis,** Lennen & Newell.

**Acquisition: Norman, Craig, & Kummel** has purchased a major interest in **Burley, Norman, Craig & Kummel,** LTD., Toronto.

**Tatham-Laird has a new account:** The Bauer & Black division of The Kendall Co. has come up with a revolutionary new product, according to T-L, but they aren't disclosing the nature of it at present.

**Agency appointments: Grey** for test product of the Warner-Lambert Products Division, Warner-Lambert Pharmaceutical . . . **Guild, Basco & Bonfigli,** some of Remington Rand . . . **Adams & Keyes,** for Vel-Kleen Products . . . **Young & Rubicam,** Canada, for Gaines Gravy Train, General Foods, Ltd.

**Agency divorcement:** Grey from **American Sheep Producers Council.**


MORE THAN 33 HOURS

of LOCAL programming

EACH WEEK

This is the PLUS factor that makes WOC-TV more exciting — more interesting — *more effective* than the competition. Yes, more local programming for homemakers, for sports fans, for youngsters . . . all this in addition to NBC, top ABC shows and the best of the syndicated shows.

These are the people that buy products in the nation's 47th TV market. More than 2 billion dollars in retail sales ring on the retailer's cash register. Over 438,000 TV homes are within the 42 counties of WOC-TV's coverage area.

And to help you get the maximum number of these dollars WOC-TV specializes in effectively co-ordinating and merchandising your buy at every level — the broker, wholesaler, direct salesman, key buyer as well as the retail outlet.

Your PGW Colonel has all the facts, figures and other data as well as day by day availabilities. See him today.

WOC TV channel 6

PRESIDENT Col. B. J. Palmer
VICE PRES. & TREASURER D. D. Palmer
EXEC. VICE PRESIDENT Ralph Evans
SECRETARY Wm. D. Wagner
RESIDENT MANAGER Elmo C. Sanders
SALES MANAGER Pax Shafer

THE QUINT CITIES
DAVENPORT, BETTENDORF } IOWA
ROCK ISLAND, MOLINE, EAST MOLINE } ILL

TVAR RIPLEY, WOODWARD, INC. REPRESENTATIVES


## TV STATIONS

**Mothers of small children make up tv's prime daytime viewing audience, says TvAR study.**

According to the survey:

• Women with children under age six spend an average of 5 hours, 1 minutes every day watching tv.

• All other women average 4 hours, one minute.

• Viewing by mothers of toddlers (under two) is identical to mothers of pre-school (two to five years) youngsters.

• New mothers spend 43% more time watching video from six a.m. to six p.m., and 24% more at night.

• Difference in level of nighttime viewing between mothers of small children and women with no young children is greater in the early evening and late evening than during prime evening time. Between 6 and 7 p.m. the tune-in among women with young children is 33% greater than among other women. From 11 p.m. and midnight, 46%.

(See 19 September SPONSOR for detailed charts.)

**Idea at work:**

**Free rides: WHC,** Pittsburgh, drew over 15,000 persons to the city's amusement park with the offer of fun and free rides. The occasion was the station's promotion boosting the fall lineup of NBC shows. To enter in the spirit of the plan, the park's 21 rides were re-tagged to coincide with a scheduled program and three remote programs were televised from the park.

**Surveying the competition: WJXT** and **WFGA-TV,** Jacksonville, joined forces in an effort to



**IS WAY TO GOOD EATING.** Live lobsters-in-the-tank, pepper-pot soup and 95 years of tradition attract Philadelphia gourmets to award-winning "Old Original Bookbinders."

**Adventures in Good Taste.** When Mr. & Mrs. Metrodelphia crave a *ure* gustatory experience, they turn to Bookbinders. When they hunger for responsible ewscasting, vital information, public affairs illumination, they choose from **WIP**'s award-inning menu. Sigma Delta Chi gave **WIP** its annual Distinguished Journalism Award. **WIP** eceived 3 out of 5 first place awards from Pennsylvania's AP Broadcasters Association hich cited us for "outstanding news operation" and "distinguished contribution to freedom f information." The public service philosophy so honored has differentiated **WIP** from s contemporaries for the past 38 years. Since Metropolitan began to season the best of raditional ingredients with new program concepts, larger audiences* are being attracted to **WIP** service . . . and your story . . . in **Metrodelphia, Pa.**

on of the Metropolitan Broadcasting Corporation. Harvey L. Glascock, V. P. & General Manager. H. D. (Bud) Neuwirth, Sales Director, represented nationally by Edward Petry.

WIP's June Pulse beats 17.5% faster than April's—as we head swiftly and surely toward first place. (Pulse, Philadelphia Metro Area, June, 1960, 6 a.m.- 6 p.m., Monday through Friday.)

[illegible] Jacksonville newspaper readership. The duo commissioned the readership study when it was learned that figures were unknown. The stations' plan is to compare newspaper readership with tv rating data.

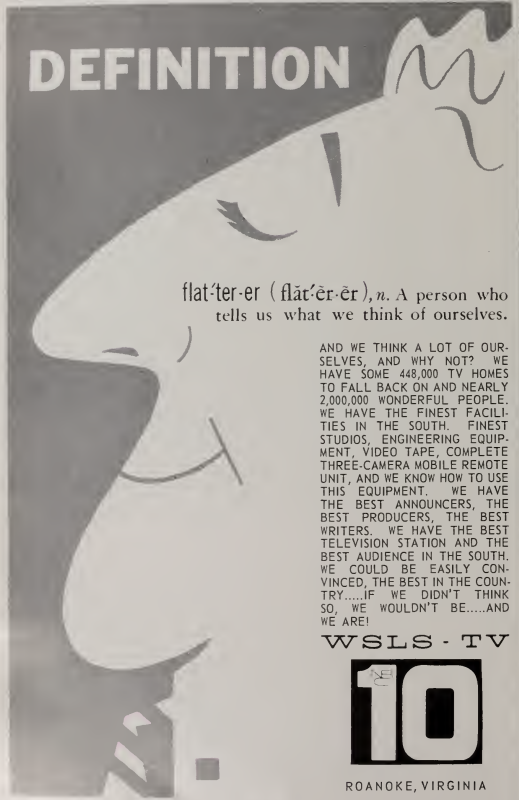
**Kudos:** WBC, Washington, and KPIX, San Francisco, received the 1960 Gavel Award by the American Bar Association for the televising of the program *A Life in the Balance*. Award was presented to Westinghouse Broadcasting president Donald H. McGannon in Washington . . . WFGA-TV, Jacksonville, news department, recipient of award for outstanding service to the Air Traffic Control Profession 1960 . . . WRC-TV recipient of American Bar Association Gavel award for station's "Juvenile Court" series.

**New office:** Metropolitan Broadcasting, Philadelphia.

**Personnel notes: Peter V. O'Reilly,** named local sales manager, WTOP-TV . . . **J. B. "Johnny" Martin** to sales staff of KOCO-TV, Oklahoma City . . . **John E. Campb[illegible]** named assistant general manag[illegible] KABC-TV, La.

**Station acquisition: KBAK-T[illegible]** sold to Reeves Broadcasting & Dev[illegible] opment for $850,000. Sale broker[illegible] by Hamilton-Landis & Associates.

**Programing: Mississippi Vall[illegible] Jamboree,** a jumbo-sized Countr[illegible] Western show, will be fed to statio[illegible] on a network hookup from its point[illegible] origination in St. Louis, in Octob[illegible]



## RADIO STATIONS

**Goodyear International will mak[illegible] it possible for baseball fans [illegible] Latin-America to hear summari[illegible] of the World Series gam[illegible] through sponsorship of 15 mi[illegible] ute nightly Spanish wrap-ups.**

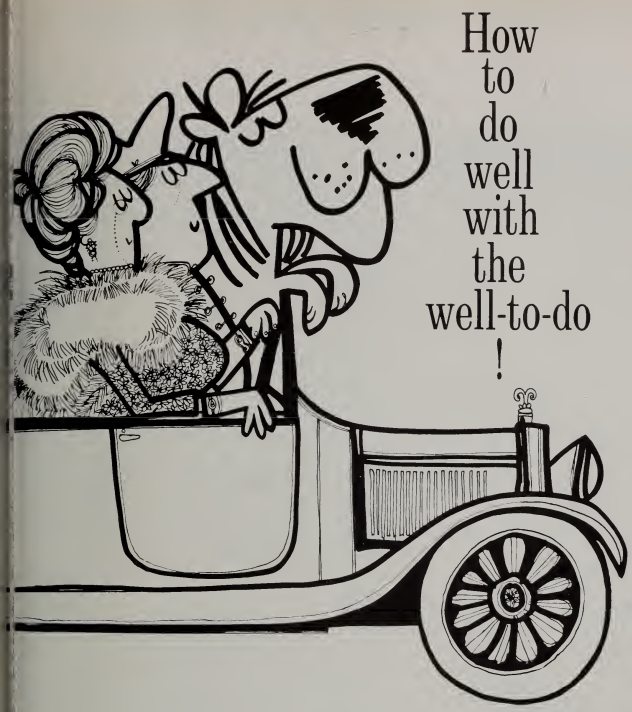
The programs will be aired [illegible] WRUL, World Wide Broadcasting key station.

**Ideas at work:**

**Some fun: WDRC,** Hartford, sta[illegible] ed a near riot when it celebrated i[illegible] independence by staging a Fun Da[illegible] Hundreds of visitors jammed t[illegible] studio and extra phones were install[illegible] to handle the barrage of calls. T[illegible] attraction? A host of prizes inclu[illegible] ing an automobile, mink stole, wri[illegible] watches, etc. An addendum to the eve[illegible] was the inauguration of Fun Clu[illegible] which will entitle members to futu[illegible] special prize competitions. Five tho[illegible] sand members, appropriately tagg[illegible] with numbered buttons, join[illegible] WDRC's new club that day.

**Lucky 13: WAAT,** Trenton, N. J[illegible] hit upon a clever way to promo[illegible] radio and a new sponsor's produc[illegible] simultaneously. The sponsor—Kern[illegible] beverages—a first time radio adve[illegible] tiser, bought a 15-minute time sl[illegible] which was tagged "Kerns Radio [illegible] Club" (the 13 derived from the st[illegible] tion's dial location). To qualify f[illegible] membership listeners were asked [illegible] send along two labels from any Ker[illegible] beverage. Names, selected daily [illegible] drawing, entitled the winner to a fre[illegible] record and a carton of Kerns drink[illegible] Membership soon gained rapidly an[illegible] sparked a follow-up contest reques[illegible] ing young people to send in reason[illegible] —25 words or less—"Why I Want T[illegible]

*(Please turn to page 76)*



How to do well with the well-to-do !

# n Cleveland, buy WJW Beautiful Music Radio

nd the latest upper-strata data* shows why: among Greater Cleveland's p third rental group WJW is tied for first place! So heed the economic facts life. Buy the people who buy. The cost-per-thousand is small. The buying ower-per-thousand is huge. Get the Beautiful Music Radio Lion by the tail w and you'll do exceedingly ell in Greater Cleveland!!!

WJW BEAUTIFUL MUSIC RADIO

orer Radio Station Represented Nationally by the Katz Agency • Storer National Sales Offices: 625 Madison Avenue, New York 22 • 230 N. Michigan Avenue, Chicago 1

HE PULSE, Inc. July, 1960 Report on Metropolitan Area Upper Third Rental Level — Cleveland, Ohio

# *Smiles that make you happy!*





The pleasure is all *yours* when you select one of these *proven* laugh-winners (and big audience-winners!) from CBS Films. This Fall, scheduled to be comedy's biggest season, is the ideal time to put these guaranteed gloom-chasers to work for you. See how happy *you'll* be with . . .

## The Phil Silvers Show

Sponsored by Dial, Ronzoni, Coca-Cola, Brylcreem, Studebaker-Packard, others. First in its evening time period in seven-station New York (NSI Jan.-June '60). Said the American Stores (Acme) ad manager: "Add us to the long list of clients for whom Bilko has done a solid job. We sought the ideal program for a family audience, and found a winner." (138 half hours)

## Colonel Flack

Sponsored by Colgate-Palmolive, Kroger, Dow Chemical, Pepsi-Cola, others. First in its evening time periods in Milwaukee, Great Falls, Jackson, others (NSI, Jan.-June '60). Saluted *TV Guide:* ". . . as long on charm as it is short on pretense . . . one of TV's pungent delights." When "Flack" ended in Detroit, the protests made front-page news, and *The Detroit News* headlined: "Civic, Business Leaders Rally Round Flack." (39 half hours)

## The Honeymooners

Sponsored by Anheuser-Busch, Safeway, Progresso, S&W, Canada Dry, Clairol, others. First in its evening time periods in Boston, Albany, Norfolk, others (NSI and ARB, Jan.-June '60). Said New York's *Daily News:* "You would have to go far to find a more amusing foursome. . . ." Said *Variety:* ". . . a perfect mating of script and cast." Sponsor Armour & Co. (Youngstown) reported: ". . . does a real selling job for all our Armour products." (39 half hours)

*". . . the best film programs for all stations"*

*New York, Chicago, Los Angeles, Detroit, Boston, St. Louis, San Francisco, Dallas, Atlanta. Canada: S. W. Caldwell Ltd.*

**CBS Films**

(Continued from page 72)

Be a Junior Disk Jockey." The grand prize winner was given a 15-minute record spot on WAAT. With a membership now totalling something over 900—Kerns decided to go along for another 26 weeks.

**Standing room only: WHK,** Cleveland, attracted over 105,000 persons to its second annual appreciation night held at Geauga Lake Park. WHK personalities played host to a who's who of recording stars which included Fabian, The Fleetwoods, Danny and the Juniors, Bobby Comstock.

**Program notes:** A program dealing with social behavior problems for women, men, and teenagers is being readied by Victor & Richards for syndication. Written by Amy Vanderbilt, author of The Complete Book of Etiquette, the program series will feature 130 capsule segments of 35-45 seconds duration . . . "*Your Child and You*," a transcribed featurette series, packaged by Alan Sands, on baby and child care, has been sold in a number of markets here and in Canada.

**What? No Popcorn?: WYSL, Buffalo,** came up with an unique answer to tv's late, late, show by broadcasting an hour and 20 minute long movie sound track. To add real theater atmosphere, the announcer on duty would break into the "movie" occasionally to request "would Melvin Harrigan please come to the box office."

**Station acquisition: KGHN,** Grand Haven, Mich., sold to Richard D. Gillespie and Cecil H. Gillespie, Cincinnati, for $110,000. Sale was brokered by Hamilton-Landis & Associates.

**Thisa 'n' data: WFYI,** Garden City, L. I., now houses the Herald Tribune Radio Network operational headquarters formerly located in the Network's Mt. Kisco station WVIP . . . **WJAG,** Norfolk, sponsored its tenth annual bus caravan to the Nebraska State Fair at Lincoln, last week . . . **WWVA,** Wheeling, which will next year be 35 years old, just celebrated with Farm Radio Week.

**Sports notes:** Renwal Manufacturing, Mineola, N. Y., to sponsor New York Football Giant Hurdle; New York Giant Warmup; and New York Giant Clinic, on **WCBS,** N. Y., this fall . . . Chrysler and Plymouth-Desoto-Valiant, to co-sponsor the Big Ten football broadcasts over **WJR,** Detroit.

## FM

**This may be a portent of what's in store for fm on the program log front.**

The Chicago Daily News has changed its daily program log format to the effect it's only listing "radio highlights," with am and fm carried separately.

The fm section is three times as long as the am section, even though fm stations are on the air approximately a third the time of the am stations.

**The San Francisco Bay Area FM Broadcasters** are breaking out a publication which will keep advertisers posted on the latest fm doings. The paper which will come out every two weeks, will carry news of all the Bay area fm stations.

**New FM station: WAYL,** Minneapolis-St. Paul, takes to the air next month with an FM programing schedule labelled by owner-manager David Larsen as "Contemporary Radio."

**Thisa 'n' data:**

**WNCN,** N.Y.C., took part in the High Fidelity Music Show last week in the New York Trade Fair Building, by giving a demonstration of stereo . . . **WLIR,** L. I., used 27 miles of telephone wires to link its remote studio to the station's main source in Garden City in order to participate in the same Hi-Fi show in New York City.

**Ideas:**

**WLVL,** Louisville, circulating the idea among local tv dealers to band together in giving away an fm tuner with every tv set sold.

**Active fm national-regional accounts: Bordens Dairy . . . Coca-Cola . . . Japan Airlines . . . Cadillac . . . Citroen . . . Hamilton**


**In Roanoke in '60 the Selling Signal is SEVEN...**

You won't get rich selling bongo drums in the Roanoke Television Market, but there are nearly 2,000,000 people who are willing and able to help you turn a neat profit on foodstuffs, toiletries, pharmaceuticals, gasoline, household products and other items.

The magic number for reaching these heavy-spending, non-Calypso folks is seven. In Roanoke, seven is *WDBJ-TV* . . . which will beat the drum for your product in over 400,000 television homes of Virginia, N. Carolina and W. Va.

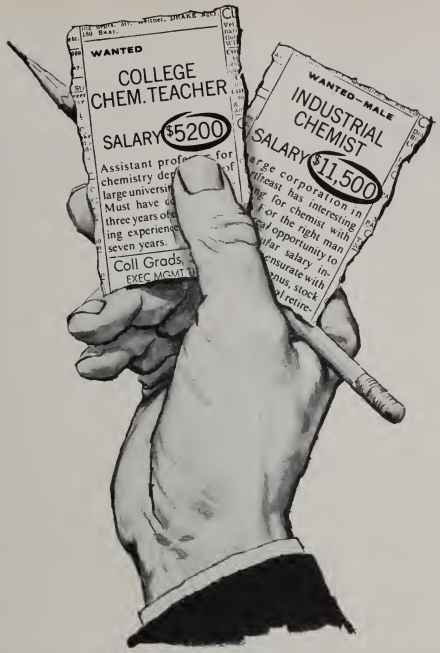
WDBJ-TV has maximum power, highest tower, superior service and programming . . . to help you sell like sixty on seven.

ASK YOUR PGW COLONEL FOR CURRENT AVAILABILITIES

WDBJ-TV

Roanoke, Virginia






# WHICH JOB WOULD YOU TAKE?

If you're like most of us, you'd take the job with the more tempting salary and the brighter future.

Many college teachers are faced with this kind of decision year after year. In fact, many of them are virtually bombarded with tempting offers from business and industry. And each year many of them, dedicated but discouraged, leave the campus for jobs that pay fair, competitive salaries.

*Can you blame them?*

These men are not opportunists. Most of them would do anything in their power to continue to teach. But with families to feed and clothe and educate, they just can't make a go of it. They are virtually *forced* into better paying fields.

In the face of this growing teacher shortage, college applications are expected to *double* within ten years.

At the rate we are going, we will soon have a very real crisis on our hands.

We *must* reverse this disastrous trend. You can help. Support the college of your choice today. Help it to expand its facilities and to pay teachers the salaries they deserve. Our whole future as a nation may depend on it.

It's important for you to know more about what the impending college crisis means to you. Write for a free booklet to: HIGHER EDUCATION, Box 36, Times Square Station, New York 36, N.Y.

ADVERTISING COUNCIL PUBLIC SERVICE

*Sponsored as a public service,*
*in co-operation with the Council for Financial Aid to Education*

HIGHER EDUCATION
KEEP IT BRIGHT

Watches . . . Oldsmobile . . . Chrysler.

**Sales:** KNTR, Kansas City, got a renewal from the Johnson County National Bank for its news strip.

## NETWORKS

**NBC TV is talking to agencies about inserting a five-minute news program at 12:55 p.m. EST, five days a week.**

This would reduce the It Could Be You strip to a 25-minute segment.

Incidentally, It Could Be You has been added to the list of daytime shows which will permit advertiser to spread their minute announcements over any number of days within two weeks. Heretofore ABC TV had been the only network with this sort of daytime scatter plan.

**Massey-Ferguson (NL&B) is going the network tv route again this year with a Saturday morning show on NBC "Today on the Farm."** The show, tailored to the "Today" format, is slanted to the farmer.

Last year, M-F sponsored the Red Foley Jubilee show on ABC-TV, Saturday nights.

**The sky's the limit: WABC-TV** will use skywriting to promote the premiere of "The Blue Angels" scheduled for showing later this month.

**Net radio sales: The Mennen Co.** will sponsor CBS' "Sports Time," the Phil Rizzuto show, for 65 consecutive weeks.

**Net tv sales: Union Carbide Consumer Products Co.,** division of Union Carbide Corp. for Prestone Anti-freeze (Esty), to sponsor ABC's "World Series Special" . . . **American Photocopy Equipment** to co-sponsor NBC's "Chet Huntley Reporting" during the 1960-61 season . . . **Longines-Wittnauer** (Victor A. Bennett), to sponsor "*The Campaign and the Candidates*" series on NBC-TV from 17 September to 5 November . . . **National Biscuit** (K&E), NBC, *Shari Lewis Show* . . . **General Mills,** *King Leonardo and His Short Subjects,* General Mills (DFS).

**Network executive notes: P. A. Sugg** and **Walter D. Scott,** elected to board of directors, NBC.

## REPRESENTATIVES

**Rep appointments:** WIST, Charlotte, to **Adam Young** . . . WFTL, Fort Lauderdale, WTYM, Springfield, Mass., WBNY, Buffalo, KFMJ, Tulsa, WMCK, Pittsburgh, WDOD, Chattanooga, WEET, Richmond, WATR, Waterbury, Conn., WLCS, Baton Rouge, WROV, Roanoke, Va., KNOX-TV, Grand Fork, N. Dakota, and WSBA, York, Pa., all to **Torbet, Allen & Crane** for Pacific Coast representation . . . WKNB, Hartford, to **George P. Hollingbery** . . . WWMT, New Orleans, to Good Music Broadcasters for national representation . . . KVIQ-TV, Eureka, Calif., to **George P. Hollingbery** . . . KTOP, Topeka, to **Spot Time Sales** . . . KYA, San Francisco, previously reported as shifting to Headley-Reed, is going to **Broadcast Time Sales.**

**Personnel: Robert H. Biernacki** named account executive for AM Radio Sales . . . **Arthur J. Miller, Jr.,** appointed sales manager, radio division, Bolling Co. . . . **Rouen J. Westcott,** to sales staff, Los Angeles office, H-R Television . . . **John A. Hicks** named account executive for H-R Representatives, Dallas office.

**New offices: Spot Time Sales,** San Francisco and Chicago . . . **Adam Young,** Dallas.

## FILM

**Safeway Stores has run up an unusual record of repeat buying from the same syndicator: eleven shows purchased over the past six years from Ziv-UA.**

The shows since 1954 are *Corliss Archer, Mr. District Attorney, Favorite Story, Highway Patrol, Man Called X, Science Fiction Theatre, Martin Kane, Men of Annapolis, Sea Hunt, MacKenzie's Raiders,* and *Case of the Dangerous Robin.*

**Sales:** ITC's *Best of the Post* con-


In Steubenville, Ohio



YOUR PRODUCT'S BEST FRIEND IS

The FRIENDLY Group's WSTV-TV CHANNEL 9

The lowest cost Television bridge to the Upper Ohio Valley's 5 Billion Dollar retail market. The best of CBS and ABC. Plus Shopper Topper Merchandising.

For Rates and Avails
• IN STEUBENVILLE: John J. Laux, AT 2-6265
• IN NEW YORK: Lee Gaynor, OX 7-0306
Represented Nationally by Avery-Knodel, Inc.

WSTV-TV CHANNEL 9
The Best of CBS and ABC
STEUBENVILLE—WHEELING
Represented by Avery-Knodel, Inc.

WRGP-TV CHANNEL 3
The Best of NBC
CHATTANOOGA, TENNESSEE
Represented by H-R

WRDW-TV CHANNEL 12
The Best of CBS and ABC
AUGUSTA, GEORGIA
Represented by Avery-Knodel, Inc.

WBOY-TV CHANNEL 12
The Best of NBC and CBS
CLARKSBURG, WEST VIRGINIA
Represented by Avery-Knodel, Inc.

KODE-TV CHANNEL 12
The Best of CBS and ABC
JOPLIN, MISSOURI
Represented by Avery-Knodel, Inc.



*We are Pleased to Announce that*

# WSJS Radio & Television

## WINSTON-SALEM / GREENSBORO

**Are Now Represented Nationally by**

## PETERS, GRIFFIN, WOODWARD, INC.

Triangle Broadcasting Corporation

President

ASK THE LADY WHO LIVES HERE



Year in and year out, KOIN-TV has never deviated from the principle of genuine service to its audience, its clients and its industry. Dedication to this principle has made KOIN-TV one of the nation's truly influential advertising media.

Questionable advertising has been consistently refused. On the other hand, no pains or expense have been spared to bring our audience in and adjacent to Portland, Oregon, the best in entertainment and information. For example, many live KOIN-TV programs are backgrounded by the Station's full-time staff orchestra.

Observance of these principles has earned for KOIN-TV the friendship and confidence of its audience...a factor which, combined with widest area coverage* and highest ratings, makes KOIN-TV one of America's soundest advertising buys.

KOIN-TV
PORTLAND CHANNEL 6

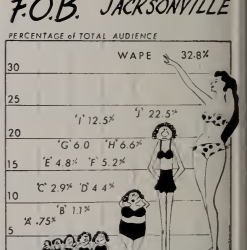
Owned by Nation's Great INFLUENCE Stations
Represented Nationally by CBS-TV Spot Sales
*Portland and 32 surrounding Oregon and Washington counties.

tinues to sell well with banks and utilities, latest purchases being First Wisconsin National Bank in Milwaukee; West Pennsylvania Bank in Pittsburgh, and Walker Bank in Salt Lake City; other buyers include Kennecott Copper in Phoenix-Tucson; Royal Bedding in Steubenville; White Way Laundry on WLAC-TV, Nashville; Draper Chevrolet on WNEM-TV, Bay City-Saginaw; WRBL-TV, Columbus, Ga.; WLBW-TV, Miami; WBAN-TV, Portland, Me.; WAGM-TV, Presque Isle, and KVOS-TV, Bellingham . . . NTA's *Play of the Week* now sold in 56 markets; latest sales are to WHEN-TV, Syracuse; WTOL-TV, Toledo; WTVR, Richmond, and WRC-TV, Philadelphia; in various markets blue chip advertisers who have purchased the show include P&G, American Motors, Studebaker-Packard, National Carbon, P. Lorillard, Sears Roebuck, Colgate-Palmolive, DuPont, and Standard Brands.

**More sales: Ragu Packing Co.** (Wright Advertising, Pittsford, N.Y.) to sponsor *Lock Up* on WHEC-TV, Rochester, alternating with American Tobacco . . . Screen Gems' off-network *Tightrope* to WNEW-TV, New York; KTTV, Los Angeles; WCCO-TV, Minneapolis; WTTG, Washington; KOOL-TV, Phoenix; WKRG, Mobile; WBRC-TV, Birmingham, and KALB-TV, Alexandria . . . Ziv-UA reports sell-off of all 53 American Tobacco alternate weeks of *Lock Up*, most recent buyers being Phillips Petroleum on WNBQ, Chicago; Kroger (Campbell-Mithun) on WTHI-TV, Terre Haute and WDAF-TV, Kansas City, and Rose Talbert Paint (Bradley-Graham and Hamby) on WIS-TV, Columbia. Total markets of *Lock Up* sold are 184; sales to Dumas Milner Pontiac on KTHV, Little Rock; Bank of Commerce on KID-TV, Idaho Falls; and stations WGAN-TV, Portland, Me.; KROC-TV, Rochester, and KCRA-TV, Sacramento . . . Ziv-UA's *Case of the Dangerous Robin* reported sold in 142 markets; latest sales are to Brown & Williamson (Ted Bates) in WBZ-TV, Boston; KDKA-TV, Pittsburgh; WBAL-TV, Baltimore; KYW-TV, Cleveland, and WDAF-TV, Kansas City; to Gay Johnson's Wyoming Automotive Service on KFBC-TV, Cheyenne; Capitol Chevrolet on WCOV-TV, Montgomery; and to stations WTVY, Dothan, WSPA-TV, Ashville-Greenville-Spartanburg; KFYR-TV, Bismarck; KUMV-TV, Williston; KMOT, Minot; KDIX-TV, Dickinson; WBRZ-TV, Baton Rouge, and WEHT, Evansville.

**Feature film sales:** UAA's *Box-office 26* to KTVK, Phoenix, and KLRJ-TV, Las Vegas; other sales, including one or more of Warner Bros., Movieland, United Artists, or UAA feature packages, were to WNBC-TV, New York; KTES-TV, Nacogdoches, Tex.; WTVT, Tampa; WMAL-TV, Washington; KXGO-TV, Fargo; WHNB-TV, Hartford; WMAR-TV, Baltimore; KTVE, El Dorado; WSAZ-TV, Huntington; KRIS-TV, Corpus Christi; WINK-TV, Ft. Myers; KMBC-TV, Kansas City; KCRA-TV, Sacramento; KPLR-TV, St. Louis; WHYN-TV, Springfield; WKBW-TV, Buffalo; WOWL-TV, Florence, Ala.; WFGA-TV, Jacksonville; KLFY-TV, Lafayette, La.; WGAL-TV, Lancaster, Pa.; KGNS-TV, Laredo, Tex.; KLRJ-TV, Las Vegas; WNEW-TV, New York; WJHG-TV, Panama City, Fla.; WPST-TV, Miami; WTMJ-TV, Milwaukee; KMSP-TV, Minneapolis; WOR-TV, New York; WPTV, Palm

F.O.B.* JACKSONVILLE




* FACTS ON BROADCASTING. WAPE IS A STANDOUT AS SHOWN IN THIS REPRESENTATION OF HOOPER RADIO AUDIENCE INDEX FOR JUNE-JULY, 1960 (metro Jacksonville), BUT IT IS EVEN MORE OF A STANDOUT WHEN COVERAGE, IMAGINATIVE BROADCASTING, AND COMMUNITY STANDING ARE CONSIDERED. THE PICTURE GETS BETTER THE MORE YOU LOOK AT IT. FOR A CLOSER LOOK, CALL RADIO-TV REPRESENTATIVES, INC.

WAPE
25,000 WATTS—690 KC
Jacksonville, Florida




SELF

RISING

SALES

!

IN

SAN DIEGO

KFMB-TV

SENDS MORE

PEOPLE AWAY

FROM HOME (TO BUY)

THAN

ANYTHING!

*Represented by*

Edward Petry & Co., Inc.

*The Original Station Representative*

KFMB 8 TV SAN DIEGO

TRANSCONTINENT STATION

CBS



INTRODUCING THE NEW

DRYDEN-EAST

HOTEL

39th St., East of Lexington Ave.

NEW YORK

Salon-size rooms • Terraces • New appointments, newly decorated • New 21" color TV • FM radio • New controlled air conditioning • New extension phones in bathroom • New private cocktail bar • Choice East Side, midtown area • A new concept of service. Prompt, pleasant, unobtrusive.

Single $15 to $22 Suites to $60
Special rates by the month or lease

Robert Sarason, General Manager

ORegon 9-3900



ANOTHER WRBL-TV EXCLUSIVE IN GEORGIA'S SECOND MARKET




★ Now available for replay of National spot tapes.

★ Studio and remote multicamera facilities.

★ Call your Hollingbery man for details and rates.

COLUMBUS GEORGIA WRBL-TV Channel 3


Beach: WHEN-TV, Syracuse. and KOTV. Tulsa.

**Programs and producers:** Allied Artists' informational films division will produce one 90-minute or two hour-long shows on the life of *Albert Einstein*, intended for schedule as tv spectaculars.

**Strictly personnel: Harris Clayton** appointed director of business affairs for MGM-TV.

**Trade note: BCG Films** formed by **E. G. Brown, Charles Carson,** and **Nat Gassman,** to distribute feature films to theaters and tv; offices are in suite 3200 of Chrysler Building in New York.

**Research:** The premiere of Majestic Productions' *Atomic Submarine* on KMBC-TV. Kansas City afforded an opportunity to test reactions. A group of 1,000 was surveyed, 75.2 per cent of which believed it would appeal to viewers in the 7-12 age group. Viewers in this group liked the show as much or more than other shows they watched, said 88.7 per cent. The producers obtained these reactions to the first episode before continuing production of the rest of the 13 episodes of the series.

**Errata:** Note that on the chart in FILM-SCOPE, 5 September issue, p. 60, the shows are reversed on the first and the third lines. *Third Man* and *Blue Angels* should appear on the left under 1960, and *U. S. Marshal* and *Whirlybirds* belong at right under 1959.

**Tape notes:** A coverage map of U. S. tv broadcasters equipped with Ampex or RCA tape is provided in the most recent issue of *Tape Measures*, the house organ Videotape Productions of N. Y. The same issue also contains a listing of U. S. broadcasters equipped with tv tape as of 15 July. Thirty-eight states are represented, and the listing also includes the number of tv tape recorders in the possession of each station.

## PUBLIC SERVICE

**The grassroots appears to be catching on to the political free-time idea.**

WDMV, Pocomoke City, Md., has offered a half of radio time gratis for a debate between Congressional Candidates.

**Thisa 'n' data:** El Paso's radio stations: **KELP, KHEY, KHMS, KIZZ, KINT, KROD, KTSM, XEJ, XELO** and **KSET** have gone all out in support of the El Paso United Fund . . . NBC making arrangements for national group discussion and study of issues debated on the Network's new live forum series "The Nation's Future" beginning 12 November . . . **KPHO-TV** Phoenix, telecasting course for credit in American Government . . . **WTTG-TV,** Washington, D. C., to telecast hour-long medical documentary on facts of heart disease.

**Ideas at work:**

**KRAK,** Sacramento, is helping people to realize the need for forest fire prevention, by promoting a fire-prevention slogan contest. Ballot boxes have been placed at congregated places including the California State Fair and Exposition. The writer of the winning slogan will receive a certificate of merit.

**WOWO,** Florence, Ala. went all out to help cut down on highway deaths during the Labor Day holiday by promoting a deathless weekend. It aired numerous traffic safety messages cautioning drivers against reckless driving.

**Service programs:**

**WTCN-TV,** Minneapolis, "The Liberal Arts College," dealing with the pros and cons of the worth of a liberal arts college education in vocational training.

**KMTV, Omaha,** a series, "Meet the Candidates," designed to help people get to know their state and municipal office seekers. Candidates, from the Lt. Governor down, will tell the viewers their qualifications, aims and attitudes concerning the public office.

**CBS Radio** this week starts a nine weekly series "Presidential Countdown" a week by week report of presidential and vice-presidential candidate doings.

**WCSH-TV,** Portland, Maine, keeping in political step with other stations, will contribute to election year public education by starting, this week, a series of "Meet the Candidate" programs.

# QUALITY TELEVISION*
# SELLS
# RICH, RICH
# SOUTHERN NEW ENGLAND



QUALITY IN THE CRAFT OF THE 19TH CENTURY YANKEE SHIPWRIGHT IS ABUNDANTLY EVIDENT AT CONNECTICUT'S MYSTIC SEAPORT.

THIS AUTHENTIC REPLICA OF A TYPICAL NEW ENGLAND SEAFARING COMMUNITY DURING THE AGE OF SAIL IS VISITED BY THOUSANDS ANNUALLY.

IN RICH, RICH SOUTHERN NEW ENGLAND, QUALITY IN TELEVISION IS THE HALLMARK OF WTIC-TV.

OH YES, WTIC-TV PROGRAMS ARE HIGHEST RATED TOO.

**WTIC TV 3** HARTFORD, CONNECTICUT

***ASK YOUR HARRINGTON, RIGHTER & PARSONS MAN**

Hal Phillip[s] ... directing two na[tional] ... campaigns: "Let's All Register" and "Let's All Vote," for the **Rexall Drug Co.** and the **Pioneer Savings & Loan Assn.**, of the same city.

**The Purolator Automatic Research Bureau** has embarked on a crusade to teach women how to drive. The company scripted a series of 13 local live tv shows on the subject "Car Clinic for Women." The 15 minute segements will also help teach women how to rebuff the taunts of male drivers.

**Frederick A. Kugel**, 45, publisher and president of Television Magazine, died 7 September of a heart attack.

Kugel, who began Television in April 1944, was also founder and chairman of U. S. Broadcasters Committee on World Affairs. He leaves his wife and two daughters.

## OLD TIME SQUEEZE

(*Continued from page 58*)

palaver, and we don't want to get a re-hash of information we already have—such as ratings and circulation figures. We want information in depth, not superficially.

"We ask media representatives to make their presentations brief and to the point, to eliminate the big build-up and the florid language, to get to the meat and potatoes of it fast, to present something more penetrating than the obvious."

The problem of matching presentations with people has become more acute as more agency staffers become all-media rather than broadcast or print specialists. Until fairly recently, a broadcast buyer or broadcast media executive concentrated in tv and radio. But now many of them are called on to know all media, and therefore are required as part of their daily job to listen and learn from representatives of all these media and their splinter segments.

Y&R's Warren Bahr credits media presentations with "helping me learn the business in a way nothing else can do! If you listen carefully, you can learn a tremendous amount about advertising this way. But not if the material is bad, confused or disarranged in the presentation."

One agency media manager says presentations are becoming more professional as media representatives gain a greater awareness of what the agency and client are looking for in the way of new and helpful material. "The only area where I think a presentation really bogs down is in the group situation during the question-and-answer period. Things tend to get often to get out of control, with little focus on the points of the pitch. The salesman should keep a firm hand on the discussion, lead and direct it and tactfully stop digressions from the floor."

Air time which is sold and working time of agency and media people "have a common and very high value," commented an agency v.p. "We hold both in high regard and with profound respect—and we don't want either kind of time dissipated or wasted!"

## BRODIE

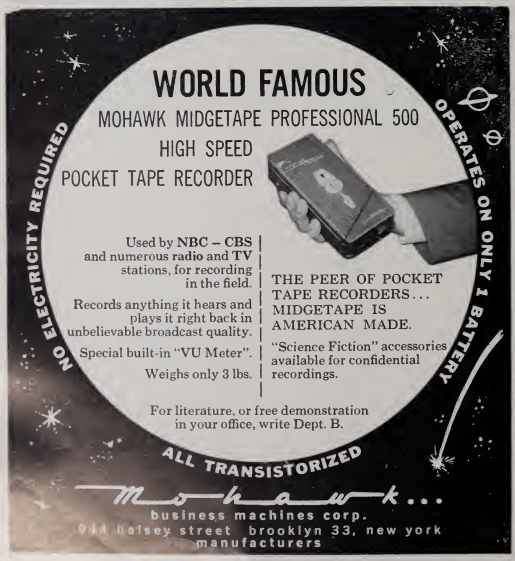
(*Continued from page 39*)

concluded with Soupy's reminder: "And remember . . . don't say muffler . . . say Brodie's . . . they whisper."

Brodie and Yaffe, although pleased with the radio/tv results, decided to take a stab at still another type program, and in April, 1960, the muffler installer purchased exclusive sponsorship of Detroit's first hour-long television spectacular. The show featured The Four Freshmen, June Vali, Nick Adams, and Soupy Sales as emcee.

Viewers and listeners reached by the Brodie commercials were offered a trip around the Western Hemisphere as the highlight of a promotion for the "Round House," a completely automatic muffler installation center. The contest (entrants had to fill out an application blank), which was held in Detroit, Grand Rapids, Flint, Lansing, and Cleveland drew over 50,000 entries in the homebase city alone.

This being a slow season for mufflers, the present campaign includes a 10-second radio saturation program on WWJ, WXYZ, WCAR, CKLW Detroit, using 250 spots per week plus forty 10's and minutes per week on tv primarily to keep the name in front of the people.




This ad ran exclusively in SPONSOR

# HAPPY STORY OF A PAGE AD . . . .

## ESE WERE SOME OF THE ENTRANTS:

**NSING MOORE**
V.P.
nderson & Cairns
New York

**IUS JOSEPH, JR.**
/P MEDIA DIR.
ineman, Kleinfeld,
Shaw, Joseph
New York

**LEX E. BEDARD**
SALES MGR.
Radio Time Sales
Toronto

**ERRITT OWENS**
PRES.
erritt Owens Adv.
Kansas City

**ARGE FLOTRON**
TIME BUYER
Leo Burnett Co.
Chicago

**ORGE LARRABEE**
SALES REP.
Station WTVL
Waterville

**ARTIN HERBST**
MEDIA DIR.
Donahue & Coe
New York

**JACK STACK**
ACCT. EXEC.
Dancer-Fitzgerald-Sample
New York

**HILTON HODGES**
SALES CO-ORD.
WIBW—WIBW-TV
Topeka

**TOM DAISLEY**
OWNER
Tom Daisley Adv.
Columbia, S. C.

**RONALD STACK**
BROADCAST SUPER.
J. Walter Thompson
Chicago

**ROBERT T. MEYERS**
V.P.
Cohen & Aleshire
New York

**HERB GOTTSCHALK**
ADV. MGR.
Lucky Heart Cosmetics
Memphis

**VIRGINIA B. THOMAS**
DIR. PUB. REL.
Three Springs Fisheries
Lilypons, Md.

**J. C. GRYSON**
MANAGER
WJBL
Holland, Mich.

**ARTHUR HARRIS**
SALES REP.
General Electric
Delmar, N. Y.

**JOHN J. McCORMACK**
PRESIDENT
John J. McCormack Adv.
Huntington

**ETHEL HARDY**
STENOGRAPHER
WNEM-TV
Flint

**DOWALD LANDY**
COPY WRITER
Fred Yaffe & Co.
Detroit

**BERGEN F. NEWELL**
ACCT. EXEC.
R. E. McCarthy & Assoc.
Tampa

**PETER A. KRUG**
ACCT. EXEC.
BBDO
New York

**ROBERT P. GEARY**
ASST. R-TV DIRECTOR
Mathisson & Assoc.
Milwaukee

**JOHN E. MAGUIRE**
V.P.
Harry M. Miller
Columbus

**MRS. J. H. LEAVITT**
SECRETARY
WLBZ-TV
Bangor

**B. ROBERT JOLLY**
TIME BUYER
Wade Adv.
Chicago

**C. J. O'DONNELL**
TIME BUYER
Maxon
New York

**RUTH JOHNSON**
MEDIA DIRECTOR
Milton Carlson
Los Angeles

**GORDON M. TOWNE**
SALES EX.
WBSR
Pensacola

**JIM MENDOZA**
ASST. TIME BUYER
McCann-Marschalk
New York

**EDWARD TASHJIAN**
BUYER
Mogul, Williams & Saylor
New York

**WALT GIBBS**
D.J.
KSWI Radio
Council Bluffs

**J. T. STARKEY**
MEDIA
Ingalls Associates
Boston

**FRANK J. SEGO**
PRESIDENT
Advertising, Inc.
Homewood, Alabama

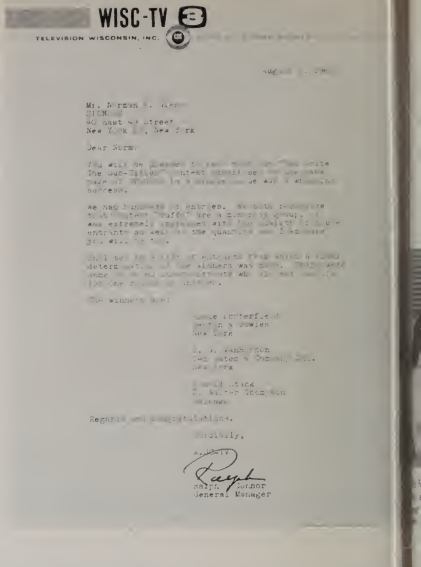
**BEVERLY PREVEY**
COPYWRITER
BBDO
Minneapolis

**FLOYD SOUTHWELL**
SHELL ADVERTISING
Monroe, La.

**DAN BORG**
MEDIA BUYER
Cunningham & Walsh
New York

**GEORGE PETER**
BUYER
Cunningham & Walsh
New York

# HAPPY STATION . . .


WISC-TV 3
TELEVISION WISCONSIN, INC.

Mr. Norman E. Cash
SPONSOR
40 East 49 Street
New York 17, New York

Dear Norm:

You will be pleased to learn that the Uncle Ted Quiz-Ticker contest closed on time and we have received 47,000 letters in a mixture of 4th & 5th class envelopes.

As was apparent in entries, the quiz promotion [illegible] are a success all around. It was extremely important with [illegible] contracts up next on the quiz and I'm sure you'll [illegible].

Still not in a position of announcing final winner as determination of winners was given [illegible] over to the advertising agency who [illegible] one of them.

The winners are:

[illegible]

Regards and congratulations.

Cordially,

Ralph

Ralph C. Ahlhor
General Manager

---

**To get an up-to-date impression of who reads and responds to a single couponed-ad in a virile broadcast trade publication examine the names and job titles on these pages. You'll find them a blue ribbon list of important buyers of time.**

**An attractive ad in SPONSOR draws a happy response because SPONSOR is the shortest distance between buyer and seller. It has been for 14 years.**

**PAUL W. LIMERICK**
V.P.
Western Adv.
Chicago

**GIFFORD D. THAYER**
CREATIVE DIR.
Tally Embry
Miami

**ALLAN V. JAY**
MANAGER
Videodex, Inc
New York

**D. S. TRUDE, JR.**
MGR. OF MEDIA
Clinton E. Frank
Chicago

**BOB KUTSCHE**
TIME BUYER
Geyer, Morey, Madden & Ballard
New York

**ROBERT STERES**
TIME BUYER
D'Arcy
St. Louis

**ANN JACKNOWITZ**
MEDIA BUYER
Young & Rubicam
New York

**FRANCES LINDH**
DIR. RADIO-TV
Garfield, Hoffman & Conner
San Francisco

**J. P. HEVERLY**
VP
Martin & Tuttle
Seattle

**RUNE GORANSON**
OWNER
Rune Goranson Co.
Seattle

**FLORENCE STOKES**
SECRETARY
Mission of Calif.
Los Angeles

**ED STERN**
MEDIA DIR.
Foote, Cone & Belding
Chicago

**BEN GREEN**
VP
Arthur Meyerhoff
Chicago

**WILLIAM C. GIBSON**
CLERK
Clay Stephenson
Houston

**MARTIN GENNUSA**
ASST. TIME BUYER
Lennen & Newell
New York

**JACK WALSH**
CHIEF TIME BUYER
D. P. Brother
Detroit

**LOUIS KRUH**
MARKETING SUPERVISOR
BBDO
New York

**WM. P. DOLLARD**
MEDIA SUPERVISOR
Young & Rubicam
New York

**NICK IMBORNONE**
TIME BUYER
McCann-Erickson
New York

**BARBARA FREEMAN**
TIME BUYER
Carson Roberts
Los Angeles

**JIM WATTERSO**
MEDIA BUYER
Lambert & Feasley
New York

**MARY ELLEN CLA**
TIME BUYER
Morse International
New York

**BOB TURNER**
TIME BUYER
Cohen, Dowd & Alest
New York

**N. P. SANTRIZO**
ACCT. EXEC.
BBDO
New York

**R. S. MULFORD**
DIR. RADIO/TV
D'Arcy
Los Angeles

**BILL LAHRMAN**
ACCT. EXEC.
Gardner Adv.
St. Louis

**JEFFREY A. ABE**
DIR. RADIO/TV
Henry J. Kaufman
Washington

**J. C. CUMMING**
VP
Anderson & Cairns
New York

# HAPPY WINNERS . . .



race Porterfield, Benton & Bowles, NYC re-
ives airline tickets to THE DELLS from
eorge Castleman, Vice President, Peters,
riffin, Woodward, Inc., New York City



John A. Cory, Midwest VP Peters, Griffin, Woodward, Inc., congratulates Ronald Stack, J. Walter Thompson Company, Chicago, as the winner of a week for two at THE DELLS.




Gerry Van Horson, Ted Bates & Company stops off to enjoy a few pleasant hours visit with station WISC-TV on his journey to his prize winning vacation at THE DELLS.

**RICIA McINTYRE**
MEDIA DIR.
ingham, Castleman &
Pierce
New York

**NNETT STRANGE**
R. OF RADIO/TV
ississippi Southern
College
Hattiesburg

**CK BUCK HOLTZ**
RADIO-TV DIR.
Talley Embry
Miami

**HARD L. HALPIN**
ACCT. EXEC.
Leo Burnett
Chicago

**SAM BLAKE**
BLIC RELATIONS
Grey Advertising
New York

**HILIP A. STUMBO**
OADCAST BUYER
McCann-Erickson
New York

**RUCE R. BLAKE**
IO ADV. MANAGER
. F. Goodrich Co.
Akron

**RTRUDE NYMAN**
MEDIA BUYER
cific National Adv.
Seattle

**C. N. BARRETT**
TIME BUYER
Gardner
St. Louis

**IRWIN FLEISCHER**
BUYER
Ted Bates
New York

**JOHN J. DUNN, JR.**
ACCT. EXEC.
Dancer, Fitzgerald &
Sample
New York

**LOIS LINDENBERG**
TV COORDINATOR
Knox Reeves
Minneapolis

**PHIL ARCHER**
MEDIA SUPERV.
Knox Reeves
Minneapolis

**PAUL J. EWING**
MEDIA BUYER
Knox Reeves
Minneapolis

**A. J. DEUTSCHMAN**
ASST. V.P.
Ted Bates
New York

**DAVE WEISER**
GEN. MGR.
Radio Station KEYY
Provo

**BRUCE W. WERT**
ASST. ADV. MGR.
Goodyear Tire & Rubber
Akron

**AILEEN BARRY**
MEDIA SUPERV.
Grey Advertising
New York

**DAVID M. GUINEE**
ACCT. EXEC.
Chambers, Wiswell,
Shattuck, Clifford &
McMillan
Boston

**LAWRENCE J. ZEMAN**
ASST. TIME BUYER
Needham, Louis, & Brorby
Chicago

**BETTY McCOWAN**
MEDIA MGR.
Henderson Adv. Agency
Greenville, S. C.

**JOHN B. BISSELL**
MEDIA BUYER
Ted Bates
New York

**BILL MURPHY**
MEDIA DIR.
W. B. Doner
Baltimore

**DONALD S. CARLSON**
TIME BUYER
Leo Burnett
Chicago

**R. J. TUREK**
ADVT. MGR.
Northern Paper Mills
Green Bay

**R. A. GILBERTZ**
DIR. OF MEDIA
W. E. Long Adv.
Chicago

**RAE ELBROCH**
RADIO-TV BUYER
Schwab, Beatty & Porter
New York

**D. H. EDGEMON**
P. R. DIR.
Chambers & Wiswell
Boston

**ELDON C. MARWEDE**
TIME BUYER
Campbell-Ewald
Detroit

**ROBERT L. TURNER**
TIME BUYER
Cohen, Dowd & Aleshire
New York

**RICHARD HOFFMAN**
BUYER
D. P. Brother
Detroit

**D. R. FLETT**
SALES MGR.
KSLA-TV
Shreveport

**JOHN MARSICH**
ASST. MEDIA DIR.
Kudner Agency
New York

**HARVEY MANN**
MEDIA DIR.
H. W. Kastor & Sons
Chicago

**ART TOPOL**
MEDIA BUYER
Ogilvy, Benson & Mather
New York

**JEREMY D. SPRAGUE**
MEDIA SUPERVISOR
Cunningham & Walsh
New York

**ISABELLE STANNARD**
TIME BUYER
Daniel & Charles
New York

**CATHY FARRELL**
TIME BUYER
Geyer, Morey, Madden &
Ballard
New York

**DONALD A. DeCOOK**
TV PROD. MGR.
Luckoff & Wayburn
Detroit

**CHARLES BENESCH**
MGR., MEDIA DIR.
Young & Rubicam
New York

HAPPY MEDIUM .

SPONSOR

The magazine radio/tv advertisers use

40 E. 49th Street
New York

SHORTEST DISTANCE
BETWEEN
BUYER AND SELLER

# FM Quality Music Stations

## The New Dimension In Radio In Major Markets

***These are your Quality Music FM Stations***

**. . . Delivering the largest single Quality market in America**

**. . . The Fine Music audience, most influential, most efficient and most responsive.**

This market now represents over one quarter of ALL U. S. amilies. The fastest growing advertising audience today . . reached most effectively through Quality Music pro-rams. An audience which cannot be duplicated with any ther broadcast medium. Loyal and receptive Quality Music udience listening averages 3 hours per day, 4 days per week.

***esponsive:*** Quality Music audiences are pace setters at ıe age of acquisition and are able to buy. Quality Music dvertisers have found this audience to be most responsive ) well-directed appeals.

***ow Cost:*** Because the medium is young and growing fast uality Music Stations offer the chance to establish time and udience franchises at extremely favorable low cost. Any Valker-Rawalt office listed below can give details on these tations. We hope you will contact them soon.

**KFMK** **HOUSTON**

Oldest FM station in Houston serving over 135,000 FM families in the nation's 6th market. Houston now is one of the top 10 FM markets within the country. KFMK is a consistently top-rated FM station in all surveys.

**KXTR** **KANSAS CITY**

The only 100% Classical Fine Arts station serving over 125,000 FM homes in the greater Kansas City area. Finest of the fine anyway you listen to it. Over 1/3 of all Kansas City homes with above-average incomes, listen regularly to KXTR.

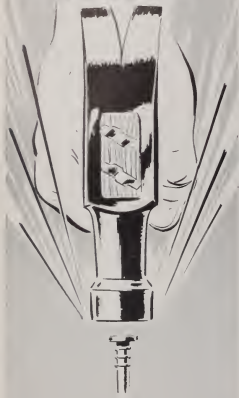
**KLSN** **SEATTLE**

First FM station in this market to provide 114,000 FM families with Quality Music 18 hours a day. Quality control in programs and commercial copy provide the advertiser with high attention value and audience response.

National Representative — WALKER-RAWALT COMPANY, INC.

| ew York | Chicago | Boston | Los Angeles | San Francisco |
|---|---|---|---|---|
| 17 Madison Ave. | 360 N. Michigan Ave. | 100 Boylston St. | 672 S. Lafayette Park Pl. | 260 Kearney St. |
| ew York 17 | Chicago, Ill. | Boston, Mass. | Los Angeles, Calif. | San Francisco, Calif. |
| urray Hill 3-5830 | Andover 3-5771 | Hubbard 2-4370 | Dunkirk 2-3200 | Exbrook 7-4827 |

nail down
more
sales



with
SAN ANTONIO'S
Channel 12
KONO tv

ABC Television in San Antonio...
the Greatest Unduplicated Live
Coverage in South Texas!

Represented by
THE KATZ AGENCY

# Tv and radio NEWSMAKERS



**Larry Lowenstein** joins National Telefilm Associates (NTA), New York, as director of public relations. Recently executive director of the N. Y. office of Rogers & Cowan, he will be responsible in his present post for the public relations and publicity activities of the company's various divisions. He was formerly director of the CBS Tv press information department and head of publicity-promotion at Benton & Bowles. He is a member of the Bd. of Governors of the Academy of Tv Arts and Sciences in N. Y.



**Tom Gonterman** has been appointed general manager of KBKC Radio, Kansas City. A native of St. Louis, Gonterman previously served as account executive, handling consumer accounts with Batz-Hodgson-Neuwoehner, Inc., for the past three years, and earlier as account executive with the De Felice Advertising Agency in Tulsa, for four years. Gonterman is a graduate of Washington University in St. Louis. The former general manager of KBKC Bill Allred, has been transferred to KAKC Radio in Tulsa.



**Graham Hay** is the new head timebuyer of Compton Advertising, Inc. He has been with Compton eight years, having joined the company as an assistant buyer in 1952. The following year he became timebuyer, the position he kept until his present promotion. Hay is a graduate of the University of Missouri, where he majored in advertising and received a degree of Bachelor of Journalism in 1949. He lives with his family in Flemington, New Jersey, where he is the choir director and organist of his church.



**Donald M. Hine** becomes director of programing and public affairs for Transcontinent Television Corp., headquartering in the company's New York offices. For 12 years Hine was program manager of CBS o&o KNXT, L.A., and CBS Television Pacific Network, resigning the post earlier this year to become director of special projects for World Tennis, Inc. Prior to working in tv, Hine was with A&F Lyons Theatrical Agency in Beverly Hills. He is a former officer in the U. S. Navy Amphibious Force.




**PROOF BY EXCLUSIVE MARKET SURVEY FOR YOUR PRODUCT!** With our TMP (Test Market Plan), you get 500 in-home interviews before you advertise, and 500 after your schedule is completed. WPRO-TV absorbs all survey costs and no minimum schedule is required.

**PROOF BY AUDIENCE SURVEYS!** Take your choice of any survey. WPRO-TV delivers *most* audience in this rich area, with two billion dollars to spend. WPRO-TV's 50 mile radius of response includes all of Rhode Island, Southeastern Massachusetts including Fall River, New Bedford and Cape Cod, plus eastern Conn.

**PROOF BY CASE HISTORIES!** Here's one, but it's typical. Salty Brine (5:30-6:30 P.M., M-F) suggested *once* that his audience phone Elmo Topp (friend of Emily Tipp). Result? 36,000 calls in one hour, plus a request by the phone company to desist. That's response!

**WANT MORE FOR YOUR TV DOLLAR?** Call Gene Wilkin at PLantations 1-9776, or your Blair man. Either way, when you buy WPRO-TV, consumers buy your brands.

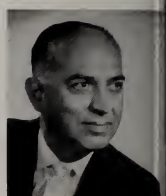
**CAPITAL CITIES BROADCASTING CORP.**

Represented nationally by Blair TV

CHANNEL 12 PROVIDENCE

# The seller's viewpoint

*The mutual objective faired by both buyers and sellers of syndicated television is a frequently forgotten matter, maintained Alvin E. Unger, vice president in charge of syndication, Independent Television Corp., New York. "Because some syndication salesmen have taken advantage of the buyer's desire for pertinent information, many buyers have gone to the other extreme. They feel they have no time for all the facts. All they want, they say, is just to see a print." Solution? A healthy compromise by both sides, consisting of less puff from salesmen, more open-mindedness to significant data from buyers.*



## Let's have less eyewash, more facts

It's about time that the buyers and sellers of syndicated television series started remembering that what's good for one is good for the other.

There's a lot at stake when you buy a television series. It frequently represents the major investment of an advertiser for that year and, like any other major investment, should be treated as any private citizen or business executive would treat the outlay of substantial capital. Advertisers want to make sure the investment will bring the right results. Being astute, they investigate everything about the property —actually insist on having all the facts. For example, when a private citizen goes to buy a house, he considers many factors other than those inherent in the structure of the property: Is the house close to the church of his choice? If he needs a school, are there schools nearby? Is proper transportation available, etc? How much the more so in business, with a much larger investment involved. For example, a builder buying a fleet of trucks wants to know, in addition to the displacement ratio of the cylinders, the gauge of the steel, etc., what the resale value of the trucks are and, to be doubly sure of the efficiency of the trucks, he wants to know which other builders have used that particular brand of truck and with what success . . . And so it is with all professional buyers. They want all the facts and they're not ashamed to ask plenty of questions, including the most basic one: "What will it do for my business?"

Because some syndication salesmen have taken advantage of the buyer's desire for pertinent information, and have insisted on including unnecessary eyewash and window dressing, many buyers have gone to the other extreme. They feel they have no time for all the facts. All they want, they say, is just to see a print. But is that really enough?

Remember, the salesman's selling a series that usually costs over a million dollars to make. Many hundreds of people worked on the concept and the production. The salesman is their representative. He knows the kind of audience the series was created to attract and entertain, and the selling job it was created to do. He understands the cumulative effect the series will have on the specific audience it was aimd at. This is the kind of information a buyer *must* have before he makes his intelligent buying decision. And that's why simply viewing a print can't fulfill the complete selling—and buying—job.

It would therefore seem as though the mutual objective of both the professional seller and the professional buyer is a presentation which will 1) allow the seller to present, in a straightforward and factual manner, those pertinent facts which cannot be determined only from a screening of the programs, and 2) permit the buyer to ascertain those details applicable to his particular business which will enable him to evaluate the effectiveness of the program in selling his product.




KABC-TV sells her on buying... and 7 million Southern Californians like her are watching ABC's Flagship in the West. It takes great ...ales to keep one step ahead of America's busiest market. KABC-TV ... what it takes... You can be sold on 7, too.

# SPONSOR SPEAKS

## Don't pass the buck to tv

Charles H. (Chuck) Tower, NAB's v.p. for television, made an important point last week in a speech before the convention of the American Bar Association.

Appearing on a panel on "Crime Portrayal in Public Media" Tower said, "To my knowledge there are no studies showing a causal relationship between television and juvenile delinquency.

"It would be spiritually helpful to us as parents to be able to pass the buck to tv. Unfortunately the facts just won't permit it."

Tower went on to say that graphic portrayal of violence for its own sake has no place on tv and that industry self-regulation is gradually working towards its elimination.

But his point about buck-passing was exceedingly well taken.

We have watched a growing tendency in many quarters to blame tv for all the ills of American society—juvenile delinquency, loss of national purpose, low cultural standards, abnormal materialism, conformity, and cult of the organization man—tv gets blasted for them all.

Such charges, of course, are rubbish.

And when they come (as they do) from politicians, scientists, clergymen, parents, and college professors, one cannot escape the conclusion that the critics are trying to blame tv for their own failures.

As a responsible trade paper we believe that our industry, like any other institution, stands constantly in need of improvement. And we fight constantly for those improvements in every area of our business.

But we also believe that tv, radio, and advertising have both a right and an obligation to talk back and fight back, when unfairly accused.

That is why we are delighted to know that Chuck Tower, in his new NAB post, is not hesitating to speak out.



**THIS WE FIGHT FOR:** *Recognition by all members of the broadcasting and advertising industries of the important and honorable part they play in the structure of our American life.*

## 10-SECOND SPOTS

**Inflation:** Today, a half hour of n tionwide television costs more tha the entire election campaign for th winning candidate 100 years ago, ac cording to Tom Cole, finance chai man of the N. Y. Democratic cam paign. *And they got Lincoln, too.*

**Vocabulary:** Earl Wilson tells of friend whose eight-year-old son spend so much time watching television tha he knows only one word, *"Shhhh!*

**Concentration:** An 82-year-old viewer in Litchfield, Maine, was enjoyin a quiet Wednesday night in front o his tv set recently when he was di tracted by the local fire departmen What, he asked, were they doing i his living room? *It seems that durin the evening the house had been burn ing down.*

**Oh yeah!:** Headline from the CB press department—JACK BENNY T FIDDLE WITH CLEVELAND OR CHESTRA. *Just play the violin an cut out the hanky-panky.*

**So?:** From NBC re the first episode o *Thriller*—"Alan Patterson (Lesli Nielsen), a successful account execu tive, unwittingly commits two blun ders which set in motion forces tha threaten to destroy his family and hi career." *Alternate title: "Any Day i the Life of an Adman."*

**High Rating:** Admen are crowdin into an East Side N. Y. steak hous these lunch hours which calls itse "An Adult Western Restaurant." *Pou nah, you've got till sundown to ge out of that booth.*

**Quick, Henry:** The most ghoulis case of superimposition in tv's histor is reported by Lloyd McCormick WLOS-TV, Greenville, N. C., who ad mits that he is still somewhat shake by the experience. It seems that du ing a furniture commercial, a slid showing some values available at local store was being projected. A the announcer spieled away, a cock roach who had stowed away in th slide projector leisurely made its wa "live" across the furniture set. WLO TV has standing by, in case this eve happens again, a commercial for a insect killer. *And the exterminator' phone number, huh?*

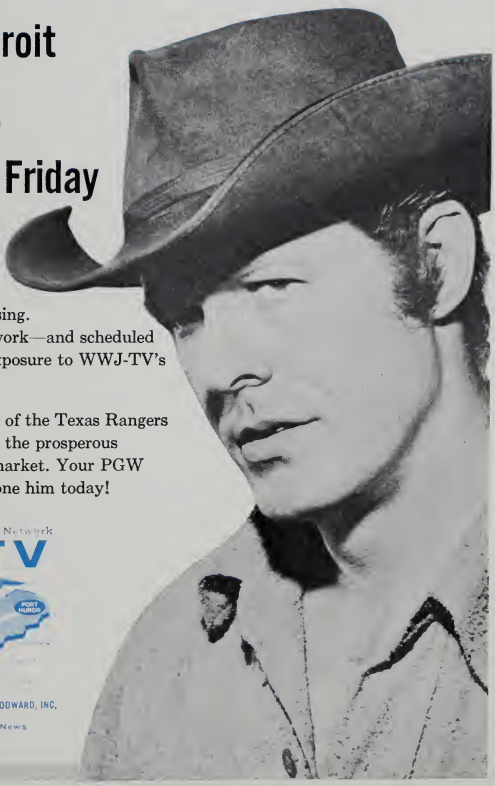
# Sales Action at Sunset!

# "TRACKDOWN"

## On WWJ-TV, Detroit

## 6:00 P. M.

## Monday through Friday



For your fall and winter campaign, WWJ-TV proudly features the finest adult western available for spot advertising. "Trackdown" is first run off network—and scheduled across the board for maximum exposure to WWJ-TV's big family-hour audience.

Saddle up with these terrific tales of the Texas Rangers to corral important sales gains in the prosperous Detroit-Southeastern Michigan market. Your PGW Colonel has complete details. Phone him today!

Detroit, Channel 4 • NBC Television Network

**WWJ-TV**




NATIONAL REPRESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC.
Associate AM-FM Station WWJ
Owned and Operated by The Detroit News

It adds up!

MADISON
WISCONSIN

ROCKFORD
ILLINOIS



...1 + 1 = 2

MADISON and ROCKFORD, TOO

For the wise buyer it's a case of simple arithmetic because channel 3 offers coverage of the basic Madison-Southern Wisconsin Market... plus the Rockford-Northern Illinois Market. The reason . . . Channel 3 is primary CBS for both markets.



WISC-TV

CHANNEL 3

MADISON, WISC.

Represented Nationally by
Peters, Griffin, Woodward, Inc.

CBS TELEVISION NETWORK

19 SEPTEMBER 1960
40¢ a copy • $8 a year

# SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE


# WKBW
## IS
## FIRST IN BUFFALO

HOOPER *RADIO* AUDIENCE INDEX

MONTHS: JULY—AUGUST, 1960

CITY: BUFFALO, N. Y.

SHARE OF RADIO AUDIENCE

| TIME | RADIO SETS-IN-USE | WKBW | STA. "B" | STA. "C" | STA. "D" | STA. "E" | STA. "F" | STA. "G" | STA. "H" | OTHER AM & FM | SAMPLE SIZE |
|---|---|---|---|---|---|---|---|---|---|---|---|
| MONDAY THRU FRIDAY 6:00 A. M. - 12:00 NOON | 15.0 | 32.5 | 28.5 | 10.0 | 5.7 | 7.5 | 8.2 | 3.6 | 2.1 | 2.1 | 6,009 |
| MONDAY THRU FRIDAY 12:00 NOON - 6:00 P. M. | 13.3 | 45.2 | 15.5 | 5.4 | 10.5 | 6.0 | 6.0 | 7.1 | 1.8 | 2.4 | 7,209 |
| SUNDAY DAYTIME 10:00 A. M. - 6:00 P. M. | 12.5 | 34.9 | 4.6 | 12.3 | 10.3 | 4.1 | 9.2 | 6.2 | 9.2 | 9.2 | 1,887 |
| SATURDAY DAYTIME 8:00 A. M. - 6:00 P. M. | 15.8 | 46.8 | 12.3 | 9.0 | 6.6 | 12.3 | 6.3 | 4.7 | 0.3 | 1.7 | 2,320 |
| MONDAY THRU FRIDAY 6:00 P. M. - 10:00 P. M. | 11.9 | 34.7 | 11.1 | 13.9 | 11.3 | 7.6 | 6.5 | 10.2 | 1.2 | 6.9 | 4,822 |

## and PULSE AGREES

# WKBW is No. 1

**27%** AVERAGE SHARE OF THE AUDIENCE

1960 PULSE (Buffalo) Mon-Sun 6:00 A.M.—12:00 MIDNIGHT

WKBW — BUFFALO — 1520
50,000 WATTS • Clear Channel

*Represented by*
AVERY-KNODEL



## SPOT TV UP— BUT BOOM LOSES SIZZLE

Spending for fourth quarter affected by growing indications of business slowdown

Page 29

## Nighttime net tv lures daytime web advertisers

Page 32

## Fm audiences go for those fancy program guides

Page 37

## Admen urge that timebuyers be given more scope

Page 40


DIGEST ON PAGE 4

FALL BUYING MEMO:

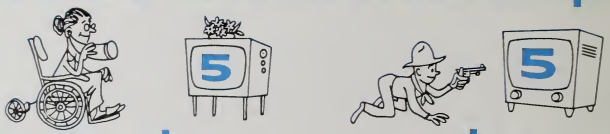
# From 6:00 pm to Midnight



# Sunday thru Saturday,



# more TV sets in Minneapolis



# - St. Paul are tuned to



# KSTP-TV than to any



# other station*

**KSTP 5**
**TELEVISION**
**MINNEAPOLIS — ST. PAUL**

*Nielsen Report, July, 1960

REPRESENTED BY EDWARD PETRY & CO., INC.

# Your big PLUS in Charlotte

## Now 5000 watts on 930 kc

More power, prime dial position—in the heart of the Carolinas' greatest market

## Now AM/FM simultaneously

Two stations for the price of one with high-quality adult audience programming

## Now over 2,500,000 people

in the 43-county WSOC listening area—over a half-billion dollar retail sales!

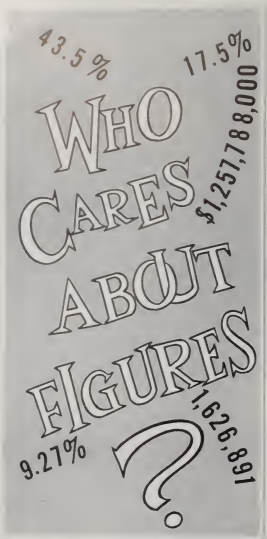
# WSOC radio

CHARLOTTE, N. C.



*Represented by Peters, Griffin, Woodward, Inc.*

WSOC and WSOC-TV are associated with WSB and WSB-TV, Atlanta; WHIO and WHIO-TV, Dayton




Smart timebuyers care about figures, but they know that figures aren't the only yardstick!

Sure, WSPA-TV's Piedmont SUPERmarket is growing faster than the national average; sure, nearly half of South Carolina's Effective Buying Income* is concentrated in WSPA-TV's coverage area . . . but HOW you cover this market is important, too.

More careful, profit-conscious advertisers choose WSPA-TV because they know that Channel 7 blankets this rich SUPERmarket. How can it miss? Top CBS programs plus secret factor *L P E* (local personality endorsement) insures that your message sells a more responsive audience every time.

Call your Hollingbery man . . . he has some great Channel 7 avails waiting for you right now.

**WSPA-TV**

SPARTANBURG, S. C.

CBS in the Piedmont

Channel 7

The only CBS-VHF Station Serving the Spartanburg-Greenville SUPERMARKET

National Representatives: GEORGE P. HOLLINGBERY CO.

*Sales Management 1960 Survey of Buying Power

© *Vol. 14, No. 38* • **19 SEPTEMBER 196**

# SPONSOR

**THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE**

## DIGEST OF ARTICLES

**Spot tv slants up—but boom loses sizzle**

**29** It will be up—but not as much as usual, reps say, because of gen-r economic slowdown, defections to net spot carriers, and late buyi

**Nighttime network tv lures daytime clients**

**32** Arrow, Beech-Nut food, Brillo, Mentholatum, Noxzema, Polident, Simo among "daytime only" brands now moving into nighttime participatio

**Radio's "idea battle" boils up new program formats**

**34** Part III of SPONSOR series on "Radio's Big Burst of Creativity" tells h grass-roots struggle is producing new concepts of music, talk programi

**Those fancy fm program guides**

**37** Fm program guide books now hitting coast-to-coast markets are artis cally designed, filled with civic information, ads and landmark ph

**New tv data on younger mothers**

**38** TvAR's second report, part of a series of Audience Dimension studie details viewing habits of mothers with children under six years of a

**Gallic charm of Miss Renault fills air, sells 'le car ho**

**40** The Dauphines have been flowing out of their Hampton, Va., showroo since a chic Parisian lass took to the air on their behalf via WVEC the

**Give buyer more scope, admen urge**

**40** Trendex telephone survey discloses sympathy among admen for giving t timebuyer more to say about media tactics, as well as copy, marketi

**Action tv shoots Brylcreem to top**

**42** Research-minded British firm takes the lead in U. S. men's hair dressi industry via sponsorship of network television adventure-mystery sh

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**19** 49th and Madison

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**64** Picture Wrap-Up

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# BY THE NUMBERS

These are the numbers that really
t: advertisers who invest in the sales
ability of a radio station.

n the left is a list of advertisers using
F RADIO when the new sound from
Signal Hill started two years ago. On
the right are the current accounts.

Ve think this growth is a result of our
radio-to-be-listened-to policy . . .
programming that delivers active
listeners to our advertisers.






ESENTED BY HENRY I. CHRISTAL CO., INC.

## AF 610 RADIO • SIGNAL HILL

KANSAS CITY, MISSOURI

A TRANSCONTINENT STATION

GOOD PRACTICES

BUYING CANADA?

HERE'S WHY YOU NEED

CKPC

BRANTFORD, ONTARIO

**For better coverage of South West Ontario**
With its new 10,000 watt signal, CKPC blankets Ontario's 8th market . . . Brantford and six other urban centres, twelve of the most prosperous counties in the province.

**For bigger audience share in this rich market**
CKPC reaches a total of 18,500 households . . . tops its nearest competitor in share of the Brantford audience by 55 percentage points.

**For more selling power at less cost**
Your advertising dollar goes farther, because CKPC delivers tremendous pulling power to influence more buyers more often . . . producing more sales for less money.

*ON THE GO RADIO . . .*

CKPC

BRANTFORD

Contact R. Buchanan, Call collect. PL 3-2664 Brantford.

# NEWSMAKER of the week

***Far and away the biggest national fm deal to date has bee signed by the Chrysler Corp. on behalf of its Imperial. Th $123,000 package calls for a 52-week, five-minute news stri on 28 QXR live and tape net outlets. The transaction wa handled by Paul H. Raymer Co., Detroit, manager Bob Rains***

**The newsmaker:** Bob Rains brought 23 years of air me dia experience into the negotiations which culminated in fm's big na tional breakthrough. For the past 17 of them he has managed th Detroit office of Paul H. Raymer station representative. Earlier h served on the sales force of WJR, Detroit (1940-44), and from 19 until joining WJR, he was with Headley-Reed station representativ

Rains' quest of the Chrysler account brought him to the Detro office of Young & Rubicam for the media negotiations, and when th project reached the programing stage, he made two journeys to Ne York to confer with Y&R's programing people and QXR officials, Norman McGee, v.p. for sales, and Jim Sondheim, director of the network.



*Bob Rains*

The $123,000 deal with Chrysler breaks down $76,000 for time, $30,000 for talent, and for production, $17,000. The five-minute news strip begins its 52-week run on 3 October, scheduled for 8-8:05 p.m. e.s.t. on the live network, and within the 7:30-9 p.m. period among the stations receiving it on tape.

The 28-station lineup: WFLY-FM, Troy; WGR-FM, Buffalo WRRA-FM, Ithaca; WJTN-FM, Jamestown; WHDL-FM, Olean WROC-FM, Rochester; WSYR-FM, Syracuse; WRUN-FM, Utica all New York; WFMZ (FM), Allentown, Pa.; WITH-FM, Baltimore WXHR-FM, Boston; WCCC (FM), Hartford; WDAS-FM, Philadelphia; WPIT-FM, Poughkeepsie, N. Y.; WPFM (FM), Providence; WSNJ-FM, Bridgeton, N. J.; WASH-FM, Washington; WTAG-FM, Worcester.

Stations that will receive the program on tape for individual scheduling: WRFM (FM), New York; WFMF-FM, Chicago; WDOK-FM, Cleveland; WLDM-FM, Detroit; KCBH-FM, Los Angeles; WWPB-FM, Miami; WLOA-FM, Pittsburgh; KWFM (FM), Minneapolis, KCFM (FM), St. Louis, and KPEN (FM), San Francisco.

Rains recently closed two other automotive deals for WQXR, New York, and the QXR live network. Oldsmobile signed for four weeks. Cadillac for three.

# NEWSMAKER ~~STATION~~ MARKET of the WEEK


## Population Explosion IN WSBA LAND

In the last decade, WSBA-Land population has increased more than 11.8% providing 122,000 more potential purchasers.

The combined York-Lancaster-Harrisburg Metropolitan areas are equal in size to the 27th U. S. market and

Only WSBA dominates this entire, growing, radio market.

**#1 York-Lancaster-Harrisburg Pulse, July '59 (6 AM - 6 PM)**

**#1 York-Lancaster-Harrisburg Hooper, May-June '60**



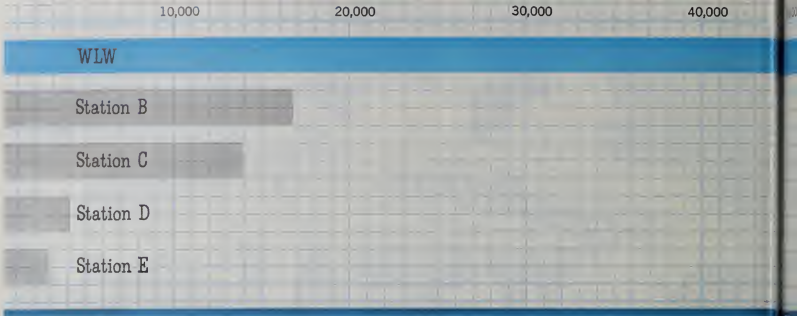
**Affiliated with**
**WARM, Scranton-Wilkes Barre, Pa.**
**WHLO, Akron-Canton, Ohio**

**robert e. eastman & co., inc.**
representing major radio stations

| NEW YORK: | CHICAGO: | SAN FRANCISCO: | DALLAS: | ST. LOUIS: | LOS ANGELES: | DETROIT: |
|---|---|---|---|---|---|---|
| 527 Madison Avenue<br>New York 22, N. Y.<br>PLaza 9-7760 | 333 N. Michigan Ave.<br>Chicago, Illinois<br>Financial 6-7640 | Russ Bldg.<br>San Francisco, Cal.<br>YUkon 2-9760 | 211 North Ervay Bldg.<br>Dallas, Texas<br>RIverside 7-2417 | Syndicate Trust Bldg.<br>915 Olive St.<br>St. Louis, Missouri<br>CEntral 1-6055 | Taft Building<br>1680 N. Vine St.<br>Hollywood, Cal.<br>HOllywood 4-7276 | Book Building<br>Detroit, Mich.<br>WOodward 5-5457 |

## WLW RADIO TOTAL AUDIENCE

Number of Radio Homes Reached Per Broadcast. Average ¼ Hour Per 3-Hour Day Part—6 AM to 6 PM




HERE'S PROOF-

# WLW radio again lengthens

*according to April / May Nielsen 1960*

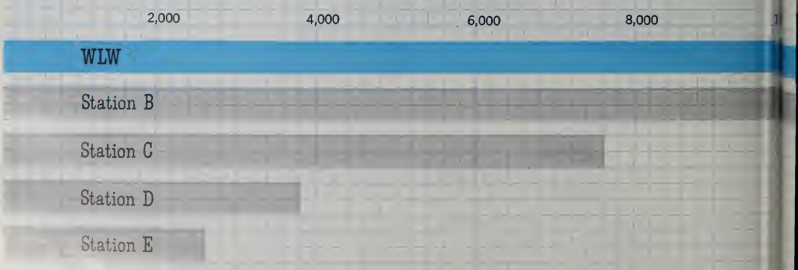
WLW Radio now commands almost 6 times the *total* daytime audience as its nearest competitor . . . and *40%* of the *metropolitan* Cincinnati daytime audience!

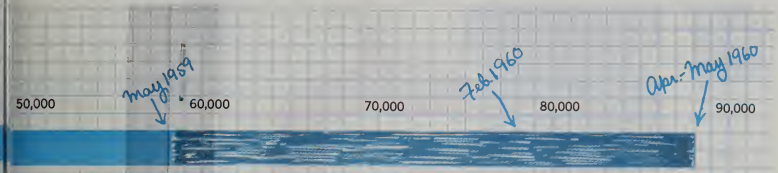
WLW Radio has increased its *total* daytime audience *12%* in *3* months . . . *52%* in one year! And has increased its *metropolitan* daytime audience *14%* in *3* months . . . *29%* in one year!

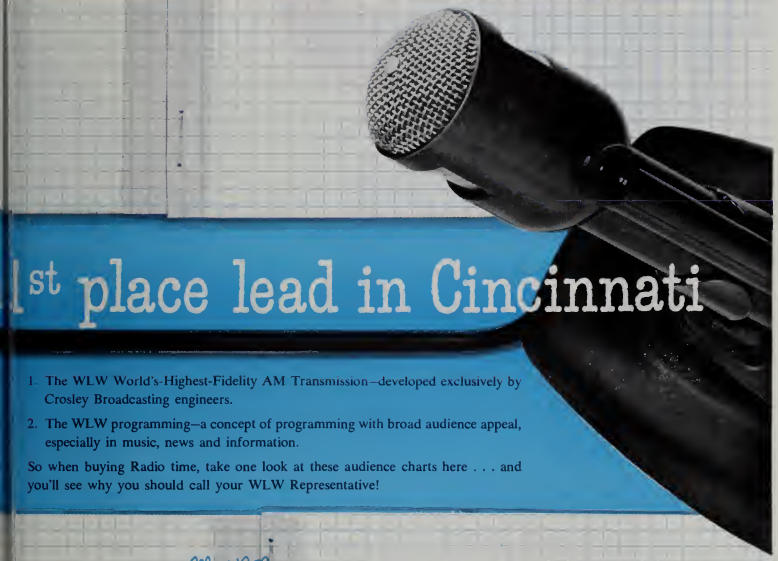
These WLW spectacular audience ratings are due to two important factors:

## WLW RADIO METROPOLITAN CINCINNATI AUDIENCE

Number of Radio Homes Reached Per Broadcast. Average ¼ Hour Per 3-Hour Day Part—6 AM to 6 PM



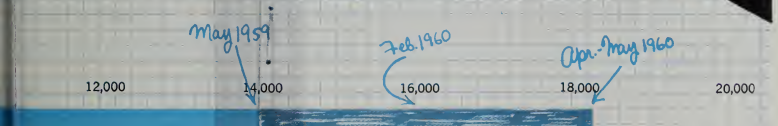


# 1st place lead in Cincinnati

1. The WLW World's-Highest-Fidelity AM Transmission—developed exclusively by Crosley Broadcasting engineers.
2. The WLW programming—a concept of programming with broad audience appeal, especially in music, news and information.

So when buying Radio time, take one look at these audience charts here . . . and you'll see why you should call your WLW Representative!




## The Big WLW radio world

*with audience among top 10 in America and first in Cincinnati*

*World's Highest Fidelity Radio Station 38th year on the air*




**Crosley Broadcasting Corporation, a division of *Avco***




The figure-filberts at the census bureau say that after ten years of grinding by those monster machines they keep on the leash up in Washington, the golden answer has poured forth:

**Columbia, South Carolina, is the state's biggest metropolitan area**

Don't take my word for it, old nose-counter. Ask Lemuel K. Crasswinder, assistant bureau chief in charge of hobbles for wandering IBM machines. He'll tell you Columbia's up 257,961 people, an increase of 38.1%, and that this makes Columbia also the

**second biggest metropolitan area in both the Carolinas, as well**

second only to Charlotte, with 270,951. Well, as old Wade Hampton used to say, people is power—buying power, I say, nearly a billion and a half dollars in disposable income, all reached by that 1,526-foot tower—close to the whole state for one easy buy. That's WIS-TV:

**the major selling force of South Carolina**

WIS-TV NBC/ABC
COLUMBIA, SOUTH CAROLINA

*a station of*
THE BROADCASTING COMPANY OF THE SOUTH
WIS-TV, Channel 10, Columbia, S. C.
WSFA-TV, Channel 12, Montgomery, Ala.
WIS, 560, Columbia, S. C.

**SPONSOR**
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The objective of the Crown Stations is to build an institution of communication commanding the confidence of the Pacific Northwest; an institution offering the highest quality of service and program fare, that in its news tells the truth, in its selling can be trusted, and in its promises can be believed.

THE CROWN STATIONS

**KING,** AM, FM, TV SEATTLE; **KGW,** AM, TV PORTLAND; **KREM,** AM, FM, TV SPOKANE

IN MASON CITY,
MARION,



THE PLACE TO BE IS
KGLO-TV

KGLO TELECASTS ALL OF THE TOP 15 ONCE-A-WEEK SHOWS! AND 8 OF TOP 10 MULTI-WEEKLY SHOWS!*

* Telepulse Report

KGLO-TV
MASON CITY, IOWA

one of the FORWARD GROUP
KGLO KGLO-TV WMT-V KEYC-TV KNOX-TV WTAD

Branham Co. National Reps.

by Joe Csida

# Sponsor backstage

## Paving the 'Glory Road'



In the 25 years during which I've been engaged in one phase or another of the broadcasting-music-show business I think the single element of activity I enjoyed most was finding, calling attention to, and helping bright young talent along the road to the big loot and loud applause. And I think my track record in this area is moderately good.

I signed a youngster named Eddie Fisher to his first record deal, and, in fact, sent him on his way to becoming a star and the husband of two very attractive film ladies. I wrote the first words of praise about a then-16-year-old lad named Steve Lawrence, on the occasion of the release of his first record, an artful interpretation of the old favorite "Poinciana." The McGuire Sisters were just in from Ohio, and had not yet met Mr. Godfrey when I did a piece on their potential. At the risk of dating myself and the man, himself, I composed some of the earliest paeons of admiration to a boy from Hoboken, New Jersey, who was singing with the Harry James band at the time. But to prove I haven't lost the touch, it was just two or three years ago that I originally called attention, in this very space, to a young man I believe will eventually surpass Sinatra as one of the greatest entertainers and personalities the business has ever known.

I'm talking about Bobby Darin, of course. And I'm very happy to learn that my old friend, Teddy Bergman, now vice president in charge of advertising for Revlon, has just signed a long term deal with Bobby to do a couple of television spectaculars per annum for Mr. Revson's cosmetics operations. These will be supershows starring Bobby, and I assure you right now that the youngster will carry off these big assignments with such polish and verve that he will win millions of new friends and fans and take several more substantial steps up ye olde ladder. He will be abetted to a good measure by such guest stars as his "adopted father," George Burns, Bob Hope and funnymen and others of that ilk.

At the same time Bobby is getting ready to go to Italy to do his first motion picture with Gina Lollobrigida and a couple of other stars whose names escape me at the moment. And coming out any day now he has a new record on Atco, which will be one of his biggest hits. It's a driving, swinging treatment of a song called "Artificial Flowers," which believe it or not, tells the woeful tale of a little girl, orphaned at nine, who earns her few pennies a day making artificial flowers for ladies of fashion to wear, and who eventually perishes in the street in the snow, clutching her shears in her frozen fingers.

This tune is from a new musical called *Tenderloin*, which opens on Broadway 17 October, and which I believe will be one of the biggest

(*Please turn to page* 14)




BC-TV sells him with aggressive programming . . . the wide range f entertainment that is the keynote of ABC's Flagship in the dern West. 7 million other Southern Californians are sold on 7 in erica's first market. You can be sold on 7, too.

IN PHOENIX

THE DIALS HAVE STOPPED TWISTING... THEY STAY WITH KBUZ

Buy results with proven Fine Music programming. From Limelight to Gaslight the discriminating Phoenix audience stays tuned to KBUZ Radio and FM. For the BIG KBUZ story and the new Phoenix Market Report, see the man from Broadcast Time Sales.

Edward A. Gordon

KBUZ Phoenix AM and FM
KSDO San Diego AM

THE GORDON BROADCASTING CO.
Sold nationally by Broadcast Time Sales



hit musicals of all time. It is a work of the same incredibly ab team of creative talents who gave us *Fiorello*: Hal Prince and Bobb Griffith producing; George Abbott directing; book by Abbott an Jerome Weidman; and music and lyrics by Sheldon Harnick an Jerry Bock. Maurice Evans is the top-billed star of it and he will l the sensation of the season in this, his first musical. But co-starrin with him, though naturally enough not so billed, is my next tale tip to watchful agencies and advertisers. He is a young man name Ron Hussman, and I think you may find the story of my "discovery of him interesting.

### Newest member on the team

A couple of years ago my wife, June and I wanted to produce new, inexpensive recorded version of *Cinderella* and *Pinnochio*. M daughter Carol was going to the Medill School of Journalism Northwestern at the time. We wrote and asked her to line up th best kids she could find in the Northwestern Drama School for th parts, and send us tapes of these kids. She did, and we finally wen to Chicago to record these little playlets. The prince in *Cinderell* and Gepetto in *Pinocchio* were played by a young man with a fin voice and a true actor's manner. His name, of course, was Ro Hussman. The following June, Carol, Ron, and several thousand othe kids graduated. We had no reason to anticipate that we would se Ron Hussman again, let alone soon.

But when *Fiorello* opened, there he was playing one of the polit cians in the chorus, which did "Politics and Poker" and "The Litt Tin Box," among other chores. We thought it was nice that he' gotten a break on Broadway so quickly. Shortly after this I sold m talent management and music publishing firms and took on the jo of vice president for eastern operations for Capitol Records. Capito had the original Broadway cast rights to *Fiorello*, and so when Bobb Prince and Hal Griffith announced their plans for *Tenderloin*, I im mediately pursued them for the same kind of arrangements for *Tenderloin* LP.

With their characteristic enthusiasm they described the new sho to me, and their plans for the book, the score, the treatment. th stars.

"Who is going to play the young male lead?" I asked.

"Well, we're going to take a gamble on a brand new boy nobod knows, who's in the chorus in *Fiorello* . . ."

"Ron Hussman!" I said.

And until I told them this little tale I just told you they though I sidelined in witchcraft. I've seen the run-throughs on *Tenderloin* and under Mr. Abbott's directorial magic, Ron does a magnificen job. Come the morning of 18 October. he'll be a big star. Sponsors attention, please!

**Letters to Joe Csida are welcome**

***Do you always agree with what Joe Csida says in Sponsor Backstage? Joe and the editors of SPONSOR will be happy to receive and print your comments. Address them to Joe Csida, c/o SPONSOR, 40 East 49th Street, New York 17, New York.***

# CREATIVITY . . . wfmy-tv creates sales in the nation's 44th market*

This ancient Indian pottery is a product of someone's innate ability . . . creativity. Here in the *Industrial Piedmont* the one station with the proven ability to create sales is WFMY-TV.

To sell the nation's 44th market* (44 counties, 17 cities in all) . . . where 2.3 million customers have $3.2 billion dollars to spend . . . call your H-R-P rep today.

*Source: Television Magazine, 1960 Data Book



# FRESH MONEY!



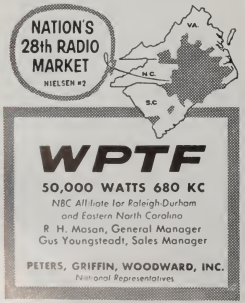
***Research Triangle Park Unleashes New Buying $***

You have a new, solid reason for scheduling WPTF. The North Carolina Research Triangle Park has progressed from "dream" to reality. Early estimates that the Park will attract research installations employing 7,000 persons appear conservative.

**FIRST** to be completed was the multimillion dollar Chemstrand Research Center. Following closely will be the Research Triangle Institute headquarters, the Dreyfus International Center for Polymer Research, and the U. S. Forest Service eastern regional laboratory.

**MORE WILL FOLLOW.** The three institutions which form the Triangle already provide the largest concentration of research personnel in the South. (North Carolina State at Raleigh, Duke University at Durham, the University of North Carolina at Chapel Hill.) Now, with the 4,600 acre Park a going operation, the future development will be substantial.

**SCHEDULE WPTF** . . . a better buy than ever. And don't hesitate to call if we can help you or your Southern manager open doors in this exciting, new segment of our market. Our towers are practically next door to the Park and we are intimately familiar with the area's trade patterns and potential.





# Timebuyers at work

**George Gilbert,** v.p., Wexton, New York, finds spot radio of co siderable effectiveness for specialty products and services in th over-$100 category. "Response from the total audience may be i only a fraction of 1%, yet this active handful is of significa value to a retailer whose business is built on a limited number sales, to a manufacturer seeking to prove acceptance of a new line, to a service organization requiring immediate local mail to prime a sales organization. With the problem of obtaining immediate response to offers funneled by the client to retailers, a single minute daily has shown favorable response. Using novel premiums as forcing devices, breakfast-time radio and midday newscasts yield the immediate write-ins *without* pre-conditioning the market, support in other media, or massive spo concentrations. Not all radio buys require four-week flights, mixe of minutes with flash spots or staggered schedules. When the firs minute yields no measurable response for a special offer, product, o service, it's a clear signal to change the copy or the selected audience.



**George DeVito,** Weiss & Geller, New York, feels communication between media and copy departments could use some strengthening. "I think the time has come in our sophisticated development of atti tudes toward television to take a good look at how we are using th medium—and how we are misusing it. How often have we seen a television show which was a sound buy for a particular product, an which could have done a client a world of good, only to have it be come completely ineffective through the use of what I call di vorced commercials? It seems tha after a timebuyer has made all the studies, analyzed all the figures and finally convinced the client that a show was made for him, a concerted effort should be made to design commercials to keep the tempo of the show intact. Too often an audience is thoroughly enter tained by a comedy show, only to be interrupted by a hard sell com mercial that is so totally alien to the program that one wonders why it's there. One advertiser recently bridged the gap in a comedy show with comic commercials using the star. That was a creative buy."



n Simone
my Davis Jr.
n Kenton
Fitzgerald
ia Syms
larch
y Gillespie
Haymes
y Bruce
h Vaughan
a O'Day
Newhart
el Mercer
fessor" Irwin Corey
Wilson



# ere else could you get all these entertaining people together... x ept on the fresh, new HOUR show PLAYBOY'S PENTHOUSE

w nay name-drop for a moment . . . our guest list is impres- ve, just check the group assembled here (identified above, if a an should escape you). PLAYBOY'S PENTHOUSE relies on an old- sh ned, but always unbeatable factor: superb entertainment ad by the show business people everybody is talking about on ne coast to the other. Add to that an atmosphere of a pl ticated penthouse . . . a witty host* who projects a mood of easy informality and graciousness . . . and you have a show that has great appeal for a vast audience. PLAYBOY'S PENTHOUSE is available now for syndication—26 one-hour shows. Arrange for a screening now. This is the show to WATCH. *Hosted and produced by Hugh M. Hefner, Editor and Publisher of Playboy Magazine.

OFFICIAL FILMS, INC.
25 WEST 45 STREET
NEW YORK 36, N. Y.
PLaza 7-0100

©1960 Official Films Inc.



# The Sun Also Rises in Tulsa

"Please stop saying 'A-a-a-ah-h-h-h!' when you drink your Cain's coffee. You're teaching grandpa bad habits."

So wrote a little girl to KOTV's local Helios, whose enthusiastic coffee breaking on "Sun-Up" prompted the bit of sponsor identification quoted above.

KOTV's sun chariot rolls across the Tulsa sky every morning from 7 to 8. For half that time a long-established early morning network program tries to make a race of it on another channel—but our program out-rates it two- or three-to-one. We think we know why.

There's the program's spontaneity. (If someone goofs, corrections are made on camera. It's not unusual for a cameraman to shout, "What do we do next?" The audience usually sees the behind-the-scenes answer.)

But the most significant reason for the program's success is its happy blend of *local* service and entertainment. It is indigenous. Without the unlimited budget of its network competitor, without the pick of the nation's brain power or talent—although visiting national personalities frequently put in an appearance—"Sun-Up" is nevertheless fresh and informative. It does not offer the academic charm of national weather reports—it tells how to dress the kids *this* morning. It presents conversation-making neighbors, not headline-making global celebrities. And, while it is important to keep up with world affairs—as "Sun-Up" does through newscasts—what the viewer really sees is a reflection of life in his own community.

"Sun-Up" interprets Corinthian's basic programming philosophy. Through the unequalled CBS eye, we bring our viewers entertainment and information from the outstanding network. In addition, regional needs and tastes are met by creative *local* programming. This, we believe, builds audience loyalty, wins viewer respect, and helps make friendly prospects for our advertisers.

*Responsibility in Broadcas*

**THE CORINTHIA**



KOTV
TULSA (H-R)
KHOU-TV
HOUSTON (H-R)
KXTV
SACRAMENTO (H-R)
WANE-TV
FORT WAYNE (H-R)
WISH-TV
INDIANAPOLIS (H-R)
WANE-AM
FORT WAYNE (H-R)
WISH-AM
INDIANAPOLIS (H-R)
STATIONS

# 49th and Madison

**Stranger than fiction**

I read with interest your article entitled "Burning Questions on the Single Rate" in the 29 August issue of SPONSOR and was particularly interested in the letter from a station representative to a radio station manager which states the letter was sent to one of his stations except that the names and call letters are fictitious.

The "fictitious call letters" KXXX are mentioned not less than 10 times, and I want to take this opportunity to thank you folks for the free publicity for KXXX—this station was licensed to Colby, Kansas in 1947 and has earned the reputation over the years of being one of the outstanding farm stations in the Middle West, if not in the entire nation.

I'm sure that Don Searle, owner of KXXX, Bill Martin, president, and Ed Mason, general manager, join me in taking this opportunity to point out this error, but at the same time, to say thanks a million for publicizing our call letters many times throughout the article.

No need to have a red face—your error is our gain.

Frank M. Headley
*pres. & treasurer*
*H-R Representatives, Inc.*
*N. Y. C.*

• Our face *is* red! We should have remembered KXXX, a distinguished set of call letters that SPONSOR has publicized many times.

* * *

I was literally shocked on my return to the office, to note the article in your 29 August issue of SPONSOR referring to KXXX. The use of the call letters of our Kansas station describing a situation that couldn't be further from the truth, was very unfortunate. Agency and account personnel reading this article without noting Grant Webb's brief opening remarks, could easily gain a very bad opinion of our property, KXXX, Colby, Kansas.

KMMJ is one of the oldest farm area stations in "Mid America." In acquiring KXXX in 1950 we placed in effect the same firm rate policies as were in effect for KMMJ. We have a retail rate for a local retail store and all other advertisers are sold at the general rate. We insist on protecting both the agency and our national representatives. The national advertisers cannot buy direct in an effort to cut out the agency and the representatives.

While I'm at it, I also want to put in a pitch on our stand on the single rate policy. The advisability of changing to a single rate policy must depend upon each local situation. The combined home-city population of our stations KMMJ and KXXX is about 40,000 as compared to a total effective coverage of more than 1½ million. Obviously, the retail advertisers can make use of only a small portion of our effective area while the national and regional advertiser makes use of our entire area. Because of the great difference between retail and general coverage, a single rate could not be practical for us.

Please clear up the KXXX situation for us, so that there can be no misunderstanding of your publication error. KMMJ and KXXX enjoy an excellent national reputation and we cannot afford to have our rate policies misrepresented.

Bill Martin
*president*
*KXXX*
*Colby, Kans.*

**Promising series**

Your lead article in the 5 September issue, "Radio's Big New Burst of Creativity," is fine, constructive material, valuable to everyone in merchandising and marketing. That it is Part One of a series is most exciting.

I'm sure from reading the first article, that SPONSOR is again delivering another real service to broadcasters and advertisers.

M. S. Kellner
*The Katz Agency Inc.*
*N.Y.C.*

This year more than ever
New York *audiences* are watching
*network quality* entertainment
*every night* on WPIX-11,
the prestige independent.
*Advertisers* are selling with
*minute* commercials in this
"network atmosphere"
during *prime evening hours!*
No other station provides this
kind of selling opportunity
in New York – Prime Time Minutes
in *so many* good looking programs.

# the prestige independent with network programming!

M SQUAD
AIR POWER
MAN AND THE CHALLENGE
MIKE HAMMER
MEN INTO SPACE
HIGH ROAD
HOW TO MARRY A MILLIONAIRE
SAN FRANCISCO BEAT
THIS MAN DAWSON
TARGET
NEW YORK CONFIDENTIAL
DECOY
MEET McGRAW
INVISIBLE MAN
STATE TROOPER
YOU ARE THERE
TRACKDOWN
SILENT SERVICE
YOU ASKED FOR IT
MR. ADAMS AND EVE
THE HONEYMOONERS
SHOTGUN SLADE
NAVY LOG
BOLD VENTURE
JEFF'S COLLIE
WHIRLYBIRDS
THE CALIFORNIANS
BOLD JOURNEY
AND MANY MORE




*where are your 60-second commercials tonight?*

**WPIX** new york

*Most significant tv and radio news of the week with interpretation in depth for busy readers*

# SPONSOR-SCOPE

19 SEPTEMBER 1960
Copyright 1960 SPONSOR PUBLICATIONS INC.

**You might say the biggest coup of the week for spot radio was Chrysler Imperial's (Y&R) news strip buy on 26 fm stations for 52 weeks.**

In terms of an expenditure for fm it's **really big stuff: $124,000,** covering time, talent (a names news commentator) and production.

(For details of buy and background see NEWSMAKER OF THE WEEK, page 6.)

**It may be a temporary situation but agencies are finding their clients disinclined to commit their money for advertising far in advance.**

The tendency, goes the observation from an important source, is to **look for short-term flexibility,** with preferences for spot, or networks ready to waive the old ground-rules about how much or where it can be bought.

**What these admen are trying to say:** consumer income and spending may continue to look good for the early part of 1961 but **the advertiser would rather nibble along until he's sure there's no rocky turn in the road.**

**General Foods agencies were the most active source of spot tv business with fall starts during the past week.**

**The products:** Gravy Train dog food and Post Bran Flakes (B&B) and Log Cabin syrup (Y&R).

**Other spot tv calls or buys:** Mobiloil and Crisco (Compton); Colgate's Ajax (McCann-Erickson); General Mills hot cereals (Knox Reeves); Ovaltine (Tatham-Laird).

**In radio JWT was buying for Chase & Sanborn** instant coffee. Recently, Standard Brands had gone in heavily for Blue Bonnet margarine via Bates.

**Midwest accounts to watch for tv schedule placements the coming month:**

Aunt Jemima, new Easy Mixes via John Shaw; Helene Curtis, Tender Touch (Weiss); **Orange Crush, now in test markets, will be going national** along with its upcoming counterpart, Grape Crush (Weiss).

**Some tv network affiliates are beginning to find out that those scatter plans can backfire on them.**

Their reps have deduced from what they've picked up at agencies that the buyers have to be **extra-cautious** in their schedule commitments so **as to avoid having a spot announcement run smack into a floating commercial for the same product on the network.**

The danger, as one rep firm views it: buyers may get in the habit of buying **only those stations in a market that are without affiliation** with the network on which the client has a scatter plan.

**Reps have been very much impressed about flexibility that Pillsbury (Burnett) is exercising** in putting together schedules for its 52-week use of spot tv for the cake mixes.

Burnett has told reps that if it can't get what it deems the right spots right now **it's prepared to wait and pick them up one by one.**

Involved in the plan are about 100 markets.

**Elgin's (JWT) plans, as they shape up this week:** partial sponsorship of the Dave Garroway special 18 November and minutes in shows from which regular sponsors would like pre-Christmas relief.

**JWT's New York office is canvassing agencies for such prospects.**

**The media director of one of the three top agencies in spot tv thinks that the SRA missed the boat when it merely urged stations to adopt a national rate.**

What this agencyman thinks the rep organization should have stressed is this: **set up ground-rules for specific product categories and stick to them,** even if it means losing occasionally a piece of business to a less scrupulous competitor.

Contends this agency executive: **no national advertiser will complain if a local retailer gets a lower rate,** but he will object if another manufacturer of his product, regardless of the dollar gross, gets a better break than he does.

**In other words, the national advertiser wants equitable treatment.**

During the 1959-60 season (this March) **the average home watched tv 44 hours and 56 minutes a week.**

For those interested in the measurement of **weekly tv audiences** over the years as compared by Nielsen:

| YEAR | % TV HOMES | HOMES VIEWING | AVG. HRS. TV USAGE |
|---|---|---|---|
| 1955 | 96.3 | 31,700,000 | 34 hrs; 18 minutes |
| 1958 | 94.5 | 40,200,000 | 43 hrs; 12 minutes |
| 1960 | 95.6 | 43,200,000 | 44 hrs; 56 minutes |

**It could be an even bet that when next season rolls around P&G will be doing a test with two-minute tv commercials**—that is, if the account's copywriters come up with worthwhile samples.

Compton's quiz among stations as to the acceptibility of two-minute commercials has produced **what the agency considers an encouraging response.** Many of the affirmative stations, however, left a loophold: **they may not have available the sort of spots that can** take a two-minute sell.

**P&G isn't waiving any of its protection rights in tv network daytime for General Mills' Betty Crocker,** even if the products advertised at the moment don't conflict.

NBC TV tried to get an okay from Cincinnati for General Mills time that would be adjacent to P&G sponsored quarter-hours, but the response was just a statement that **acceptance would have to be left to the discretion of the network and the stations.**

P&G and Betty Crocker happen to be competitors in the same market, cake mixes, and the inference left was that **P&G might elect some time to use the spots** now selling other things for Duncan Hines advertising.

Supplemental inference: **in such an event the other mix would have to vamoose.**

**Unique product idea:** Bristol-Myers is testing its new hair product, Tandem, in seven western states.

**It's a two-in-one bottle,** one side containing a green shampoo and the other, a yellow liquid for hair-conditioning.

**Watch for S. C. Johnson to start testing a shoe polish.**

As yet no agency has been announced. It will be bucking a field that's pretty well dominated **by Griffin, Kiwi and Esquire.**

**Don't be surprised if CBS TV makes some radical changes in its ground-rules relative to daytime in order to meet the pressure from ABC TV and NBC TV.**

The revision, which has **already been recommended** to top CBS brass by sales, would affect discounts, make it possible to **sell the scatter concept** and give the advertiser **lots more flexibility** in the positioning of his commercials.

**CBS TV won out over NBC TV in the scramble for the $1.3 million that Pacific Coast Borax, formerly a spot user, had budgeted for daytime.**

In there helping make the decision were **McCann's Jack Van Volkenburg and Hal Graham.**

NBC TV, however, balanced off all but about $300,000 of this lose-out with a daytime sale of what amounts to **one and a quarter hours a week to Whitehall** (Bates).

**ABC TV offers these two comparisons as measures of its success in daytime:**

1) This fall the daytime roster will have an average of **over 30 different parent companies,** whereas last spring **the average was 17.**

2) The Bob Cummings Show, which has been moved from 12:30 to 11:30, will start off with an **average lineup of 100 stations or 86% coverage** of all tv homes, whereas in its old spot the reruns series had **between 70-75% coverage.**

Incidentally, regarding that new policy about quarter-hour sponsors being permitted to use smaller units than a minute for commercials on ABC, **these cowcatchers and hitchhikes can be 40 or 20 seconds as well as 30 seconds.** In other words, if an advertiser elects to use up all his three minutes of commercial time within a quarter-hour he can spread this out to **four different spots,** but forego a crossplug.

**P.S.: Whitehall and Block Drug have already accepted the 40/20 offer.**

**The bidding for the Academy Awards package, now under contract to ABC TV for the next five years, appears to be getting quite heated.**

Revlon is said to be ready to make it a **five-year deal at $950,000 gross per year;** Y&R has an account that's **talking about 10 years firm** and P&G has indicated an interest, particularly in behalf of Lilt.

Agencies have been told that **the Academy's insisting on two-minute commercials** only and that the Academy, naturally, would have to **approve the sponsor.**

**Live or film, the spate of summer replacements this year haven't been of a rating level to suggest portents or enliven trade discussion.**

In other words, **events followed the old norms and the show was the thing**—not whether it was on tape or on celluloid, or an anthology of repeats.

**Here's a rating comparison** of summer replacements vs. winter shows, as obtained by SPONSOR-SCOPE from Nielsen:

| REPLACEMENT | WINTER SHOW | 1ST JULY | 1ST MARCH | JULY % AS OF MAR. |
|---|---|---|---|---|
| Comedy Spot | Red Skelton | 22.1 | 37.0 | 59.7% |
| Reckoning | Be Our Guest | 7.6 | 14.0 | 54.3% |
| Happy/Tate | Perry Como | 18.0 | 29.3 | 61.4% |
| Jeannie Carson | Pat Boone | 11.4 | 17.6 | 64.8% |
| Producer's Choice | Johnny Staccato | 12.2 | 15.7 | 77.7% |
| Video Village* | Desilu | 10:5 | 26.5 | 39.6% |
| Lucy in Conn. | Gobel/Benny | 16.3 | 20.5 | 79.5% |
| Chevy Mystery* | Chevy Show | 19.0 | 27.7 | 68.8% |
| DX: Diagnosis Unknown* | Garry Moore** | 18.1 | 25.7 | 70.4% |
| Wrangler | Ernie Ford | 16.6*** | 30.3 | 54.8% |

* live replacement; ** second half-hour; *** 1st August report.

**ABC TV was patently stung hard by NBC TV's latest comparison (see 22 August SPONSOR-SCOPE) of the actual housewife audiences delivered by the two networks.**

ABC is hitting back with a series of statistical and argumentative communiques pointing out, among other things, (1) when the comparative figures are reduced to **a dollar basis ABC still makes a better daytime tool.** (2) recent sales made by ABC show that important advertisers couldn't agree less and (3) **the balance will be different** when ABC's new adult daytimers take to the air this fall.

**The trend among coverage services to de-emphasize the metro area in their samples was stiffly criticised at a meeting this week of the N.Y. Radio-Tv Research Council.**

The concept, it was argued, was **making it difficult** for the media analyst to determine what markets to buy for a spot campaign. Also, this sampling technique was **tending to knock out the selection of smaller markets and stations.**

**The electric shaver industry is faced with a serious task at the moment: overcoming the reluctance of dealers to stock up amply for the Christmas shopping season.**

In terms of tv home impressions the shavers will have record tallies riding the 10 weeks before the holiday, but the stores aren't showing the expected enthusiasm by their orders. **Shaver sales for the year** are a fraction off from the like 1959 period.

**Something that a lot of advertisers may not be aware of as they mull where they can most effectively place their dollars in spot radio:**

Market surveys indicate there's a strong disposition among Negros to put their **buying emphasis on what they consider status items**—like bigger cars, premium beers, high-price coffees, bread and cigarettes.

(For latest trends see SPONSOR's Negro Market Supplement, 26 September.)

**Nielsen states it has every intention of unveiling its new service measuring the tv audience overlap as against magazine readership this fall.**

This is in answer to a report in the trade that it was abandoning the project.

Says Nielsen: it's got bites from publishers, advertisers and agencies and **it's sending "firm proposals" to these interested customers.**

Apparently the tv networks are cottoning with money to this idea of **measuring how many people** you get with a minute announcement as compared to a magazine page.

**The Magazine Advertising Bureau is stepping up its tv competitive activities.**

Its 200-page study, called the Profitable Difference, is being broken up into small sections with the view of **going after heavy tv advertisers, especially in daytime.**

Two of the objectives: (1) show how magazine readers offer a **better market for premium-priced brands;** (2) point out that the current mode of network daytime has stripped the advertiser of program identity and make him **merely a buyer of minute announcements.**

What the MAB boys are bound to learn on their pitches: the big daytime advertiser some time ago reconciled himself to **surrendering identity for audience tonnage.**

**The RAB seems to be edging into the fm station field** by the device of turning out fm case histories which mostly make mention of the advertiser only.

Up to now fm stations have depended for sales promotion on **their own association.**

**For other news coverage in this issue,** see Newsmaker of the Week, page 6; Spot Buys, page 26; News and Idea Wrap-Up, page 64; Washington Week, page 59; SPONSOR Hears, page 62; Tv and Radio Newsmakers, page 74; and Film-Scope, page 60.




New industrial plants are building up all over the Land of Profitunity! Last year alone 241 new plants provided new jobs for more than 11,000 people and created new year 'round buying power that rocketed retail sales to more than $2.5 billion in 1960!

Cash in on this great new profit opportunity. Spot your product or service on WFLA-TV—sales powerhouse *in the Land of Profitunity!*

For more facts, write us or call your nearest Blair-TV man.

*Figures from Sales Management 1960 Survey of Buying Power.*

NBC

wfla-tv CHANNEL 8

TAMPA - ST PETERSBURG

NATIONAL REPRESENTATIVES, BLAIR-TV

CHANNEL 9

WTVM

COLUMBUS, GA.

- **A Great New Market!**
  82% unduplicated audience on the only primary ABC station between Atlanta and the Gulf!
- **Top ABC Programs!**
  Shows like Maverick, Cheyenne, The Real McCoys, Sunset Strip, Hong Kong, Lawrence Welk, and The Untouchables.
- **The Best of NBC**
  Programs like Wagon Train, The Price Is Right, and the Huntley-Brinkley News . . . plus top syndicated programs.

CHANNEL 9

WTVM

COLUMBUS, GA.



Call the man from YOUNG TV!

Ask about availabilities on WTVC CH. 9 Chattanooga, Tenn.

The #1 night-time station in Chattanooga!

*National and regional buy*
*in work now or recently complete*

# SPOT BUYS

## TV BUYS

**Lever Bros.,** New York: Breeze schedules begin early October i about 30 major and secondary markets. Placements are for seve weeks using day and fringe night minutes, eight to 12 per week p market. Buyer: Jeanne Sullivan. Agency: SSC&B, New York.

**Warner-Lambert Pharmaceutical Co.,** Morris Plains. N. J. Cold season campaign for Anahist starts 3 October, to supplemen network buys. Twenty-six week schedules have been set, day an some night minutes. Adding will be done in November and Decem ber. Buyer: Chet Slaybaugh. Agency: Ted Bates & Co., New York

**Bristol-Myers Co.,** New York: Going into some 80 markets thi month with a campaign for Sal Hepatica. Schedules are for 14 week in about 40 of the markets, four weeks in the others, with fring night minutes being used primarily. Buyer: Gerdon Fahland. Agen cy: Young & Rubicam, New York.

**General Foods Corp.,** White Plains, N. Y.: Schedules on Maxwel House regular coffee are being placed to start early October and run through March. Moderate frequencies of night minutes are being bought. Buyer: Pete Berla. Agency: Ogilvy, Benson & Mather, Inc., New York.

**Mobil Oil Co., Inc.,** Detroit: Fall drive starts 29 September in about 100 markets. Prime chainbreaks and fringe night minutes are being scheduled, around 10 per week per market. Buyer: Joe Burbeck. Agency: Compton Adv., New York.

**General Toy Co.,** New York: Campaign for the American Doll & Toy and Remco toys starts mid and late September. Kid show sched ules to run up until Christmas time have been bought in over 50 markets, with more to be added in October and November as needed. Frequencies range from 10 to 80 per week per market. Buyer: Elaine Hudson. Agency: Webb Associates, Inc., New York.

## RADIO BUYS

**Swift & Co.,** Chicago: Four-week schedules begin late this month for Allsweet Margarine. Day and traffic minutes and chainbreaks are being run, light frequencies. Agency: Leo Burnett Co., Chicago.

**Wheatena Corp.,** Rahway, N. J.: New season's schedules of Wheatena have been set in about 20 markets, 26 September for seven weeks and 9 January for five weeks. Day minute frequencies to reach the housewife run from 10 to 25 spots per week in most markets. Buyer: Doug Humm. Agency: Charles W. Hoyt Co., New York.

**Beech-Nut Food Div.,** Canajoharie, N. Y.: Schedules for its coffee start this month for 10 weeks in Florida and many northeastern mar kets. Placement is day and traffic minutes and I.D.'s, 50 to 100 spots per week per market. Buyer: Doug Humm. Agency: Charles W. Hoyt Co., New York.




Spend your time more profitably in North Carolina where WSJS television gives you grade A coverage of more people than any other station

**WSJS** television

**Winston-Salem / Greensboro**

NBC CHANNEL 12

MST

PETERS, GRIFFIN, WOODWARD—REPS




*(Just a matter of Relativity)*

- **WBTV-CHARLOTTE IS FIRST TV MARKET IN ENTIRE SOUTHEAST WITH 597,300 TV HOM**
- **WBTV DELIVERS 43% MORE TELEVISION HOMES THAN CHARLOTTE STATION "B"****

**Television Magazine - July 1960*
***NCS #3*



JEFFERSON STANDARD BROADCASTING COMPANY

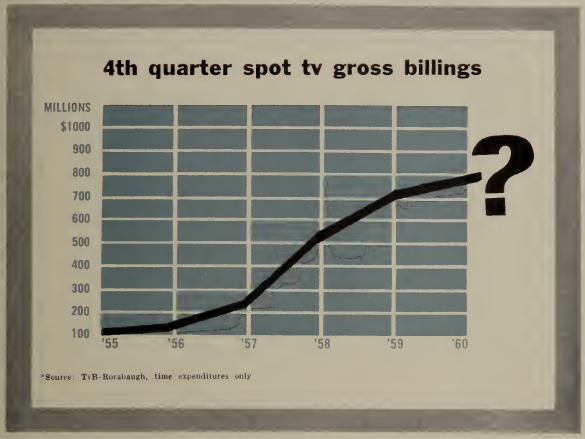
**WBTV**

CHANNEL 3 CHARLOTTE

Represented nationally by CBS Television Spot Sales

## LET'S COMPARE MARKETS!

| | |
|---|---|
| WBTV — CHARLOTTE | 597,300 |
| ATLANTA | 578,800 |
| MIAMI | 515,400 |
| MEMPHIS | 488,300 |
| LOUISVILLE | 459,600 |
| BIRMINGHAM | 431,600 |
| NEW ORLEANS | 386,300 |
| NASHVILLE | 346,800 |
| NORFOLK-PORTSMOUTH | 342,400 |
| RICHMOND | 275,400 |




THE FOURTH QUARTER:

# SPOT TV SLANTS UP— BUT BOOM LOSES SIZZLE

**Economic slowdown that hurt medium in second, third quarters may have effect on usually heavy fourth**

**Pre-election and Christmas prime times still tight despite defections to network spot carriers, late buying**

An agency timebuyer can pick up his telephone this week and come reasonably close to most buys of his choice in spot television for the fourth quarter. The optimistic predictions for 1960 were badly soaked in a soggy summer, and the brisk autumn breezes have not yet undone all of the damage. Spot television took two body blows this year—one from within the industry, one from without —that significantly slowed down its record pace of the past several years.

Station representatives admit that network spot carriers have hurt their business; and they point to signs of a slowing down in business activity that may have finally caught up with spot tv this summer.

Not that the outlook is all gloomy. Spot television's total billings for the fourth quarter are still expected to be anywhere up to 10% higher than in 1959. Much depends, however, on the volume of political buying in October and availabilities in the normally heavy pre-Christmas period.

James Hirsch, Television Bureau of Advertising's director of national sales, has predicted "a record volume of national and regional spot television advertising this fall." It should be noted, however, that anything

## FACTORS THAT TEMPER REPS' FOURTH QUARTER OPTIMISM

1 **A GENERAL** *business slowdown since the first of the year, now catching up with advertising.*

2 **A SOFT** *July and August for spot tv, as well as a second quarter termed "disappointing" by reps.*

3 **LATE SPOT** *tv buying—two to four week delays as compared to 1959—due to slowdown and elections.*

4 **A TREND** *toward concentration of spot tv campaigns in larger markets, to the neglect of smaller ones.*

5 **INCREASED** *use of network spot carriers by "normal" spot television customers.*

above last year is a record, as each fourth quarter has gone up from the previous year since at least 1955 (the year record-keeping began), and each was a record high.

Hirsch cautioned timebuyers that "certain difficulties in finding availabilities can be anticipated in some areas." Tightest are prime time minutes immediately prior to Christmas, and prime time minutes in most other periods of the last quarter could become scarce. Twenty-second spots and I.D.'s are more available, he noted, in all time periods, as well as participations in programs.

"The wise advertiser who retained his availabilities through the summer enjoys an advantage," he said. "However, a number of choice buys remain." He suggested especially "many other minutes in daytime and nighttime other than prime time which are available "at a good cost-per-1,000."

Some of the leading rep firms are not so optimistic. Their predictions are conservative, tempered by five recurring and discordant themes:

• A general business slowdown since the first of the year, now catching up with advertising.

• A soft July and August for spot tv, as well as a disappointing second quarter. (Although TvB's figures—out within two weeks—will estimate a 10% rise over 1959, termed by the Bureau as "not bad").

• Late spot tv buying; two- to four-week delays in campaign starting dates as compared to last year; due in many cases to the election, in many to caution about the future sales picture.

• A trend toward concentration of spot tv campaigns in larger markets, to the neglect of smaller ones.

• Increased use of network spot carriers by "normal" spot tv users.

Economists and businessmen are well aware that the "Fabulous '60's" and the "Golden Decade" predictions of January 1960, have not yet been borne out. Business generally has been soft for most of the year, with the basic durables such as steel not producing to capacity; auto manufacturers having a doleful July and August; retail sales declining slightly since April.

The advertising business has held up a bit better, which is not unusual because during any slowdown manufacturers with supplies on the shelf promote more heavily. Some station representatives think that these suppliers may have reached the point in July and August where they stopped promoting and that spot tv felt the pinch. They expect to feel it through September and perhaps even longer, with October, November, and December not the usual record-breakers.

The situation, they noted, is more like 1958 than 1959, with late starting ad campaigns for national spot. "It is true," said one source, "that political advertising may correct the situation for October, but it may not bring the whole quarter up to expectation. The political guys won't start buying until mid or late-September, either. As of now, certain stations will be up, but business in general looks disappointing."

Timebuyers, they indicated, will find no availabilities problems after the elections. "In fact, it would be a good time for an advertiser." The picture is less tight than last year, and reasonably good avails, for anybody who wants them, are attainable right now. "Anyone who wants time can get it," was one reaction.

The usually tight markets are still tight, of course, but reps declared that even they are less crowded than last year. The tight areas include the major markets with only three channels, such as Boston and Philadelphia; loose areas include major markets with four or more tv outlets. Smaller markets with three channels are also loose, with spot television business tending to head for the larger markets. Buying is slow in the Midwest.

The final bugaboo, but one causing perhaps the most concern, was summed up by one of the leading rep firms as simply: "As long as the networks continue to sell like spot and the stations accept it, spot tv will lose business."

There are only two remedies to the spot carrier discomfiture, he asserted: (1) Selling and more selling for the continued growth of the medium, and (2) affiliate opposition to spot carriers.

"We can't tell the networks how to sell time," another rep declared. "Only the affiliates can get them out of the spot business. Affiliates have to toughen their policy regarding spot

carriers and multiple sponsorships. If network affiliates would not take the soft attitude of charging so little for network cut-ins, we might have a remedy there. It would not be popular with the networks or the advertisers, though, that's for sure.

"It's all a matter of stations deciding to forstall further increases in what are essentially spot activities by networks. There's no doubt that it has hurt spot business," he admitted. "We know of many specific cases of spot business diverted to network spot carriers. And with the possibility of distress prices later this fall, other normal spot users are holding off buying spot until they see what business they can do with the networks."

General opinion as to the fourth quarter outlook among the agency media people is that there is no evidence as yet of many tight spots, but political buying should crowd things a great deal once it is underway.

The traditional fourth quarter users, such as cold remedies should be asserting themselves soon, they agreed, and just prior to Christmas the shavers, watches, toys, and possibly cameras will be competing for prime minutes.

One set of advertisers has already seen clear evidence of difficulties in October, November, and December, agency buyers reported. Because of heavy co-sponsorship of network programs by cigarette brands, it will be difficult for cigarettes to get adjacencies in the desired times.

Industry leaders are looking to the always heavy October, November, and December period to brighten the spot tv picture. It might not be as bright as usual, they have said, but are quick to point to numerous reports that some spot tv users are holding out until after the first of the year to start campaigns.

There is conjecture, however, that the state of the national economy by January may have taken the initiative out of the hands of the spot salesman. CBS's director of economic analysis, among others, sees a rough period ahead.

According to Dr. David M. Blank, "We are close to the edge of, or may already be in, an economic recession something like the slump of 1957-1958." He pointed out that this would be "mild historically," but that, nevertheless, it would be "measurable to the extent of a clear, perceptible, and substantial (10-15%) decline in production. The decline could well adjust spot tv. That medium often reflects the state of the economy, as indeed it did this past summer and during the second quarter when it chalked-up only a minimum gain over 1959."

Tip-offs to the upcoming slowdown, he said, were disappointing second and third quarters, both of which

## THEY'RE BUYING SPOT TV FOR THE KENNEDY, NIXON ACCOUNTS

**JUST AS THE OUTCOME** *of the election will doubtless effect the ultimate drift of the economy, the campaign itself will even more directly effect the spot tv medium.*

*"When the political guys start buying, October will tighten-up appreciably," representatives say. And of interest to timebuyers is the reiterated opinion that "just as stations ran into a lot of difficulty being able to find good time for people pre-empted by the conventions, they should have the same problems during the height of the campaigns."*

*The individuals—consistently labeled "the political guys" —who will most influence the national spot picture are the most feminine political guys ever mis-tagged: Reggie Schuebel of Guild, Bascom & Bonfigli (right, above) and Ruth Jones (on leave from J. Walter Thompson) of Campaign Associates (right, below). Both are making their campaign headquarters in New York.*





showed a clear cutback in profits. "Just as in '57-'58, the economy has gone along on a stable plateau for about six months when it should have been going up. In '58 it dropped into a recession. Spot tv is a remarkable indicator, it would appear."

In hedging on a prediction for a record-breaking fourth quarter, the station representatives are bucking a strong trend that has been running since 1955. That year, spot television totaled $103,872,000 in fourth-quarter gross time billing, and in 1956 $107,842,000. The following years' totals and the percentage change were: 1957—$119,835,000, plus 12.2%; 1958—$149,105,000, plus 16.9%, and 1959—$165,732,000, plus 13.3%.

TvB, source for the above figures, pointed out that the percentage change is on a "same station basis," and refers to comparison between the same stations reporting in both quarters, both years. It does not refer to increase of total billings.

TvB continued: "While the spot increase in the fourth quarter of 1960 will be up over the fourth quarter of 1959, the total billing figure will not reflect the complete percentage because of a change in reporting techniques by N. C. Rorabaugh. A new method of reporting will make the total somewhat lower than might be expected."

As for the October political campaign blitzes, the Democratic Party can be expected to buy a great deal of spot tv, as Candidate Kennedy's affinity for the medium has been well known since it proved itself to him in his West Virginia primary victory. Buying from Guild, Bascom & Bonfigli's New York office will be Reggie Schuebel, assisted by Diane Robertson and Cathy Farrell.

Campaign Associates, set up by the Republicans for the election, had meetings in its New York offices with "the people from Washington" last week. In charge of the buying is Ruth Jones of J. Walter Thompson, now working out of the temporary set-up. The Republicans, according to reports of last week's huddles, are still uncertain as to how much spot television they will use. (See: "Their Tv Tab: $3 Million," SPONSOR, 1 August 1960).

# NIGHTTIME NETWORK TV LURES DAYTIME CLIENTS

**Tv network participations buying at night for fall marks end of 'daytime only' for several brands**

**Opportunities, wider media strategy figure in new night buys for Brillo, Simoniz, Arrow, and Beech-Nut**

The ranks of exclusively daytime network tv advertisers are being threatened with extinction. The same cost and flexibility advantages that once lured advertisers into forming a daytime club are now temptingly being dangled before them by nighttime participations.

For the first time small-to-medium-sized national tv advertisers can buy thirds of nighttime network shows, right down to the cross-plugs. It's even possible to buy one spot a week for 26 weeks on nighttime network shows and to enjoy rotation among four to six different attractions. The result is that one-time "daytime only" advertisers are now placing orders for nighttime participations.

But don't expect the new buying pattern to be damaging to daytime. Nighttime supplements to daytime rather than wholesale switches from day to night are happening for the most part.

Brillo (JWT) is the one conspicuous example of the new tendency. Not a big enough company to afford

## NEW NIGHTTIME TV SPOTS FOR THESE DAYTIME WEB SPENDERS

| Advertiser | Agency | Participations |
|---|---|---|
| BEECH-NUT BABY FOOD | Y&R | *various (NBC TV)* |
| BLOCK DRUG (*Polident*) | GREY | *Riverboat, This is Your Life* |
| BRILLO | JWT | *Cheyenne, Maverick, Roaring '20's* |
| CLUETT, PEABODY (*Arrow, Sanforize*) | L&N, Y&R | *Surside 6, Adv. in Paradise* |
| MENTHOLATUM | JWT | *Dan Raven* |
| NOXZEMA | SSC&B | *Adv. in Paradise* |
| SIMONIZ | Y&R | *various (NBC TV)* |

## TEN REASONS TO TRY NIGHTTIME PARTICIPATIONS

**1.** *Reach the 50% of women who work during the day.*

**2.** *Cover entire family and reach night-only viewers.*

**3.** *New opportunity: thirds and cross-plugs are at price low enough for smaller advertisers to afford nighttime network tv for first time.*

**4.** *Good buys: better cpm's are possible at night than during day; one new night net spot user paid only* $13,000 *a minute.*

**5.** *Rotation plans: some advertisers buy one spot for 26 weeks but get into four to six shows.*

**6.** *Better discount: a little more spending can buy much more spot in a few cases.*

**7.** *Flexibility of short-to-medium range buying.*

**8.** *Prudent investment: only giant corporations can afford to put all eggs in one basket with* $2.5-$3 *million for their own season-long show.*

**9.** *The spot psychology: spots are said to sell products; sponsorships, to sell images.*

**10.** *Dealer promotion: at night dealers can see what the brand is getting.*

the $2.5 to $3 million for its own network show—or even half that amount for half a show—Brillo hitherto has put most of its tv money into daytime.

Brillo's latest buy is this: 26 weeks on ABC TV at night for one spot (one-third of a show) plus cross-plugs the other weeks in a rotating list of shows, including *Cheyenne, Maverick, Roaring* '20's and a couple of others.

Mentholatum (JWT) is another independent company which previously found nighttime network tv being served up in portions too large to bite off. But thirds of *Dan Raven* on NBC TV for 26 weeks were a small enough piece of nighttime tv for it to manage.

Block Drug's Polident (Grey) is another product now adding nighttime participations to its schedule. The product has been in *Jack Paar*, but its new buys into *Riverboat* and *This is Your Life* on NBC TV are its first investments in prime time shows. Polident started in spot before it bought into *Jack Paar* and it will continue in several daytime shows on NBC TV and ABC TV this season. Its nighttime participations spending, explained advertising manager Fred Plant, are an additional investment in tv made possible by the growth of Polident, largely through its use of afternoon and late night tv.

Simoniz's (D-F-S) new tv pattern has a heavy emphasis on nighttime participations—20 minutes a week on NBC TV, compared to only three daytime quarter hours this season. John Tyson, the company's new advertising manager, cited low cost and flexibility as two objectives in its tv strategy. (According to another source, Simoniz is paying at the rate of $13,000 a minute for its 20 weekly nighttime participations.) Tyson expected Simoniz to obtain better costs-per-1,000 at night this year than it will in the daytime, and that it would also be able to reach the 50% of women who work during the day.

Tyson stated that the move of Simoniz into nighttime participations was more the result of good buys than any deliberate strategy. With a fourth quarter tv budget estimated at $950,000, Simoniz was in a good position to pick up opportune buys. The lesson seen here by trade observers is that nighttime tv is becoming a good buy again for some advertisers—despite complaints in other circles that it is too expensive.

Some repercussions will probably be touched off by Beech-Nut baby food's (Young & Rubicam) move into nighttime participations on NBC TV. Previously baby food was sold almost entirely during the day, but now Beech-Nut's competitors, including Heinz, Clapp, and Swift, must consider taking nighttime countermeasures.

The list of new advertisers in nighttime network participations on ABC TV also includes such daytime regulars as Noxzema and Cluett, Peabody.

(*Please turn to page* 44)

# RADIO'S BATTLE OF IDEAS BOILS

**Surprising surge of creativeness at radio's grass roots is fast upsetting all old programing formulas**

**Hundreds of new ideas for music and talk programs emerge, as stations battle for competitive advantage**

One startling result of the turbulent creative revolution that is shaking radio's grass roots today is the "spectrum chart" used by a leading N. Y. station representative.

In talking to agency timebuyers about radio programing in any given market, he draws first a rough chart of stations in the New York area. At the far right, he places WQXR with its classical music policy. At the far left, his own candidate for the most raucous and obnoxious outlet. In between he spots the other New York stations, according to what he feels are their degrees of rock 'n' roll, middle of road, or "good music" formats.

Then, above these call letters he places those of the stations in the market he is discussing. "It gives 'em a frame of reference," he maintains.

Such "spectrum chart" sleight-of-hand is hardly scientific. But it does illustrate vividly the dramatic changes that are taking place in grass-roots radio programing.

As stations battle to establish unique personalities, identities and "sounds," the differences between them are becoming vastly greater than they were even four years ago.

And the fierce competitive struggle for new ideas is nowhere more bitter than in the seemingly difficult field of music, and in the greatly accelerated growth of "all-talk programs."

SPONSOR's own check of radio trends fails to disclose any huge popular rush to heavily long-hair music. But it does show the following:

1. A definite swing away from loud, strident musical treatments.
2. The emergence of a surprising number of new station formats stressing "good music."
3. Far greater care in musical selection and programing.
4. A consistent struggle on the part of hundreds of station men to establish a distinctive musical "image."
5. Favorable audience reactions to new musical policies.

The success of New York WPAT's quiet "background music" format (see SPONSOR, 27 June), inspired many breaks with the old Top 40 programing.

More recently, radio men have been watching the spectacular rise of Gordon McLendon's KABL in San Francisco.

KABL, first "good music" outlet of an operator known previously for rigid adherence to the formulas, claims to be the "top-rated station in more quarter hours than all other Bay Area stations combined"—according to Pulse.

With a music schedule that features "Sinatra and Stravinsky, Boone and Bach" KABL also places great emphasis on lively promotions, distinctive sound effects, (San Francisco cable cars, sea gulls, etc., are heard at station breaks), as well as news in depth, and a limitation on all of its commercials.

## WHY SPONSOR IS RUNNING SERIES

**In this multi-part series SPONSOR is presenting the little known facts on "Radio's Big New Burst of Creativity" which is fast making it America's most creative medium.**

**Part I** (*issue of* 5 *September*) *detailed the reasons behind the "creative revolution" that is now raging at radio's grass-roots level of local programing.*

**Part II** (12 *September*) *explained how radio stations, in a fierce competitive fight for local identity, are creating scores of important new community service features.*

**Part III** (*this issue*) *gives examples of the many new types of music and talk programs which are springing up, as part of radio's startling new "battle of ideas."*

# UP NEW MUSIC AND TALK FORMATS

A very different approach to "good music" programing is that employed by WBAL, Baltimore. The WBAL format stresses "no disturbing idle talk, no discordant deviations . . . just beautiful music for mature minds: Gershwin, Waring, Rodgers and Hammerstein, Mantovani, the Boston Pops, David Rose. . . ."

WBAL, which has prided itself for several years on a good music policy, augmented its format to include semi-classics and classics on 25 July. According to the station the audience response has been "terrific" and the new programing is building ratings and attracting a new group of regular listeners. Typical of the production care exercised by many good music operators is the fact that WBAL is programed a minimum of a month ahead.

WEZE, Boston, until last October programed by NBC network and local d.j.s, completely revised its musical schedules to feature half-hour and quarter-hour segments of the *Wonderful World of Music* with selections and albums from Broadway musicals, motion picture and sound tracks and operettas. WEZE, which says it specializes in an "announcing staff, trained by professional voice teachers," stresses clarity and warmth in all its announcements, and strictly supervises copy to avoid "shouting commercials."

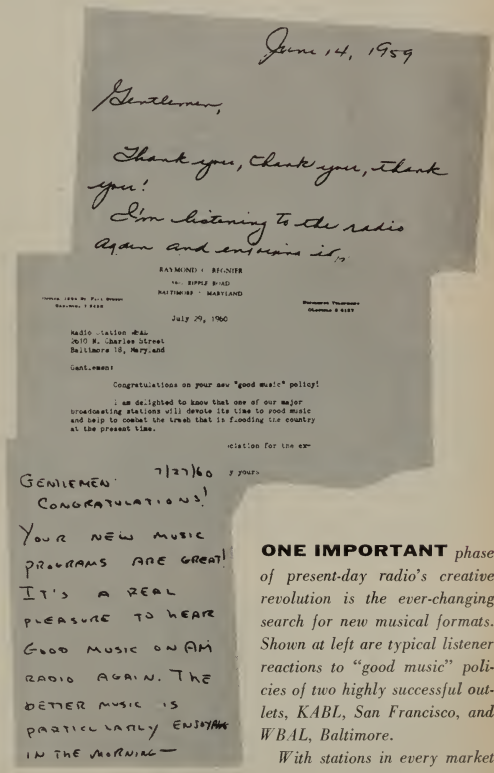
The station, which admits to a "definite low position" in the Boston market, a year ago found such a favorable reaction in ratings and sales that it instituted a rate increase on 1 July, 1960.

These are only a few of many examples of how greater creative attention to musical programing is changing the face of grass-roots radio.

On the opposite side of the program coin, in the area of non-talk shows, the surge of new ideas is, perhaps, even more spectacular.

Stations like KMOX, St. Louis (see page 36) WOR, New York, WBBM, Chicago, WPBC, Minneapolis, KGMC, Denver, to mention just a handful,

## PRAISE FOR RADIO'S NEW MUSIC



June 14, 1959

Gentlemen,

Thank you, thank you, thank you!

I am listening to the radio again and enjoying it.

RAYMOND C. BEGNIFF

[illegible] RIPPLE ROAD

BALTIMORE 18, MARYLAND

July 29, 1960

Radio Station KABL
2010 N. Charles Street
Baltimore 18, Maryland

Gentlemen:

Congratulations on your new "good music" policy!

I am delighted to know that one of our major broadcasting stations will devote its time to good music and help to combat the trash that is flooding the country at the present time.

[illegible]ciation for the ex-

[illegible] yours.

7/27/60

GENTLEMEN:
CONGRATULATIONS!
YOUR NEW MUSIC PROGRAMS ARE GREAT!
IT'S A REAL PLEASURE TO HEAR GOOD MUSIC ON AM RADIO AGAIN. THE BETTER MUSIC IS PARTICULARLY ENJOYABLE IN THE MORNING—

**ONE IMPORTANT** *phase of present-day radio's creative revolution is the ever-changing search for new musical formats. Shown at left are typical listener reactions to "good music" policies of two highly successful outlets, KABL, San Francisco, and WBAL, Baltimore.*

*With stations in every market battling to establish distinctive "sounds" radio's musical spectrum (and musical appeal) is increasing rapidly. Both KABL, which says "Sorry kids, no rock 'n' roll," and WBAL, which advertises "Music for mature minds," have ratings to provide wide audience appeal. See text for more on KABL and WBAL.*

have been developing quality talk programs that outdo anything ever heard in radio's supposedly "great days."

And the creativeness, inventiveness, and originality of many of these new program concepts are a challenge to every other medium.

WBZ, Boston, last year came up with a new series titled *Flashback*—a review of the years 1948-1958, with the facts, actual voices of people who made the news, and a chronologic and nostalgic commentary—that was so professionally produced and handled that it is now being aired on other Westinghouse stations and re-run in Boston.

WIBG, Philadelphia, has a series of *Business Rackets*, which, produced with the aid of the Better Business Bureau, exposes local frauds and rackets. Another WIBG feature, *It's the Law*, tells Philadelphians their rights—and their wrongs—with direct quotes from local judges and lawyers.

At WMCA, New York, their regular late night all-talk feature the *Barry Gray Show* from 11:05 p.m. to 1 a.m., has become one of the most controversial in Manhattan. Barry Gray interviews people from all walks of life, conducts a running battle with innumerable columnists, and irate public officials, and sometimes tops off a furious week by publicly disagreeing with an editorial stand taken by the station management.

Vitality, creativeness, lack of stuffiness, and above all helpful and informative service to listeners are keynotes in radio's program resurgence, at not just a few, but literally hundreds of stations throughout the country.

One of the most interesting phases of radio's new idea battle has been the rebirth of the syndicated program, or "programette" business.

A healthy trade in recorded 40- and 60-second features is reported by Harry S. Goodman, Langworth, and other syndicators.

Stations are buying these in packages of 10 to 25 shows weekly. Each package deals with a specific service —*Boating Tips, Guide to Good Health, Gardening Tips, Sports Shorts, Your Child and You, Your Money and You*, etc.

Often recognized authorities record the features—Russ Hodges for *Sports*, Don Rogers, financial editor of the N.Y. *Herald-Tribune*, for *Your Money*

(*Please turn to page* 52)



**'AT YOUR SERVICE'** visits all sorts of local doings such as Boy Scouts Jamboree, shown above, and records interviews, sound effects, and color. Nine KMOX staffers are regularly assigned to program




**TYPICAL COMMUNITY COVERAGE** by 'At Your Service' was news-making interview (above) with Miss Irma Friede, one of two St. Louis Board of Education members, accused in a recent civic scandal

## NEW ALL-TALK PROGRAMS SETTING RECORDS, TOO

**THOUGH MUSIC** *is radio's great staple (accounting for 60%-95% of most station offerings), the medium's new grass-roots battle of ideas is producing startling innovations in all-talk programing. Typical of this new creative approach to non-musical shows is* At Your Service, *KMOX, St. Louis, which occupies four hours of prime time five days a week.*

At Your Service, *with Jack Buck, KMOX sports announcer and personality as anchor man, roams over a vast range of news, documentaries, information, and entertainment features. The first hour features a "public press conference" with listeners given a chance to quiz local officials and leaders. Other* At Your Service Segments *cover fashion tips, gourmet recipes, off-beat character interviews, dramatic readings, on-the-spot coverage of local events, plus extensive coverage of world, national, local, sports, and business news. Program is planned fresh each morning.*




# THOSE FANCY FM PROGRAM GUIDES

**Recent surge of fm books point up growing interest n fm among sophisticated audiences from coast to coast**

**Colorful program books make big hit with reps who ind them 'good sales tool,' while subscriptions grow**

Fm music lovers in the U. S. are aying anywhere from a quarter to fty cents for little program books hich tell them what—and when—ey can expect to hear in the way of eir favorite musical fare. What ey get, as an extra bonus for their vestment, is a potpourri of color, rchitectural photographs, calendar civic events, listings of community oints of interest—and an array of ds.

The increasing number of these fm program guide books now hitting fm markets from coast to coast, are, literally, works of art. That they are gaining in popularity with fm followers, is pointed up in rapidly growing subscription lists. It is also pointed out by Tulsa's KOCW manager who prefaced his guide book with a letter thanking listeners for requesting the booklet.

The booklets are generally monthly publications put out by the fm station. They range in subscription price from $2 to $4 a year. Single copies can be picked up on newsstands for the prices mentioned earlier.

In structure they range from the modest little black-and-white eight-page publication put out by the smaller fm station to the elaborate, glossy covered, artfully contrived 90-pager.

Chicago's WFMT, for example, puts out an elegant, slim-jim (4½" by 11") brochure filled with a wealth of cultural information as well as fm program listings. Aimed, obviously, at the better-than-average individual, who, according to surveys comprise the fm listenership, the booklet features a fine arts calendar of concerts, recitals, lectures, museums, libraries, and art galleries.

Handsome photographs of architectural landmarks in and around the

(*Please turn to page* 56)

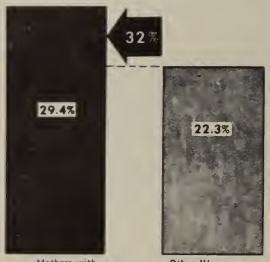
# WANT TO REACH YOUNGER MOTHERS?

**Try using video: Women with children under six view 32% more on average day than all other women**

**Five-market study reveals viewing differences among women are greatest during non-net program time**

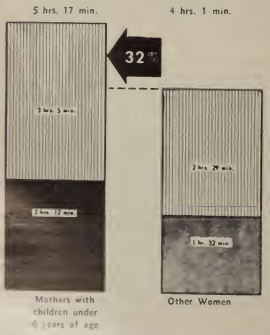
## HOW YOUNGER MOTHERS VIEW

### VIEWING LEVELS: YOUNGER MOTHERS VS. OTHERS




Period covers average 1/4 hour, 6 a.m.-midnight, Monday-Friday; figures expressed as percent of women in each group. 32% represents additional viewing throughout the day.

### VIEWING HOURS: YOUNGER MOTHERS VS. OTHERS




Solid and shaded portions represent daytime. Average younger mother watches 40 minutes more during day, 36 minutes more at night than woman with no young children.

Mothers with small children spend far more time viewing television—32% more in fact—than all other women, according to a new Television Advertising Representatives study, released, coincidentally, just this past Labor Day.

Second in a continuing series of Audience Dimensions studies conducted for TvAR by Pulse, the report is of particular significance to the advertiser aiming at younger mothers any time of the day or specifically during non-network, marginal time.

Each weekday, the survey finds, an average of five hours, 17 minutes are devoted to tv by women with children under six, as compared to four hours, one minute viewing time by all other women. In other words, the average "new" mother spends 40 minutes more during the day and 36 minutes more at night in front of the set than her counterpart with no young children. Viewing by mothers of toddlers (under two) is practically identical to that of mothers of pre-school children.

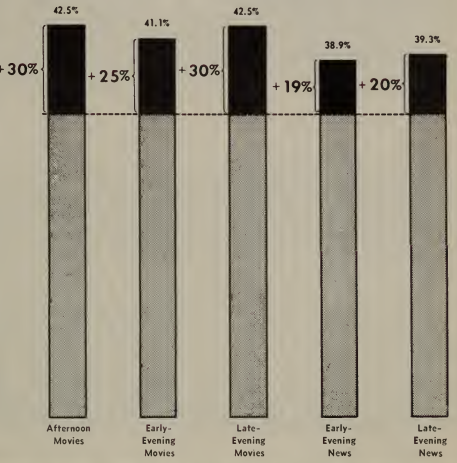
It's apparent that women with babies are not early-to-bedders as one might think, according to Robert Hoffman, TvAR director of marketing and research, since a greater percent are watching late night programming than is the case among women who have no young children.

Also included in the study is information on specific program types (see facing chart), which shows that while mothers of children under six account for 33% of all adult females in the markets examined, they represent over 40% of the women watching movies in the afternoon, early and late evening, and 39% of the women watching local evening newscasts.

Especially noteworthy is the kind of viewing by mothers with young children to local movie and news programs. The facing chart, which breaks these down according to afternoon movies, early evening movies, late evening movies, early evening news and late evening news, illustrates percentage-wise how much

## YOUNGER MOTHERS LIKE LOCAL MOVIE, NEWS SHOWS

**FIGURE** over each bar represents number of mothers with children under six watching particular program. Shaded areas designate 32.8% — or percentage of mothers with children under six years of age in the total female adult population. Figures are expressed as percent of all women viewers for each type of program. These data are a five-market composite for Boston, Baltimore, Pittsburgh, Cleveland and San Francisco and include all local multi-weekly movie and news programs telecast by the TvAR-represented stations: WBZ-TV, WJZ-TV, KDKA-TV, KYW-TV, and KPIX.




More time is devoted by younger mothers to these programs than would be expected from their 32.8% share of the total female adult population. Another point of interest: more viewing during the day by mothers with children under six, holds true during the early and late evening hours as well—as much as 24% more on the average night. Further, this differential is greatest during non-network program time—33% more between 6 and 7 p.m.; 46% more between 11 p.m. to midnight.

"These figures clearly indicate that tv is an ideal medium for advertisers interested in selling products or services to mothers of young children," maintains Larry H. Israel, TvAR general manager, who feels that while ratings and cost-per-1,000 provide the initial yardstick for measuring advertising efficiency, at best they're incomplete. They tell nothing about the make-up of the audience, its age, education, or buying habits. "To base advertising outlays solely on ratings, without consideration of the characters of the audience delivered, may lead to selection of a schedule which delivers less than maximum sales efficiency."

The TvAR Audience Dimension studies are designed "to furnish the missing elements in the hope of providing a guide for more knowledgeable use of spot television," says Israel.

Started in December 1959, the survey was conducted in each of the five TvAR markets of Boston, Pittsburgh, Cleveland, San Francisco, and Balti-

(*Please turn to page* 75)

**ABSORBING** facts of latest Audience Dimension Study on "Viewing by Mothers of Young Children," from TvAR's (standing l-r) Bob Hoffman, director, marketing & research, Pete Yanan, v.p., are Lawrence Gumbinner's v.p. radio/tv Paul Gumbinner, timebuyer Anita Wasserman





**TRES CHIC** is 'Miss Renault,' who has been delivering radio sports for McClean Motor Co. of Hampton, Va., via WVEC there with whomping success. Above, she's going over script with Ed McClean (l) and Jerry Fisher, of Wright Adv., Newport News. Below, she and poodle model car



# GALLIC CHARM OF 'MISS RENAULT' FILLS THE AIR, SELLS 'LE CAR HOT'

A touch of Paris has been added to the Hampton, Va., area, and Renault-Dauphine sales there are zooming.

This summer the McLean Motor Co. bucked a local car sale lag with a radio campaign tied to the authentic French accent of a real, live Parisian girl. She took to the air via WVEC with a volley of references to the "neefty, threefty Renault" and "le car hot." Her Gallic 30-second pitches were heard 40 times a week for two months. Result: 200 cars sold, as many as 14 during one July weekend.

Prior to the entrance of "Miss Renault," as the lady has been dubbed, McLean's advertising was confined to newspapers. But, as owner Edward McLean puts it, "We knew we had to get a different type of a customer for the Renault — quality buyers such as the research people at the National Aeronautics and Space Admin., Langley Field scientists, and naval executives in the area. Until our campaign on WVEC, we had been unable to reach them."

The radio commercials, created by McClean's agency, Wright Advertising of Newport News, Va., were calculated to titillate the imagination of the "good music" station's presumably sophisticated audience. Evidently it worked, because the clientele at McClean's showroom freely spouted the French expressions used by Miss Renault in her commercials.

Miss Renault's contribution to the McLean Motors cause does not end with the radio spots. Says Ed McLean, "I never realized a campaign could create such a stir in a community. Miss Renault can't go anywhere today without being the center of attention. And wherever she goes she

(*Please turn to page* 75)

# GIVE THE

**Ad executives say buyers should have more to say about marketing, copy approaches**

**Trendex phone survey for Broadcast Time Sales is source of admen's comments**

It has long been suspected that the advertiser and agency don't see eye to eye on the question of upgrading the timebuyer.

A new Trendex survey indicates there's something solid behind this suspicion. The study, covering New York City agencies and advertisers, disclosed that the men who work with the timebuyer—media department superiors and account executives—are more appreciative of his talents and potential than the client is. However, one other important conclusion emerged: agencies are not giving the timebuyer enough scope—which, presumably, operates to the detriment of agency operations.

These are among the highlights of the survey:

- Client executives are less apt than agencymen to trust the timebuyer's judgment on marketing and copy approaches.
- Clients are less certain than agencymen that the buyer should have a greater voice in media selection—though a fair proportion of them would put more responsibility in the buyer's lap.
- The client doesn't think that paying timebuyers more money would help the situation any.

The study, done on behalf of Broadcast Time Sales, was undertaken to determine whether prevailing sentiment in the advertising business was in favor of raising the timebuyer's status and, if so, what would be the best line of approach.

Trendex researchers conducted the telephone probe among three groups of admen—in addition to timebuyers themselves. Queried were client executives, account executives and me-

# TIMEBUYER MORE SCOPE, ADMEN URGE

dia executives. Calls were made from a list of more than 100 names supplied to Trendex by BTS and the interviewing was wrapped up after answers were gotten from 10 persons in each of the four categories. In addition to asking the respondents four key questions (see box), comments were also solicited.

Agencies represented in the final sample of 40 include Y&R; Compton; L&N; K&E; Ogilvy, Benson & Mather; Doyle Dane Bernbach; Norman, Craig & Kummel; Albert Frank-Guenther-Law; Kastor, Hilton, Chesley, Clifford & Atherton; Geyer, Morey, Madden & Ballard; Ellington; Grey; Cunningham & Walsh; Campbell-Ewald; Dancer-Fitzgerald-Sample; William Esty; Smith-Greenland; FC&B; MacManus, John & Adams; Street & Finney; Wesley Associates; and Joseph Gans Co.

Advertiser executives responding were from American Tobacco, Air France, Shell Oil, General Cigar, Philip Morris, Schaefer (beer), Socony, and J. P. Stevens.

Two of the four questions made it clear that most admen would like to see timebuyers invested with more authority and responsibility. On the question of whether buyers should be consulted more frequently on marketing and copy approaches, client and agencymen (excluding timebuyers) voted 21 to four in favor, with five respondents in the "don't know" category.

This is a striking vote of confidence in the timebuyer considering the fact there is little agitation in favor of, for example, giving copywriters more authority in media approaches.

On the question of whether timebuyers should have a greater voice in media selection, the client and agencymen in favor totaled 19 as against nine who answered "no." Two client executives confessed they couldn't make up their minds.

When Trendex interviewers asked whether timebuyers should be forced to buy on ratings alone, a loud (if expected) "no" sounded forth. Timebuyers were naturally against the policy to a man and it might be expected that no adman would come right out and say "yes." However, five did while three were recorded in the "don't know" column. While 22 client and agency executives were

(*Please turn to page 44*)

## HOW ADMEN ANSWERED SURVEY ON TIMEBUYERS

***Should timebuyers be consulted more frequently on marketing and copy approaches?***

| | Yes | No | Don't know |
|---|---|---|---|
| **Client executives** | 5 | 2 | 3 |
| **Account executives** | 8 | 1 | 1 |
| **Media executives** | 8 | 1 | 1 |
| **Timebuyers** | 9 | 1 | 0 |

***Do you think timebuyers should be forced to buy on ratings alone instead of utilizing creative and qualitative criteria as do print buyers?***

| | Yes | No | Don't know |
|---|---|---|---|
| **Client executives** | 2 | 6 | 2 |
| **Account executives** | 1 | 8 | 1 |
| **Media executives** | 2 | 8 | 0 |
| **Timebuyers** | 0 | 10 | 0 |

***Do you think timebuyers should have a greater voice in media selection?***

| | Yes | No | Don't know |
|---|---|---|---|
| **Client executives** | 5 | 3 | 2 |
| **Account executives** | 8 | 2 | 0 |
| **Media executives** | 6 | 4 | 0 |
| **Timebuyers** | 7 | 2 | 1 |

***Do you agree timebuyers' opinions would be more respected if they were mor highly paid?***

| | Yes | No | Don't know |
|---|---|---|---|
| **Client executives** | 1 | 6 | 3 |
| **Account executives** | 3 | 4 | 3 |
| **Media executives** | 5 | 3 | 2 |
| **Timebuyers** | 7 | 2 | 1 |

Source: Trendex. Answers from 40 respondents, 10 in each group

## A GUY WHO USES TWO DABS IS IN FOR 'TROUBLE'





**NOBODY'S IMMUNE.** *Be he live or puppet he's irresistible to women when he uses a dab of Brylcreem. Current tongue-in-cheek commercials delve into dangers of using two dabs instead of one. Harrassed male above, left, dared to use two. Commercials close with boy and girl puppets acting out same role as live counterparts, accompanied by the jingle.*

# ACTION TV SHOOTS BRYLCREEM TO TOP

**Network adventure-mystery shows provide vehicle for British hair dressing's climb to front-runner position**

**Advertiser uses spot tv to prop sagging markets, test copy; 'little dab' jingle, puppets held over in new spots**

One way to get to the top in the $70,000,000 U.S. men's hair dressing industry is sponsorship of action-adventure network tv shows.

It took a decade of intensive testing, but that's how the British-owned Harold F. Ritchie Co.'s Brylcreem did it. And for the new season five such programs will be carrying the Brylcreem message.

In the early '50's Brylcreem determined that tv was its best media bet and launched a gradually expanding, carefully researched spot campaign. Sales showed a healthy rise, and in April, 1957, the account moved to Kenyon & Eckhardt for the big tv push.

Brylcreem still had a long way to go to catch the leaders, Vitalis, Vaseline, and Wildroot. To cover the entire nation with spot seemed impractical to the British entry at that time. It checked into network's potential by simulating network conditions with sponsorship of syndicated shows in a large number of markets. Results, as tabulated by Brylcreem's researcher A. C. Nielsen Co., pointed to network tv as the hair dressing's most efficient investment for the audience sought.

In the fall of 1958 Brylcreem bought into ABC's *Cheyenne* and a brand new, untried show on the same network, *77 Sunset Strip*. A substantial hike in sales was registered within six weeks and, says a K&E ad executive on the Brylcreem account, "The pattern has continued with every additional dollar that has gone into our network tv campaign since."

Brylcreem has done well gambling on new ABC programs. After a smashing success with *Sunset*, it got in on the ground floor the following season with *Untouchables* and *Hawaiian Eye*. All three of these shows are in the lineup this fall, plus two more new entries, *Hong Kong* and *Roaring '20's*. Brylcreem has participated in westerns but the main emphasis is on adventure-mystery shows.

The K&E man points out that sports programing, though a likely source for the male-above-age-15 audience Brylcreem's after, was avoided because it was felt that more potential users would be reached through other types of shows.

Brylcreem received a shot in the

arm from a recent U.S. court of appeals decision in its favor in an infringement suit against competitor Valcream. The court found that Valcream, having entered the market after Brylcreem, failed to distinguish itself sufficiently from Brylcreem in name and package. Consequently, Valcream's producer Chesebrough-Ponds has agreed to withdraw it from the market. The product is to be re-issued under the name Vaseline hair cream.

Brylcreem hit the top in February of this year, its market share estimated at 17%. Reports are it has been increasing its share steadily ever since and is approaching the 20% level.

The latest published figure on Brylcreem's ad budget is $2,219,800 as of 1957 when its market share was 9.9%. With approximately twice that share in a market which has been growing at about 7% per year, it would seem reasonable to assume a 1960 budget in the neighborhood of $5,000,000.

In Brylcreem's all-television ad program, spot plays a dual role. There is a group of problem markets, now numbering about 15, where the product is lagging behind the national average, and there spots are injected to help take up the slack. Additionally, research-minded Ritchie maintains spot coverage in certain test markets, primarily to determine effectiveness of new creative approaches. The current group of Brylcreem soft-sell commercials, featuring the fetching females unable to keep their hands off Brylcreem users, went through nine months of testing on the West Coast before they were launched nationally last February.

A continuity in the Brylcreem tv commercials has been maintained over the past six years via the puppets always present for the tag-end, and the now-classic jingle about how "a little dab'll do ya," and "the gals'll all pursue ya." The boy and girl puppets, which act out in miniature the effects a little dab'll have on the gals, have been built into a trademark for Brylcreem. They provide an entertaining as well as symbolic scene for the voice-over jingle.

This year's commercials have much tongue-in-cheek fun with the dangers that await a male who dares to use two dabs of Brylcreem instead of the prescribed one. There are mock public-service overtones on the part of the announcer who warns, cautions, pleads with men to use only one dab.

One of the commercials illustrates the perils by showing a two-dab guy trying to play gin rummy with his girl, who won't leave him alone. While he's studying the cards, she's studying him. She reaches out and caresses his hair. He tries to get her to pay attention to the game. She knocks the cards out of his hand. He turns to pick up the cards. When he turns around again she's waiting and grabs him for a clinch. He breaks away long enough to give the camera a smug smile, and there's a dissolve to puppets and jingle.

The jingle, revised somewhat for this commercial, runs as follows:

*Brylcreem, a little dab'll do ya.*
*Use more only if you dare.*
*BUT WATCH OUT!—*
*The gals'll all pursue ya.*
*They'll love to get their fingers in your hair.*

The thinking at K&E is that to show male success with curvaceous females furnishes just the right "commercial climate." The girls are similar to those who appear in the adventure-mystery shows Brylcreem sponsors, and thus the commercials blend in with the programing.

The Ritchie Co. management takes great pride in the Brylcreem commercials' creative content. In the words of Maurice Bale, Ritchie president, "It wouldn't matter what our media strategy was if we didn't have a message that would sell the audience. We're most pleased with the job K&E has done with these commercials, entertaining the viewer and getting across what we're trying to say."

## TV BOOSTS AUSTRALIAN SALES

**TELEVISION** also has brought Brylcreem success in Australia.

Reports from Down Under shown that with tv exposure during the 12-month period ending June 1959, Brylcreem registered a 44% sales increase in Victoria, 36.9% in New South Wales, the two states equipped with tv by that time.

Another gauge of tv's influence on Brylcreem sales in Australia is a comparison of the year-to-year sales index with the portion of the ad budget assigned to the medium. Using 1953-4 sales as a base of 100, we see that sales were at 186.7 in 1957-8 when tv received 34% of the budget. In 1959-60 they reached the 259.9 level, and in that year, tv's budgetary share was 64%.



**CHECKING** Brylcreem titles on newly-bought film shows are (l) Ritchie president Maurice Bale, and K&E exec v.p. David Stewart

**DAYTIME CLIENTS**

(*Continued from page 33*)

Novzema (SSC&B) will be in *Adventures in Paradise* and Cluett, Peabody's Arrow shirts (L&N) and Sanforize (Y&R) will be in *Surfside 6* and *Adventures in Paradise*.

Although no two of the advertisers above were buying nighttime participations for precisely the same reasons, there were several motives which recurred in their media decisions.

Uppermost perhaps was recognizing a good buy when it comes along. And no one can deny that a $13,000 minute at night is an exceptional network value, promising excellent cost efficiency. Equally important for middle-sized advertisers was the chance to get into nighttime and with some diversification; advertisers who were reluctant to put all their tv money in one show did not hesitate to spend heavily when the money was spread around.

Coverage was also an important factor. Daytime advertisers simply cannot reach women who work or who do not watch tv during the day. Nighttime participations reached these women and they also reached other members of the family. Where rotation among network shows was also a factor in network participations buying, it was possible to expand the viewing audience fourfold or more, compared to an investment in a single show.

One appeal of adding nighttime spots to a daytime schedule is that the result looked like a balanced tv portfolio. In certain cases the additional investment earned a better discount, delivering a lot of advertising for comparatively little money. Another motive was the desire to reach nighttime audiences when more families are watching and more people are viewing in each household than in daytime.

Advertising managers may approach spot with quite a different attitude from sponsorships. There's the persistent notion that spots sell products, and sponsorships enhance corporate images but do little to move merchandise off shelves.

Not everything the advertiser does has the consumer in mind. Dealers are important to him too, and usually they can see his tv campaign only at night.

**TIMEBUYER**

(*Continued from page 41*)

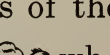
against buying on ratings alone, BTS was left with the tantalizing question of why the other eight didn't join them.

On the important subject of pay, timebuyers found a minority of agency and client executives lined up with them. Thirteen of the executives agreed that timebuyers' opinions would *not* be more respected if the latter got more money. Nine of the executives voted to the contrary. Timebuyers might be expected to vote unanimously for the more-money-means-more-respect parlay, but two conceded that more money would not gain more respect for their opinions, and one buyer wasn't sure.

A media supervisor at a large agency threw the ball right back in the timebuyer's lap by commenting, "They have to earn both respect and salary."

Carl L. Schuele, president and general manager of BTS, noted, "A great many timebuyers *have earned* respect and recognition at their agencies, which accounts for widespread, rapid-fire promotions to media directors and account executives."


**WRGB puts your MESSAGE WHERE THE SALE BEGINS**

Sales begin long before sales are made, and WRGB  is there at the outset in the homes  and on the minds of the people  who can translate your message into sales.

Sales begin here, too, because more and more manufacturers are discovering the test-marketability of this Northeastern New York and Western New England audience. The thousands of engineers, skilled workers, farmers and their families who live here represent a wide cross section of preferences and tastes. And, the metropolitan, suburban and rural nature of this market further gives you an excellent sampling of modern America's living habits. But, what really makes sales begin here is that WRGB is the number 1 voice and picture in this area. Let WRGB place your message where sales begin. Contact your NBC Spot Sales representative.

**WRGB** CHANNEL **6**
A GENERAL ELECTRIC STATION
ALBANY • SCHENECTADY • TROY

# CLAIM

*Nielsen Station Index is your best source of station audience facts*

# PROOF




*Proof of this claim is yours for the asking. It is a fact-filled visual demonstration of Nielsen sampling, data gathering, and checking and control procedures, from which we believe you will see that...*

**NSI®** *is the only validated source of station audience facts available today... providing reliable information for broadcast advertising decisions*

## Nielsen Station Index

*a service of A. C. Nielsen Company*

2101 Howard Street, Chicago 45, Illinois • HOllycourt 5-4400

**FOR ALL THE FACTS**
CALL...WIRE...OR WRITE TODAY

CHICAGO 1, ILLINOIS
360 N. Michigan Ave., FRanklin 2-3810

NEW YORK 22, NEW YORK
575 Lexington Ave., MUrray Hill 8-1020

MENLO PARK, CALIFORNIA
70 Willow Road, DAvenport 5-0021

0749

# How can fm become more commercial?

**R. David Kimble,** *account executive, Grey Advertising, New York*

If a new "selective" magazine with a circulation greater than the *Reader's Digest* (and most of it in the higher income, educational and occupational levels) were to hit the



*Consistency from market to market in fm programing and research*

media market place tomorrow, its space reps would have to beat off the buyers with diamond-studded clubs.

Yet fm radio with over 15 million sets—a 44% penetration in 16 metropolitan markets where its audience is 97% adult, 37% college graduates, 40% earning over $7,500, 77% in the upper occupational levels and over half of them accessible through fm within a single day—this "fine market" medium has to ask itself "how can it become more commercial!"

Judging from the lengthening list of national clients—including, incidentally, such other "selective" media as *McCall's, Reader's Digest* and *Time*—fm is on the road, at least, to becoming more and more commercially usable.

One byword, applied to two major areas of fm operation, will smooth the commercial road ahead considerably. The byword: *consistency.*

National advertisers seldom buy a single market, except on a test basis —and even then the test results have to be reasonably applicable to other markets. Diverse market-to-market fm programing and research do more to discourage the use of fm by national advertisers than all competitive media claims combined.

Consistency in fm programing, of course, does *not* necessitate identical music libraries across the country. What's germane to the advertiser is the selective *market* delivered. Frequency modulation is, in itself, only a technical means of sound transmission; what goes out on the signal determines the quality audience the advertiser can reach. And while that signal *may* program basically classical music, it may also include progressive jazz, discussion programs or modern drama—depending upon the particular characteristics of the station's market.

One standard of *strict* consistency in this area will help: the criteria for commercial continuity acceptance. The conduct of an fm campaign becomes somewhat difficult when ten different commercials have to be tailored individually for 10 different fm stations.

Consistency in fm research is just now becoming commercially usable. The National Association of FM Broadcasters compilation (source of the 16-market figures quoted above) is a long step in the right direction. And major regional studies such as those conducted by the Heritage Stations on the West Coast and the QXR Network in the East serve their purpose well for regional campaigns.

Yet to come, however, is a consistency in even the most rudimentary quantitative research on a full national market-by-market basis. And because the "who" in a selective medium is of paramount importance, consistent qualitative fm research must go hand-in-hand with the quantitative findings.

Given national consistency in the selective audience delivered, and in the documentation for that audience, there is no reason why fm cannot become more and more consistently commercial—and soon!

**John Hartigan,** *secretary, FM Broadcasting System, Inc., Chicago*

As is the case with all media, there are several ways to help make fm more commercial. However, I believe the foremost need today is authoritative research.

In order for fm to be considered more often and more seriously by more national advertisers, the medium must be able to come forth with ratings and audience composition data. A timebuyer's first reaction to an fm presentation is this: he believes it's a practical and sound medium for many of the accounts on which he buys, but he must be able to justify to his client any fm recommendation on the basis of cost-per-1,000 and audience composition.

True, such surveys are extremely costly. But the fm stations, and there are a growing number of them programing to listeners, must realize that such an investment is necessary. In the long run, this investment will more than pay for itself.

The buyer expects from fm the same thing he does from any other product: some type of guarantee for his purchase. Surveys would be fm's guarantee to the advertiser and to the agency that each is receiving what he is buying: the number and classification of listeners he expects for his ad investment.

These research facilities must be made available to the advertiser before fm can be recognized as a major medium. Primarily, as a result of such authoritative research, fm can be as commercial as the other ad



*Medium must come forth with ratings, audience composition data*

media. It seems that most of the fm stations, themselves, are to a great extent responsible for the lack of ratings studies.

Fm stations must be affirmative in soliciting surveys and in selling the advertiser the idea that they are competitive, in terms of cost-per-1,000, with any other medium (although, as

(*Please turn to page* 48)



# Hard-boiled rating service

Let's face it: The toughest rating service of all is determined by the sponsor's pen; he either signs a renewal or he doesn't. And, by this standard especially, we shine with a gem-like brilliance. For example, Esso Standard has sponsored our 11 P.M. news for five years without an interruption. Sealy Mattress has sponsored the 11:10 P.M. weather show for eight years. Ratings like these from top national advertisers pay off — for our clients and for us — against any competition.

NBC affiliate

Represented by
Edward Petry & Co., Inc.

**WJAR-TV**

**CHANNEL 10,**
**PROVIDENCE, R. I.**

KRON is TV in SF




San Franciscans are sold on KRON-TV

• SAN FRANCISCO CHRONICLE • NBC AFFILIATE •
• CHANNEL 4 • PETERS, GRIFFIN, WOODWARD •

SEAL OF GOOD PRACTICE


## SPONSOR ASKS

(*Continued from page 46*)

of today, fm stations do not have the vast media of some other media'. Its quality in some cases compensates for quantity because fm's audience is selective and therefore more attentive.

When surveys are made available to the advertiser, I believe that the cost-per-1,000 will not only be extremely low but that also fm will have an extremely large adult audience. With surveys, an advertiser will know hour-by-hour when the audience is male, female or the family unit as a total. Knowing these facts, the advertiser will be more interested in fm and its selling potential.

Partial recognition as a major medium has been accomplished by the fm industry. But, like a newborn baby, it has had to be nursed along cautiously and given careful and meticulous guidance. Under the auspices of the National Association of FM Broadcasters and other organizations, fm has made the listening public aware of the medium's unique listening advantages.

As of the first of this year, more than 15 million fm sets had been sold in the U. S., and in the first six months of this year fm sales more than doubled the number sold during the same period in 1959. It'll be only a few years until half of all the cars in this country will be fm-equipped.

Thus, as a result of having made the public aware of fm's static-free advantages and broad programming patterns, the fm industry has encouraged the advertiser to a new realization of fm's power as a selling tool to the public.

Today fm is on the brink of becoming recognized as an influential medium by national advertisers. And with public awareness and appreciation growing by leaps and bounds, it remains only for fm stations to show the advertisers and agencies who is listening, where, when and in what numbers, in order for fm to become a major commercial medium.

**Fred Rabel,** *pres., National Assn. of FM Broadcasters, owner, KITT, San Diego*

As NAFMB and all fm stations have ascertained by research, the fm audience is above the average audience in education and in income. Therefore the fm listener is a logical

(*Please turn to page 50*)

# IN STEUBENVILLE-WHEELING



YOUR PRODUCT'S BEST FRIEND IS

## The FRIENDLY Group's

# WSTV-TV

**A SHOPPER TOPPER STATION**

CHANNEL 9

**IN STEUBENVILLE:**
John J. Laux—AT 2-6265
**IN NEW YORK:**
Lee Gaynor—OXford 7-0306
Represented Nationally:
Avery-Knodel, Inc.

Want increased sales in the highly industrialized, heavily populated Upper Ohio Valley? Then count on WSTV-TV, the "Valley's Habit Station." You can count on profitable sales results when you use this lowest cost Television bridge to a Booming 5 *BILLION DOLLAR MARKET*. More TV homes than our competition. Lowest cost per thousand. Exclusive registered "Shopper Topper"® merchandising service. The best of CBS and ABC programs. We are a "make things happen" station. Let WSTV-TV increase the sale of your product in this rich valley.

Member The FRIENDLY Group — John J. Laux, Exec. Vice-President

# WSTV-TV

**CHANNEL 9**

The lowest cost television bridge to the Upper Ohio Valley's Five Billion Dollar retail market. The best of CBS and ABC. Plus Shopper Topper Merchandising.

John J. Laux, Managing Dir.—AT. 2-6265
Represented by Avery-Knodel, Inc.
**STEUBENVILLE-WHEELING**

# KODE-TV

**CHANNEL 12**

28% taller and 29% more powerful. Tells and sells 152,000 TV homes who spend 750 million annually. The best of CBS and ABC. Plus Shopper Topper Merchandising.

D. T. Knight, General Manager — MA 3-7260
Represented by Avery-Knodel, Inc.
**JOPLIN, MISSOURI**

# WRGP-TV

**CHANNEL 3**

More to see on Channel 3 with NBC. Dominates the key corners of Tennessee, Georgia and Alabama where over a million people spend 800 million dollars.

Harry Burke, General Manager — OX 8-1505
Represented by H-R
**CHATTANOOGA, TENNESSEE**

# WRDW-TV

**CHANNEL 12**

Newest member of the FRIENDLY Group serving over a million people with 721 million dollars to spend. The best of CBS and ABC Networks.

Robert E. Metcalfe, Managing Dir.—TA 4-5432
Represented by Avery-Knodel, Inc.
**AUGUSTA, GEORGIA**

# WBOY-TV

**CHANNEL 12**

A captive audience of 150,000 TV homes with a spendable consumer income of almost One Billion Dollars. The best of NBC and CBS. Plus Shopper Topper Merchandising.

Roger Garrett, General Manager—MAin 4-7573
Represented by Avery-Knodel, Inc.
**CLARKSBURG, WEST VIRGINIA**

(Continued from page 48)

prospect for luxury goods and services as he has more leisure time to enjoy them.

The primary sales problem is to convert advertisers of such products and services who are now using other media and have never used radio to discover this ready-made, select list of prospects for what they have to offer. This is a difficult sales job in that it upsets the advertising practices of many years standing for these firms.

If we take SPONSOR's question to mean "How can more revenue be derived for the fm station?" this can be done, of course, by improving the product (programing) to such an extent that the very limitation of number of commercials is worth far more money to an advertiser on a cost-per-1,000 basis than in am radio.

We at KITT think this concept must be sold: Just as an advertiser will pay a higher cost-per-1,000 rate for tv advertising than he will for radio because of its greater effectiveness, he should be willing to pay the higher cost-per-1,000 rate for the fm audience because there is no waste coverage on teenagers or others not in a position to buy.

At KITT, we revised our entire approach when we became the first fm station in the country to appear in the regular Metropolitan Area Pulse along with the am stations. This means while we still have the numerically small "opinion making" audience that we had previously developed, we are now reaching a broader base of the mass audience. This has come about through introduction of lower cost table model fm receivers. Much to our surprise, the mass audience apparently likes fm as well as the class audience does!

We now find we can advertise products and services that we would not formerly have put on the air, al-



*Enlarge program appeal but still keep select audience*

though of course we maintain the same standards of good taste in their presentation. We actually have an advertising dentist and a surplus store, but the commercials are handled very carefully. This broader base will mean a wider number of prospective advertisers for any station which widens its audience in such fashion.

This same Pulse survey shows that KITT has a large out-of-home audience, not during in-car traffic periods but during business hours. This reflected the approximately 12,000 doctors' offices and stores that tune to our main channel. Picture a doctor's office with 15 or 20 patients waiting and you have a captive audience. Count, if you can, the untotaled numbers of people entering a store during a normal business day who hear the commercial messages. This has led to new classifications of advertisers, such as office supply firms.

These are just a few of the developments taking place which will lead to making fm more commercial.


**Now you can listen and compare before you buy the rich Syracuse N.Y. market**



**at our expense**

**tune in by telephone**

. . . Get the proof of WFBL leadership! Make a personal survey of station programming in Syracuse—by telephone. Call WFBL collect at any time of day or night to hear the live broadcast of the moment by any or all stations. We think you'll agree with local listeners and advertisers; the most enjoyable good music, the best news reporting in Central New York is heard on WFBL. It delivers the audience you want to sell. Listen, compare. Prove it to yourself. Phone HOward 3-8631 collect. Ask for Sponsor Listening Service.

**WFBL radio** 5000 WATTS DAY AND NIGHT

FIRST IN CENTRAL NEW YORK

REPRESENTED NATIONALLY BY GEORGE P. HOLLINGBERY CO.



*"Don't blame me if you're all sold out! I told you to double production before we started the schedule on*

# WING in DAYTON"

We'd like to create this problem for *you* in Dayton! We do it with ratings like these:

| | |
|---|---|
| Nielsen August, 1960 | FIRST in 185 of 240 quarter hours Monday through Friday, 6 A.M. to 6 P.M. |
| Pulse July, 1960 | FIRST in 210 of 240 quarter hours Monday through Friday, 6 A.M. to 6 P.M. |
| Hooper Index July-Aug., 1960 | FIRST place with 30.1 Share Monday through Friday, 7 A.M. to 6 P.M. |

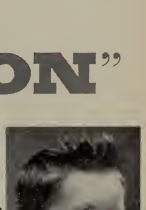
**robert e. eastman & co., inc.**

national representative

**TIMEBUYERS...**

write a caption for this picture and win $25 CASH! Deadline October 2. Winning caption will appear in October 17 issue. Give your entry to your East/Man, or mail to General Manager Dale Moudy, WING, Talbott Tower, Dayton 2, Ohio.

*This month's Caption Winner: Edward C. Jones, Barlow Agency in Syracuse, N. Y.*



AIR TRAILS stations are WEZE, Boston; WKLO, Louisville; WING, Dayton; WCOL, Columbus; and WIZE, Springfield, Ohio.




# "South Bend's Your Best Bet!"

Young man — put the odds in your favor by picking the South Bend market. This Metro Area alone has a household income of $7553, highest in Indiana! Include the other 14 counties of the South Bend market, and it parleys into $1.7 billion in buying power. South Bend's a winner, going away.

And here's how to pick the daily double. Let WSBT-TV carry your product colors. This station has the inside track into the market's TV homes . . . year after year gets over 45% share of sets in use . . . currently carries 35 of the top 50 locally-favored programs. Top-rated CBS shows and popular local programs keep WSBT-TV in the winner's circle!

Want the latest scoop? Call your Raymer man. He'll trot over.

**WSBT-TV**

SOUTH BEND, INDIANA

Channel 22

CBS TELEVISION NETWORK

ONE OF CBS' HIGHEST-RATED STATIONS

*Ask Paul H. Raymer, National Representative.*

## RADIO'S IDEA BATTLE

*(Continued from page 36)*

*and You*, Shirley Eder for *Dear Shi ley*'s advice on social and emotion problems, and many others.

According to Goodman, the fas moving changes in radio progra thinking by stations should mean big market for longer (perhaps fiv minute) syndicated programs b 1962.

Meanwhile, CBS owned and ope ated stations have put together the own featurettes, under the title *D mension*. *Dimension* programs ru one to three minutes, and includ such series as *Dorothy Kilgallen I troduces You to People You'd Like t Know*, *Bennet Cerf Tells His Favori Stories*, *The Wonderful World of th Teens* (famous names give teen-ag experiences), *American Portrait* (Ra mond Massey narrates a moment greatness from the lives of America patriots), *This is My Professio* (leaders in important fields tell wh they think of their life's work).

CBS o&o's are using approximatel three of these Featurettes per hour local programing.

Still another category of all-tal programs which is gaining rapidl are "special audience" features. St tions are devoting more and mor hours to coverage of events and new which interest thousands of loyal fan but which are largely neglected b other media.

A prime example of this is th attention devoted to the sports ca field by WFIL, Philadelphia, an other stations. WFIL broadcast direct reports of sports car activitie races, rallies, and news from suc distant points as Vineland, N. J., Wat kins Glen, N. Y., Limerock, Conn Sebring, Fla., for Philadelphia sma car enthusiasts.

Other "special audience" program on many stations cover boating, fish ing, camera, hunting, and similar a tivities.

All in all, the range of radio's ne creative programing seems onl limited by the imagination and in ventiveness of station management and there is no sign that they ar being limited in any way.

In fact, radio's creative revolutio is erupting in every phase of radi program — music, talk, community service, news, editorializing, as thi SPONSOR series will show.

ity Miles Standish, brave captain of men, but no wooer of women, sent young John Alden to Priscilla to propose marriage for him. Priscilla, know, ignored the message and fell for the messenger. Which just goes to show . . . even a message can backfire when you don't use ght messenger. In St. Louis, Milwaukee or Dallas, when there's a job to be done, let the Balaban Stations do it. Balaban gets your message gh, aiming it straight to the consumer with lively, modern programming, interesting well-liked personalities and superior selling. With an, the word about your products or service gets through and sells . . . consistently. No wonder Balaban Stations are—couriers par excellence!




E BALABAN STATIONS in tempo with the times • John F. Box, Jr., Managing Director

L-ST. LOUIS WRIT-MILWAUKEE / KBOX-DALLAS

Sold Nationally by Robert E. Eastman & Co., Inc. Sold Nationally by the Katz Agency

*Capsule case histories of success*
*local and regional radio campaig*

# RADIO RESULTS

## FACTORY OUTLETS

SPONSOR: Joyce Bedding Co. AGENCY: Direct

**Capsule case history:** "How long has this been going on?" was the reaction to a recent radio campaign on WNDU, South Bend, by Martin Seuss, manager of the local outlet of the Joyce Bedding Co., a regional factory sales outlet in this area. The Joyce Co. had been using only newspaper ads for its special sales until a salesman from WNDU convinced Seuss to try radio just as an experiment. The manager placed half of his budget with the station using 55 one-minute on-the-spot interview type commercials on ROS for a four-day period. The remainder went into ad space in the local South Bend newspaper. During the promotion, he had all his clerks check where each customer had heard of the sale, to make sure of the source. A compilation of the reports at the end of the sale period showed that 70% of the customers came because of the WNDU advertising, and showed that radio's cost was favorable in these special campaigns. Consequently, Seuss has decided to use radio in all his future promotions.

**WNDU**, South Bend Announcements

## AUTO SUPPLIES

SPONSOR: Goodyear Stores of Newport News, Hampton, Va. AGENCY: Direct

**Capsule case history:** Good Year Stores of Newport News and Hampton, Va., have used WVEC for the past eight years with consistently good results. The advertiser seeks an automobile-owner audience, and tries to minimize waste circulation. It has found that WVEC, through its adult programing, delivers a market that wants to keep its automobile in good condition and has the money to buy quality tires. The Goodyear outlets in the area, managed by Otis Johnson, recently had a special campaign, an over-all promotion that was advertised as Goodyear's "Carnival of Values." Johnson reported at the end of the campaign that it was one of the group's most successful because of the advertising placed on WVEC. It attracted auto owners from the entire area covered by the station and produced a store volume that was unprecedented. "These kind of results, year in and year out," he said, "we attribute to WVEC's quality programing that reaches a 'money' audience interested in our line."

WVEC, Hampton, Newport News, Va. Announcements

## AUTOMOBILES

SPONSOR: Costello-Kunze Ford AGENCY: Wm. F. Geisz, A

**Capsule case history:** Costello-Kunze Ford has become Louis' leading Ford dealer with this advertising formu Weathercasts every half hour, day and night, 52 weeks year, on WIL, St. Louis. The dealer placed its entire budget, about $100,000 per year, with the station, and sa tripled in the first 16 months alone. Previous advertisin most of it in newspapers, had been ineffective and it was until the dealer and its advertising agency, Wm. F. Ge switched the total budget to WIL that it produced resul In a 10-month period, it moved from a relatively obscu position in St. Louis' Ford Dealer's organization to No in the area. Special campaigns have also helped, such as Cavalcade Parade of 100 cars promotion in which W covered graphically the arrival of the cars from the Misso state line to the showrooms. But both dealer and ad agen feel that their saturation concept has been the major fact in making it the leader in a market the size of St. Lou

**WIL**, St. Louis Weather

## DAIRY PRODUCTS

SPONSOR: Weldon Farm Producers, Inc. AGENCY: Du

**Capsule case history:** Recently Weldon Farm Produc Inc., was able to measure results of print and radio ca paigns, and radio was the most effective. Campaign was special two-week promotion for Alba nonfat milk, and sin the newspaper advertising featured a coupon, it was assum that print would outdraw. Newspaper advertising, in one New York's leading morning papers, brought 7,522 re sponses. Radio schedule, on Dr. Carlton Fredericks' *Live Should Be Fun* program on WOR, New York, brought 8,0 responses when the advertiser had to cancel the promotion that point because it was unable to handle the volume. H it continued, the radio schedule would undoubtedly ha pulled several thousand more, based on the daily respon to each announcement. The advertiser carefully studied th results of the campaign. Placements in print and radio we comparable, in cost and exposure, and proved to Weldo that broadcast was the better medium for advertisin

**WOR**, New York Announcemen

"On what station do you think the commercials are the most truthful?"*
*Pulse Special Survey, Washington 5 County Metro Area, May 31-June 15, 1960
WWDC a clear FIRST
in the Washington, D.C. area.
Only one other radio station polled as
much as 10%. If BELIEVABILITY is important
to your product's sales success, we're your station.
WWDC
Radio Washington
REPRESENTED NATIONALLY BY JOHN BLAIR & CO.
For full details on radio leadership, write WWDC or ask your Blair man for a copy of WWDC's new "Profile of Preference."
And in growing Jacksonville, Fla.—it's WWDC-owned WMBR




WKBT Provides the Only Consistently-Dependable Signal for an Isolated Market of 160,000 Wisconsin, Minnesota and Iowa TV Homes (CBS Research). Obviously, it would Take Two or Three Times as Many TV Homes in a Multi-Station Market to Deliver a Comparable Audience.

ABC CBS NBC

WKBT

LA CROSSE
WISCONSIN

250,000 WATTS

Represented by:
H-R TELEVISION, INC.
Harry Hyett, Minneapolis

Channel 8


## FM GUIDES

(*Continued from page 37*)

Chicago area, are sprinkled throughout the good-looking WFMT brochure, while the covers are given over to the reproduction of artwork.

WSWM, in Lansing, Michigan, publishes a booklet which devotes a good portion of space as a guide to the arts. Readers are told where and when art exhibits are scheduled. Summer theaters are also included in the listings while the back section of the pamphlet entitled "The Mailbox" is set aside for letters from listeners.

The influx of fm booklets is heartily applauded by fm station reps who consider them valuable selling implements. Joel B. Fairfax, v.p. and director of sales of Fine Music Hi-Fi Broadcasters, told SPONSOR that the booklets were "very important to the general operation and promotion of fm stations. As a selling aid, the booklet's value is enhanced when increased subscriptions point out a growing fm audience, he said. (Wilmington, Delaware station WJBR, last year, printed 4,600 booklets a month —this year, printing was stepped up to meet the demand for 6,200 booklets a month.)

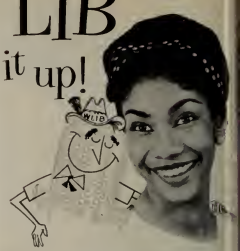
In addition to utilizing the subscription figures, plus newsstand sales figures, to arrive at a total fm audience figure, the booklets serve as a "very strong tie between the listener and the station," declared Fairfax. The booklet's value is also bolstered through its use as a "merchandising implement" for the advertiser. An advertiser will, in many instances, get a free ad in the booklet, gratis, when he buys fm station time, said Fairfax.

The advertiser-merchandising tie-in was also mentioned as important by Donald L. Wilks, account executive of Good Music Broadcasters, who told SPONSOR that "buyers now ask for the booklets." The fm station rep man, who labeled the fm booklets as "good sales tools," revealed that more and more fm stations are coming out with attractive, informative booklets.

Among the other fm station reps who emphasized the value and growing need of the brochures is Walker-Rawalt, whose v.p. Otis Rawalt said the booklets "offer proof that millions of listeners look for and find the kind of entertainment that is the new dimension in radio."


BEST WAY TO EMBRACE THE NEW YORK NEGRO COMMUNITY...

"LIB" it up!




When it comes to reaching the enormous Negro Community of greater New York, time buyers sum up their strategy in three little words: "LIB IT UP"

The reasons are simple. Whether you sell a LIBation or appeal to the LIBido only WLIB can do the effective job.

WLIB

Hotel Theresa, 125th Street & 7th Avenue, New York 27, N. Y.

EMBRACES THE ENTIRE NEGRO MARKET IN GREATER NEW YORK

WLAC-TV CBS nashville

the way station to the central south

Way ahead with the news, WLAC-TV won 4 out of 5 recent top news awards.




Adept at attracting and holding the attention of those people who prefer the extraordinary: a "Metropolitan" personality—just like each of our widely recognized properties in the Television, Radio and Outdoor media.

# METROPOLITAN BROADCASTING CORPORATION

*205 East 67th Street, New York 21, New York*

TV STATIONS: WNEW-TV, New York; WTTG-TV, Washington, D.C.; WTVH, Peoria/Ill.; KOVR-TV, Sacramento-Stockton/Calif.
RADIO STATIONS: WNEW, New York; WIP, Philadelphia; WHK, Cleveland
OUTDOOR: Poster and Vision...

# WeeReBeL says:

## "I'll climb a BRAND NEW TOWER to bring WRBL-TV more coverage!"

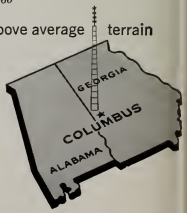


WRBL-TV will soon beam to its prime Southeastern market from a new tower more than twice its current height above average terrain. At the same time WRBL-TV will switch from channel 4 to channel 3*. The combination of the new tower and new channel will boost WRBL-TV's total Grade B audience to more than 193,895 television homes in 55 counties of Georgia and Alabama! And when you consider that the Columbus Metropolitan Area *alone* is Georgia's second largest market with the highest per family income in the state, it's easy to see why Columbus and WRBL-TV are "sound buys" in the marketing plans of more and more top companies!

Call Hollingbery for choice availabilities.

**Target date is September 15, 1960*

1293' above average terrain




COLUMBUS, GEORGIA

WRBL TV Channel .. 3

Represented by George P. Hollingbery Company

# WASHINGTON WEEK

9 SEPTEMBER 1960
Copyright 1960
SPONSOR PUBLICATIONS INC.

**The FCC shows no sign of relaxing its "tough" attitude.**

Latest portent is Commission refusal of "stays of execution" with respect to Boston channel 5 and Miami channel 10.

WHDH, Inc., had asked that the FCC hold off on new hearings on which of four original applicants will get the Boston channel, pending conclusion of legal action on their appeal. Public Service TV, National Airlines subsidiary currently operating WPST-TV on Miami channel 10, also asked a delay pending outcome of its appeal directly to the courts.

WHDH will be permitted **to join the new contest against the competitors it defeated in the first instance,** though with comparative demerits for alleged improper approaches to commissioners. But **Public Service and two competitors were disqualified outright** under the FCC decision, with the channel being awarded by default to L. B. Wilson.

Besides refusing to hold off until conclusion of the appeal process, the **FCC gave L. B. Wilson a green light to start building its station,** though it will not be able to begin telecasting without further permission.

**Broadcasters will also be living in a goldfish bowl as a result of last year's loosening of the political equal time Sec. 315, and this year's suspension of the section with respect to candidates for president and vice president.**

The FCC fires questionnaires all around. Previously a set of questions was directed to stations, and now the networks have their own. This amounts to advance notice that the Commission isn't fooling.

Meanwhile, the Senate Commerce subcommittee under Yarborough (D., Tex.) also waits on the sidelines. The subcommittee waited until the final minutes of the Congressional session **to ask for an extra $150,000 to permit widespread monitoring of radio and tv stations for political fairness,** but opponents delayed successfully **so that the appropriation was lost.**

Yarborough, now forced to be content with the original $35,000 provided for his group, appeared undaunted. He merely **appealed to the public to do the monitoring.** He made it clear his group will follow up any complaint submitted.

**The FCC did pass, at least for the time being, the appeal of the American Federation of Musicians for more local, live programing: this would, of course, give employment to more musicians.**

AFM tried to intervene in the license renewal case of WHIL, Medford, Mass., already in trouble on payola grounds.

WHIL was, however, only in trouble because of the exceedingly strict FCC interpretation of the sponsorship identification Sec. 317. When Congress passed a bill returning that situation to normal, **WHIL was in the clear.** And the Commission refused to consider local programing in connection with the license renewal.

AFM was told that the question of local live programing will be considered when the Commission **gets around to revision of license application forms,** and the WHIL license was renewed without quibble.

The Commission meanwhile does have another shoe to drop with respect to **programing standards.** The policy statement already issued dealt with the problem only in general terms. **More specific guideposts will undoubtedly be issued from time to time, following conferences with the industry.**

# FILM-SCOPE

19 SEPTEMBER 1960
Copyright 1960
SPONSOR
PUBLICATIONS INC.

**Kellogg (Burnett) will probably go to Screen Gems and Hanna-Barbera for its third national spot series starting in January.**

When Kellogg and UPA reached their impasse over Mr. Magoo, the sponsor found itself with September national spot time but no show.

Kellogg will extend Woody Woodpecker in these markets until Yogi Bear is ready in 1961; the new show is an **offshoot of Huckleberry Hound,** elevating the Yogi character to star status in its own show.

Kellogg's promotion-from-within of a cartoon character demonstrates its philosophy of using only controlled cartoon figures in its shows, for it was this question of advertising control that led to the **cancellation of UPA's contract for Mr. Magoo before it started.** (See FILM-SCOPE, 12 September.)

New light comes from Chicago on the story of who-jilted-whom in the Kellogg-UPA romance: to the version of the tale that UPA's Saperstein did the walking out, a Burnett executive added the comment, "No, that's not quite the way it happened."

**Studebaker Lark (D'Arcy) will make a seven-fold increase in its syndication market list via its 120 market buy of Filmway's Wilbur & Mr. Ed.**

The agency is now clearing early evening national spot time.

Studebaker's recent syndication buys were ITC's Four Just Men in eight markets and Ziv-UA's Tombstone Territory in 10.

**Flamingo is crying all the way to the bank with $700,000 in re-run orders following Kellogg's failure to renew Superman.**

The show now switches from national spot to straight syndication.

**Silvercup Bread will sponsor the show in New York, Chicago, and Detroit.**

(For more sales details, see FILM WRAP-UP, p. 70.)

**Official Films is riding the wave which it created: the five-minute show.**

Almanac and Greatest Headlines of the Century are Official's first two entries in the five-minute economy program category.

Next on the Official agenda is **Sportfolio—this time a one-minute show.**

**CBS Films has made an unusual deal with the Australian Broadcasting Commission on news and public affairs programing.**

The ABC's six stations signed for a minimum of 60% of CBS TV's news and public affairs programing in 1960-61.

This means they'll be taking practically everything of internatioanl scope produced in the news and public affairs areas by CBS TV, **including CBS Reports and Eyewitness to History.**

**Look for greater autonomy by CNP from parent NBC as a likely consequence of the election of Alfred R. Stern as board chairman.**

Stern is also v.p. of NBC's merchandising, licensing, and theatrical investment enterprises.

**Wolper-Sterling is reading four more documentary specials to follow the national spot pattern of Race for Space.**

They are: Race for Survival, Hollywood and the Movies, American Woman in the 20th Century, and Race for Space—Part II.

David Wolper will produce and **Sterling Television will distribute** the four specials —which are aimed at either network or syndication sale.

But the lesson of Wolper's first entry, Race for Space, is that the networks won't accept outside packages and hence it's usually necessary to go into national spot or syndication with them.

**Kellogg's will play off fifth runs of some of its animated shows when it upgrades them from national spot to network this fall.**

Here's how this oddity came about: the advertiser took about four runs of Huckleberry Hound and other shows on its national spot schedules, and this season it will take additional plays of the same cartoons in Alla Kazam, Saturday mornings at 11 a.m. on CBS TV.

The new show will have a **live host, who'll do transitions between various cartoon characters.**

**Westinghouse is preparing three new religious film shows for its own stations.**

The first is Face of the World, said to be the first travelog in this category, a 13-week series visiting Jesuit Missions.

The series is committed to at least "B" class time scheduling.

**Auto dealers and accessories are spending almost twice as much today in new Ziv-UA shows as three years ago.**

Dealers of the following brands are in Ziv-UA shows in eight to 13 markets: **Rambler, Ford, Studebaker, Dodge, Chevrolet, and Buick.**

Incidentally, there were seven additional Ziv-UA salesmen just appointed, raising its domestic force to an all-time high of 153 men. (For latest appointments and promotions, see FILM WRAP-UP, p. 72.)

**Playboy Penthouse, which goes into its second season this month, is the only nationally syndicated show out of Chicago in the variety category.**

Last year the show made 19 station sales, and it now has a distributor for the first time: **Official Films.**

**Video tape is easing stations' panic periods from 5 to 6:30 p.m. when live commercials of all types are packed together inside short segments.**

Tape is also getting rid of the stand-up spieler whose stereotyped deliveries were the earliest answer to panic period problems.

Now, according to Ampex's Russ Baker, thanks to tape, stations **can shoot commercials as elaborate or as detailed as necessary and play them back without the old pressure.**

**Transfilm-Caravel and Klaeger were talking merger this week.**

The motive: the belief that sheer bigness is becoming an increasingly **important factor for survival and success in commercials production.**



*A round-up of trade talk, trends and tips for admen*

# SPONSOR HEARS

19 SEPTEMBER 1960
Copyright 1960 SPONSOR PUBLICATIONS INC.

**Don't be surprised if the new ad manager of a soft goods account which just announced a change of agencies finds himself soon with no choice but to resign.**

The head of the former agency has meantime found a sympathetic ear in the account's chairman, who's now trying to find out **how much of the switch had to do with an old personal grudge.**

**NBC TV's backlash at John Crosby to his boss is a reminder that in broadcasting the feuds with critics have been very rare and far between.**

Perhaps the earliest one was **between Jerry Wald,** then a radio columnist on the whilom N.Y. Graphic, **and the hierarchy of NBC.**

**Never before have the daytime sales divisions of the tv networks been so guarded about discussing the business on tap.**

Explanation from one of their sales managers: "Nowadays nothing's set until a signed order is in the house. If a verbal okay gets out, **the competition is bound to rush in and offer a better deal."**

**An edge that ABC TV contends it holds over the competition in clearing time in the two-station markets:**

It has no inflexible rule about preempting a live show with a film show.

**A fairly good sign that an electric shaver account is in jeopardy because of a change in controlling factors:**

Some of the people on the account have been inquiring around for openings.

**As a sales executive for one of the tv networks sees it, the world of tv advertising is indeed a very small one.**

He claims he can reach **90% of potential billings with but 30 telephone calls.**

Comment on this from a Madison Avenue agencyman: "That's your new generation of network salesmen. You know their telephone voices **but you rarely face them across your desk** to dig out information that might be generally useful."

**The deputy media director for an upper-rung New York agency, after top management intervention, is now able to function with the proper respect and authority.**

Seems his immediate superior, who spends a lot of time away from home base, had been telling the deputy's associates not to pay any attention to his edicts.

**ABC TV's Ollie Treyz now has three themes that he likes to expatiate on when he encounters agency people on his post-prandial peregrinations.**

They are these: (1) **each network should have a personality;** (2) a network should please a large minority; (3) **the networks should counter-program to one another.**

On The Gulf Coast

# THE BIG ONE




Takes the *Measure*

# WKRG-TV

CHANNEL 5 MOBILE, ALA.

*Call Avery-Knodel, Representative,*
*or C. P. Persons, Jr., General Manager*

# NEWS & IDEA WRAP-UP

**WITH THE GREATEST OF EASE** these two Virginia water skiers participated in 'do-it-yourself' water ski show telecast by WVEC-TV (Norfolk-Hampton, Va.). Over 35,000 turned out to watch local talent in an hour and a half of aquabatics, water ballets, other water activities



**STATE FAIR QUEEN,** Joan Lee Anderson, was selected over 20 finalists to reign over N.Y. State's 114th Annual Industrial and Agricultural Exposition in Syracuse. Congratulating her are WGR, Buffalo (who conducted contest) personalities (l-r) Dan Neaverth, William P. Dix, Jr.




## ADVERTISERS

**Knomark (MW&S) getting set to break out its largest Esquire Shoe Polish advertising push yet to introduce its newest product, Rose-odor boot polish.**

Already tapped is co-sponsorship to two CBS TV shows: *Witness* and *Face the Nation.*

Spot tv, in choice areas, and spot radio in the top 15 markets, will bolster the campaign.

**Strictly personnel: H. Bruce Bucker,** appointed brand manager, Dow Chemical Co.—new product—Handi-Wrap. He's from P&G, Cincinnati . . . Theo. Hamm Brewing Co., St. Paul, new appointees: **Joseph Sullivan,** ad supervisor, St. Paul division; **Clarence O'Brien,** ad supervisor, Eastern-Western division; and **Philip Hummel,** point-of-sale manager.

**Campaigns: Westinghouse** to



**PREVIEW OF TROPHIES** which Sinclair Refining Co. will award to outstanding lineman and back of American Football League each week is shared by Edward Steiniger (l), pres. Sinclair, Harry Wismer, pres. N.Y. Titans. Games will be telecast exclusively by ABC TV

pend some $250,000 in the Philadelphia area to push its tv and stereo-hi-delity products. Some of the money will be spent on tv and am and fm adio . . . **Pillsbury** celebrating its 0th anniversary with the largest romotion in company history. Heavy oncentration on 31 tv shows during he September and October campaign.

**trictly personnel: William B. ors** named advertising director, The lectric Autolite Co. He comes from issell Inc. where he was advertising irector

## AGENCIES

**The 4A's broadcast media committee has put together for distribution a set of suggestions that it thinks will help spot tv and spot radio.**

The highpoints of these suggestions:

- Develop standardized coverage measurements and market information and adopt industry-approved audience reporting services.
- Think about consulting with impartial, industry-sponsored organizations before undertaking costly studies and thereby get better acceptance.
- Use a central source (like the one suggested by the SRA) for servicing agencies with data on competitive products.
- Use standardized avaiability forms, ratecards and revised rate information.
- To avoid delay in getting payment stations getting information about schedule changes, preemptions and whatnot to the agency as quickly as possible.
- Reps try to advice re the acceptance of an order on the same day it's issued.
- Co-operate with NAB's code committees.
- Adopt the standard forms for both manual and machine billing, similar to the form developed under the auspices of SPONSOR and the Advertising Agency Financial Management Group of the N. Y. Credit Men's Association.
- Let it be known what the station's limit is on the number of commercials allowable within certain program segments.
- Clearly define on ratecards what kinds of advertising is entitled to the "local" rate and also the national rate.

(See 19 September SPONSOR for analysis of these suggestions as viewed from the buyers' side.)

**When Norman, Craig & Kummel celebrates its 20th anniversary 1 October, it will announce, formally, to its employees, a new bonus plan.**

The beneficence: personnel will get a special year-end bonus, graded up to four weeks' extra salary. Executive employees are not included in this plan: they will, instead, receive separate similar bonuses. NC&K bills $35 million annually.

---

**LONG-STEMMED BEAUTY** is Jean Robinson, chosen out of 2,000 entrants at Palisades Park as 'Miss WNBC-TV' (N.Y.). Wearing trappings of newly won title she proudly poses with WNBC, WNBC-TV g.m. Wm. Davidson

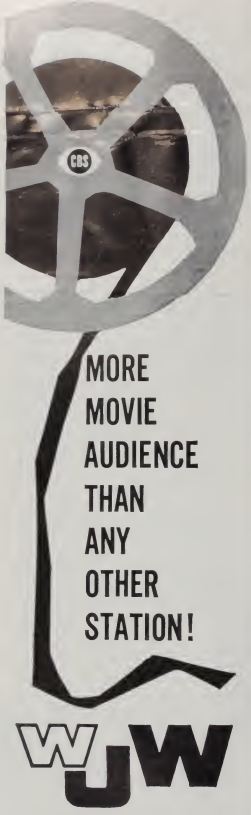





**BACK-TO-SCHOOL** campaign pushed by KDKA, Pittsburgh, to encourage high school students to get their diplomas, merits John Farinelli award for outstanding essay at dinner climaxing campaign. Presenting award: WBC's president Donald McGannon. At mike: sta. program manager Dominic Quinn

**PREVIEW PARTY** for its post-'48 feature films series beginning today, was staged by WNTA-TV (N.Y.). Among advertiser, agency guests (l-r): Don Quinn, v.p., NTA Spot Sales Dick Page, media mgr., Hshld. Prdcts. Div., Colgate-Palmolive, and wife; Jim Luce, a.e. JWT; Anne Wright, assoc. media dir. JWT; Ted Cott, v.p., NTA sta. operations; Tom Viscardi, buyer, Y&R






**Admen on the move:** **Bennett W. Cooper** to Clinton E. Frank, Chicago, as account executive . . . **Thomas E. Armstrong** and **James R. Sherburne** to NL&B, Chicago, as writers . . . **Edwin Brunst, Robert Moore,** and **Dan Baumle** to FC&B, Chicago, as merchandising supervisors . . . **Edward L. ZagRodny** to Aubrey, Finlay, Marley & Hodgson, Chicago, as account executive . . . **Warren T. Brookes,** Kenyon & Eckhardt account executive, Boston, elected president Boston Chapter, American Marketing Assn. . . . **George B. Lavery Jr.** to Kane, Bloomington, Ill., as new business director . . . **John F. Kresl** to Allen & Reynolds, Omaha, as account executive . . . **Thomas J. Mack,** same agency, as radio-tv production manager . . . **Louis Landesman** to Chester Gore as general manager and plans board member.

**They were named v.p.'s:** **William A. Taylor, Robert Scurlock,** and **Frederick A. Mitchell,** Dancer-Fitzgerald-Sample . . . **Ronald P. Smillie,** Krupnick & Associates, St. Louis.

**Agency appointments:** **Knox Reeves,** Minneapolis, to McGarvey-Atwood Coffee for advertising and marketing plans.

## TV STATIONS

**Congressmen look upon television as a potent instrument for arousing public interest and reaction, according to TV Guide pollsters.**

The survey, conducted by the magazine disclosed the following:

1) 28% of the legislators rated tv as the mass medium arousing the most public reaction.

2) Direct mail was favored by 9%.

3) Newspaper ads, 7%.

4) Handbills and billboards, each 4%.

5) Radio, 3%.

The politicos also revealed these leanings:

• Informal five-minute TV political shows were scored by 42% of the incumbents as most useful.

• 27% favored 10 and 20 second spots.

• 27% denounced prompting devices as tantamount to fraud.

• One-third deplored the use of make-up as artificial aids.

**Ideas at work:**

**Huck for president?: KGLO,** Mason City, Iowa, took advantage of the current national focus on elections to promote its Huckleberry Hound show. The station telecast a live political convention campaigning for "Huck for president." Viewers went along with the gimmick by exhibiting bumper stickers and car window signs and casting votes for Huck. The ballot sheet which contained some 4,000 presidential endorsements measured one and a half city blocks when finished.

**One-eyed town: WKRC,** Cincinnati, was responsible for the one-eyed look of area citizens when it promoted an eye patch stunt. Imitating the CBS eye with the station's channel number substituting for CBS, eye patches were distributed to cashiers, waitresses, letter carriers etc. The idea: persons found by WKRC mystery man wearing an eye patch, were given silver dollars. 320 silver dollars were given away during the one-week promotion.

**Personnel notes:** **Robert Salk** of Corinthian's staff, replaces **Richard P. Hogue,** resigned, as general manager, KKTV, Sacramento, as a temporary basis . . . **Claire Horn** appointed sales development manager, WOR. WOR-TV, N.Y.C. . . . **Raymond E. Carow,** WALB-TV, Albany, Georgia, and WJHG-TV, Panama City, Florida, executive, elected to Board of Directors, Georgia Assn. of Broadcasters . . . **Rick Kraushaar** and **Jack Van Nostrand** to KTLA, Hollywood, as account executives . . . **Wayne Coy Jr.,** to WTCN, St. Paul, as sales service assistant . . . **Mike Schaffer** to WFIL, Philadelphia, as advertising and promotion director.

**Happy birthday: WFIL-TV,** Philadelphia, celebrated its 13th anniversary 13 September . . . **WPIX,** N.Y.C., marked its 11th year of telecasting, 12 September.

## RADIO STATIONS

**WIBG, Philadelphia, is distributing among advertising agencies**

**its latest study on the characteristics and habits of radio listeners in the area.**

Information gleaned from the WIBG-conducted survey is wrapped up in these three booklets:

1) *Just a Minute*—a brochure filled with public service ways by which the station serves the community.

2) *The Philadelphia Radio Audience*—a qualitative audience measurement.

3) *Philadelphia Radio Listening on the Job*—a study and count of radio sets in use among business establishments.

**Ideas at work:**

**One boy — 30 parents: WHK,** Cleveland, went in for parenthood, en masse, when 30 staff members "adopted" a Italian youngster via the Foster Parents Plan.

**Call it enterprise: KDWB,** Minneapolis, carried its realism in on-the-spot news coverage to new heights when its news reporter Bill Winchell sentenced himself to a 14-hour stretch in Minnesota State Prison. The sleepless vigil provided KDWB listeners with hourly, on-the-scene developments during the recent sit-down strike among inmates of the state prison.

**Old dial—new twist: WLCY,** Tampa-St. Petersburg, did a complete about-face when it urged listeners *not* to listen. Listeners were advised thus when the station aired on-the-spot recordings of the voices and sounds of people involved in serious auto accidents. The idea: to shock listeners into practicing driving caution during the Labor Day weekend.

**Program notes: Living Opera with Alan Wagner,** (Fred B. Tarner Productions) now available for syndication.

**Chisa 'n' data: WFDF,** Flint, Mich. executive Elmer A. Knopf, president of Michigan Association of Broadcasters, to preside at 12th annual MAB convention, St. Clair. 21-24 September. Don Degroot, **WWJ,** Detroit; Carl Lee, **WKZO,** Kalamazoo, and FCC'er Charles H. King, Detroit, attend . . . Broadcast Promotions offering service of radio station promotional ideas via monthly subscrip-


Throughout the World
A famous name for QUALITY is
ROCHESTER'S
Taylor Instrument Cos.



Pictured is the Tycos Aneroid Blood Pressure device, produced by Taylor Instrument Cos., and the leading diagnostic instrument of its kind since 1907.

In the vital ROCHESTER, N. Y. area
The QUALITY
Radio Station is . . .

WHEC

AM-TV
BASIC CBS ROCHESTER

Member GANNETT RADIO-TV GROUP

REPRESENTATIVES: EVERETT McKINNEY, INC.
NEW YORK • CHICAGO • LOS ANGELES • SAN FRANCISCO

50,000
WATTS
CBS
WGBS
RADIO
MIAMI
TOTAL
INFORMATION
RADIO
*the* **STORER** *station*
*backed by 33 years*
*of responsible broadcasting*
CALL KATZ

tions . . . **KYW,** Cleveland, put out a 28 page study of its 11 county coverage area.

**Personnel notes: James G. Wells,** to KRUX, KTKT, Phoenix-Tucson, as national advertising sales director . . . **Arthur J. Beaudin** appointed merchandising liaison man, WFEA, Manchester, N. H. . . . **Stover J. Morris Jr.,** to WDTI, Danville, Va., as v.p., and sales manager . . . **Bruce Handshu** appointed director publicity and promotion, WCKY, Cincinnati . . . **Jerry Friedman** named sales manager, KOBY, San Francisco . . . **Jim Ward** to WGAR Cleveland, as sales promotion director . . . **Bill Allred** appointed station manager, KAKC, Tulsa . . . **Bill Unger,** appointed account executive, KGO, San Francisco . . . **John H. Rawitzer** appointed time salesman and account executive KCBS, San Francisco . . . **David L. Lambert** to KVOR and KVOR-FM, Colorado Springs, as general manager and sales manager.

**Sports notes: WGN,** Chicago, to broadcast eight Midwest Big 10 football games beginning next month.

**Station acquisitions: WKOW,** and **WKOW-TV,** Madison, Wis., sold to Midcontinent Broadcasting . . . **KINT,** El Paso, sold to G. E. Miller & Co., Dallas, and Echols Enterprises, Clovis, N. M. . . . **WTMT,** Louisville, sold to Norman and Sherman Broadcasting Co. for $425,000 from Jefferson Broadcasting Co. Sale brokered by Paul H. Chapman Co., Atlanta.

**KOOO, Omaha, claims it's got the only woman account executive in the midwest.**

She's Mrs. Terry Meade, a native of Council Bluffs.

Now—it's hard to believe that at this late stage of the business there's but one woman time salesman in that whole region. Are there others?

## FM

**The fm business got the biggest stroke of recognition yet last week: Chrysler Imperial (Y&R) is spending $124,000 on a 52-week campaign on 26 fm stations from coast-to-coast, starting nex month.**

It'll be a five-minute strip with name commentator.

The nucleus of the buy: the WJXI Network which runs from New York up through New York State and New England.

Added markets: L. A., San Francisco, Detroit, Chicago, Cleveland, Pittsburgh, St. Louis, Minneapolis-St Paul, Baltimore.

(For more details and background see NEWSMAKER OF THE WEEK page 6.)

**New FM station: KPEN,** San Francisco.

**Programing notes: KRHM,** Hollywood, to trigger fall programing 3r October with daily, Monday through Friday, one-hour show "Johnny Green's World of Music." Sponsored by the Ford Dealers of Southern California, the program will emanate from composer Green's Hollywood home.

## NETWORKS

**Tv network gross time billings in July, as reported by TvB, totalled $55,810,958, an increase o 17.4% over the like month o 1959.**

Interesting sidelight: nighttime wa up 24.9, Saturday-Sunday, 46.6% but Monday through Friday daytim was down 3.4%. Daytime drop fo first six months: 5.2%.

July '60 billings by network: ABC TV, $12,529,660, plus 49.3%; CBS TV, $23,475,841, plus 10.4%; NBC TV, $19,805,457, plus 10.7%.

Collective billings for first six months: $392,046,310, up 10.1%.

**Net radio sales: Christmas Club a Corporation** (Ross Roy, Brooke Smith, Frency & Dorrance) has contracted with Mutual Radio Network for a 40-broadcast news program concentrated during a four-week period beginning 1 December.

**Net tv sales: Brown & William son** for Raleigh brands (KM&J) bought minutes in the following NBC

shows: *Outlaws, Riverboat,* and *Dan Raven* . . . **Aluminum Ltd.** (JWT) to sponsor seven **Ominbus** productions on NBC starting 13 November . . . **Kemper Insurance Companies** (Clinton Frank) bought sponsorship of NBC's **Celebrity Golf,** 25 September . . . NBC's 1960 professional football telecasts to be sponsored by **Minneapolis Brewing Co.** for Grain Belt Beer (Knox Reeves); **National Brewing Co.** for **National Bohemian Beer** (W. B. Doner); **Pearl Brewing Co.** for Pearl Beer, (Tracey-Locke); **Anheuser-Busch** for Busch Bavarian Beer (Gardner); and the **Philips Petroleum Co.** (Lambert & Feasley) . . . Mogen-David (E. H. Weiss) minutes on your NBC TV nighttime shows and two alternate daytime quarter hours.

**Network executive note: Gerald A. Vernon,** to CBS Radio as account executive.

**Net program notes: NBC** has signed Bob Hope to new five-year contract which calls for from six to eight one-hour specials each year and one two-hour show each season.

## REPRESENTATIVES

**Avery-Knodel has put together a study on the market serviced by the Phoenix Metropolitan Group, which also embraces stations in Yuma and Tucson.**

The brochure containing this study is entitled, For Sales Success in Arizona Take the Direct Route . . . and deals with such market factors as population expansion, business growth, etc.

The presentation is being distributed among advertisers and agencies.

**Rep appointments:** KOBY, San Francisco, and KBUZ, Phoenix, to **Peters, Griffin, Woodward** for national sales . . . KAMP, El Centro, Calif., to **Torbet, Allen & Crane** . . . WSOC, Charlotte, to **Peters, Griffin, Woodward** . . . KPEN, San Francisco, to **Adam Young FM Sales.**

**Personnel: Donald A. Wolff** named




YOU'RE ONLY
HALF-COVERED
IN NEBRASKA

IF YOU DON'T USE KOLN-TV!



This is Lincoln-Lond — KOLN-TV's NCS No. 3. Figures show percentages of TV homes reached weekly, day or night.

*KOLN-TV*
*1959*
*duPont Award*
*Winner*

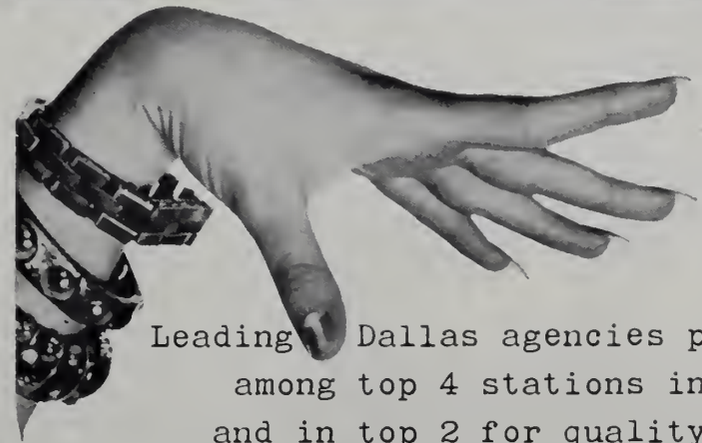
A little digging will show you just how important Nebraska's *other* big market — Lincoln-Land — really is. A little more will show you how *well* and how *economically* it is covered by KOLN-TV.

Latest Nielsen credits KOLN-TV with 57,000 TV homes during prime 6 to 9 p.m. viewing time. Compare that with *any* Omaha station. Then compare cost-per-thousand figures to round out the picture.

Ask Avery-Knodel for the facts on KOLN-TV — Official Basic CBS Outlet for South Central Nebraska and Northern Kansas.

AM-TV-FM

KOLN-TV
CHANNEL 10 • 316,000 WATTS • 1000-FT. TOWER
COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET
Avery-Knodel, Inc., Exclusive National Representatives



Leading Dallas agencies place KVIL among top 4 stations in total market and in top 2 for quality market!

IN 4 STATION DETROIT

WJBK-TV

CONSISTENTLY
LEADS THE MARKET

ARB says:
FIRST month after month Channel 2 has led the overall share-of-audience race in Detroit, with leads ranging up to 22% greater share than the No. 2 station 9 AM to sign-off, Sunday through Saturday. (May, 1960)

FIRST every book since November, 1959.

NIELSEN says:
FIRST month after month Channel 2 has led the parade in Nielsen as well. First in four out of the six 3-hour periods in May-June, 1960; first in all six periods in July. First in 31 out of 38 quarter-hour periods, Monday through Friday, 7:30 AM—5 PM in July.

Call KATZ

DETROIT
WJBK-TV

the STORER station backed by 33 years of responsible broadcasting

NATIONAL SALES OFFICES:
[illegible] Madison Ave., N. Y. 22
[illegible] N. Michigan Ave., Chicago 1

Chicago office manager, Jack Masla & Co.

## FILM

**Creative Telefilm and Artists, Ltd., the Canadian company which acquired distribution rights to 122 post-1948 Warner Bros. pictures, will henceforth be known as Seven Arts Productions, Ltd.**

David B. Stillman's Candian company acquired the name and properties of Eliot Hyman's American Seven Arts subsidiary. The company will produce and distribute feature films and will develop Bahamian real estate.

All but one of the Seven Arts officials are veterans of AAP. They are: board chairman Louis A. Chesler, U. S. president and Canadian v.p. Eliot Hyman, Canadian president David B. Stillman, v.p. and general sales manager Robert Rich, and v.p. and national sales manager Donald Klauber. (Only Stillman was never a member of AAP or UAA.)

**Sales:** Flamingo's *Superman* sold to Wagner Baking and Silvercup Bread on WPIX, New York, and also to Silvercup in Chicago and Detroit; other sales are in Atlanta, Miami, Fargo, South Bend, Milwaukee, and Albuquerque . . . WMBD-TV, Peoria, just made the largest feature film purchase to date in the viewing area . . . NTA's *Play of the Week* is sold out on KTVU, San Francisco-Oakland to Gateway Chevrolet, Household Finance, and Procter & Gamble . . . CBS Films' *Brothers Brannagan* to American Stores' Acme Markets on WRCV-TV, Philadelphia . . . UAA reports sale of individual films as specials to WHEN-TV, Syracuse; KCRA-TV, Sacramento; KYW-TV, Cleveland; WMTW-TV, Poland Springs; KRIS-TV, Corpus Christi; WOWL-TV, Florence, Ala.; KVAR-TV, Phoenix, and WTVT, Tampa; UAA also reports Popeye or Warner Bros. cartoon sales or renewals to WTEN-TV, Albany; WNEM-TV, Bay City; WCIA-TV, Champaign; KGBT-TV, Harlingen; KDUB-TV, Lubbock; WKRG-TV, Mobile; WEEK-TV, Peoria; WTVT, Tampa; KTEN-TV, Ada.; KFEQ-TV, St. Louis; WSBT-TV, South Bend; WKRC-TV, Cincinnati; KQTV, Fort Dodge; KTVO,

NO CLOWNING AROUND with

FACTS

VIDE-KNOW-HOW gives

WVEC-TV

THE TOP RATED*

CHILDREN'S PROGRAM

in the NORFOLK PORTSMOUTH NEWPORT NEWS HAMPTON Market



"BUNGLES the Clown", host on the "3 STOOGES" show, is just the touch of VIDE-KNOW-HOW that moved it into Top Ratings. Similar touches throughout the schedule are delivering top audiences for WVEC-TV advertisers.

*Tops in EVERY Survey since March '60

...and WVEC-TV has the TOP RATED Film Show and leads the field in 89 prime ¼ hours.

Let VIDE-KNOW-HOW work for you

Adjacencies do open up occasionally

Represented by THE KATZ AGENCY

# WHEELING: MAJOR TV MARKET

## One Station Reaching The Booming Upper Ohio Valley

**wtrf·tv**

**#19 IMAGE SERIES**

**Power Valley**



Ohio Power men connecting a conductor to a huge insulator on a 345,000 volt transmission line, largest operating in the nation today. Latest in this series of super high-voltage lines will carry six times the amount of power transmitted on the standard 132,000 volt line, represents a 7 million dollar investment.

More POWER to you, too, as the super high-voltage network of the American Electric Power Companies' System in the Upper Ohio Valley feeds electricity to consumers in many states. A big factor in the industrial expansion underway here has been the availability of huge blocks of electric power. AEP's Wheeling Electric and Ohio Power employs 2000 people. *Power, industry, people; more on the way...* and more reasons why alert advertisers find WTRF-TV's Wheeling Market worth looking into!

*For availabilities, call Bob Fergusan, VP and Gen. Mgr., or Needham Smith, Sales Manager, at CEdor 2-7777. National Rep., George P. Hollingbery Company.*

316,000 watts NBC network color

WHEELING 7, WEST VIRGINIA

**wtrf·tv** CHANNEL 7

**reaching a market that's reaching new importance!**

GET
ACTION
IN COLUMBUS
on the NEW WCOL

ACTION: Client purchases spot package . . . WCOL prepares "fluff-proof" taped commercials . . . sales message is single spotted, delivered during "selective programming", rated FIRST in 60 segments from 9 a.m. to midnight. (Pulse, Hooper, Nielsen)
REACTION: People listen . . . people hear . . . people buy!
MORAL: Get greater sales action through listener reaction, on the NEW WCOL!

THE NEW WCOL
THE CAPITAL STATION
COLUMBUS 15, OHIO
1230 AM
92.3 FM
24-hours-a-day-broadcasting
Represented by:
robert e. eastman & co., inc.



A TELEVISION ADVERTISING DOLLAR WELL SPENT
Sell Western Montana
At $1 per 1,000 TV Homes
★ 9 OUT OF EVERY 10 TV HOMES view only KMSO-TV in Far-Western Montana. Captive Audience in 90% of the area.
★ 7 CITIES ENJOY KMSO-TV's Best Lineup of CBS, NBC, & ABC programs in Montana. Missoula, Butte, Anaconda, Helena, Hamilton Deer Lodge, and Kalispell.
60,300 TV HOMES
CBS • NBC • ABC
KMSO-TV
MISSOULA, MONTANA
NATIONAL REPRESENTATIVES
FORJOE-TV, INC.

Ottumwa; WSPD-TV, Paducah, and WISC-TV, Springfield.

**More sales:** George Bagnall's *Clutch Cargo*, animated series using patented Synchro-Vox technique, has scored sales to 44 stations in recent months. These include: WPIX, New York; KTTV, Los Angeles; WGN-TV, Chicago; WFIL-TV, Phila.; WHNC-TV, New Haven; WFBG-TV, Altoona; WLYH-TV, Lebanon; WNBF-TV, Binghamton; KFRE-TV, Fresno; WWJ-TV, Detroit; WJIC, Pittsburgh; KIRO-TV, Seattle; WFLA-TV, Tampa; WBRC-TV, Birmingham; WFMJ-TV, Youngstown; KOOL-TV, Phoenix; KOVR, Stockton; WTRF-TV, Wheeling; WJRT-TV, Flint; WREX-TV, Rockford; KOLD-TV, Tucson; WCCO-TV, Minneapolis; KPLR-TV, St. Louis; WDSU-TV, New Orleans; WITN-TV, Washington; WOI-TV, Ames; WPTA-TV, Fort Wayne; WTTV, Indianapolis; WSBT-TV, South Bend; KOSA-TV, Odessa; KROD-TV, El Paso; WJW-TV, Cleveland; KDUB-TV, Lubbock; KPAR-TV, Abilene; KEDY-TV, Big Spring; KVER-TV, Clovis; WKY-TV, Oklahoma City; KBMB-TV, Bismarck; KXJB-TV, Minot; KXGO-TV, Fargo; KXAB-TV, Aberdeen; KTBC-TV, Austin, and KRGV-TV, Weslaco.

**Programs:** MCA has placed off-network re-runs of *M Squad* (117 episodes) into syndication. First sales are to WPIX, New York; WGN-TV, Chicago, and WBRE-TV, Wilkes-Barre.

**Commercials: Peter Cooper** named executive producer of Robert Lawrence Productions, New York and Hollywood; he'll supervise all U. S. live action and animated commercial production . . . **George W. Linn** named general sales manager for Canyon Films, 834 N. 7th Avenue, Phoenix, Arizona . . . Music Makers completing assignments for Pillsbury (Campbell-Mithun) . . . **Audio Techniques, Inc.,** a comprehensive recording service for film and tape, formed at 247 West 46th Street, New York; principals are **John H. Beaumont,** formerly of Ampex Audio, **Lawrence J. Kreeger,** former supervising film editor of Transfilm-Caravel, and **Howard M. Lawrence,** former production supervisor for Robert Lawrence Productions and v.p. of Loucks and Norling.

**Strictly personnel: Sidney Ginsberg** appointed assistant v.p. of production at Trans-Lux TV . . . **Clayton E. Bond** joins CBS Films Chicago office as account executive . . . **John Rohne** is the winner of the Screen Gems-UCLA fellowship . . . Ziv-UA advances **Al Shore** to southcentral division spot sales manager . . . **Len Hensel** to northeast spot sales manager, **Henry R. Littler** and **Leon Taylor** to southeast division; **John H. Louis** and **Joseph S. Moscato** to north central division; **Don Dahlman** and **James L. Grubb** to midcentral division; **Michael J. Eisler** to south central; and **Jack Ellison** and **Jack Martin** to western division. Newly named account executives are: **Ed Davis,** Charlotte territory; **John March,** Cleveland; **Carl Kozlick,** Denver; **John McMinn,** Sacramento; **John Davies,** Seattle; **John McMahon,** Chicago city office; and **Leonard McKenzie,** San Antonio. The following account executives have had a changed assignment:

(*Please turn to page 75*)

IN GREENVILLE—
S. C.'s 1st MARKET
WFBC
LEADS
• IN FACILITIES
SHARE $1-million
Plant with WFBC-TV
Ask us or
AVERY-KNODEL
for the facts about our leadership
WFBC
5,000 WATTS — 19 HOURS DAILY
GREENVILLE, S. C.
Offered with WORD, Spartanburg, S. C., as the PIEDMONT GROUP
AFFILIATED WITH WFBC-TV

Now Creative YoungPresentation Tells the New Miami Story

Effective September 1, 1960

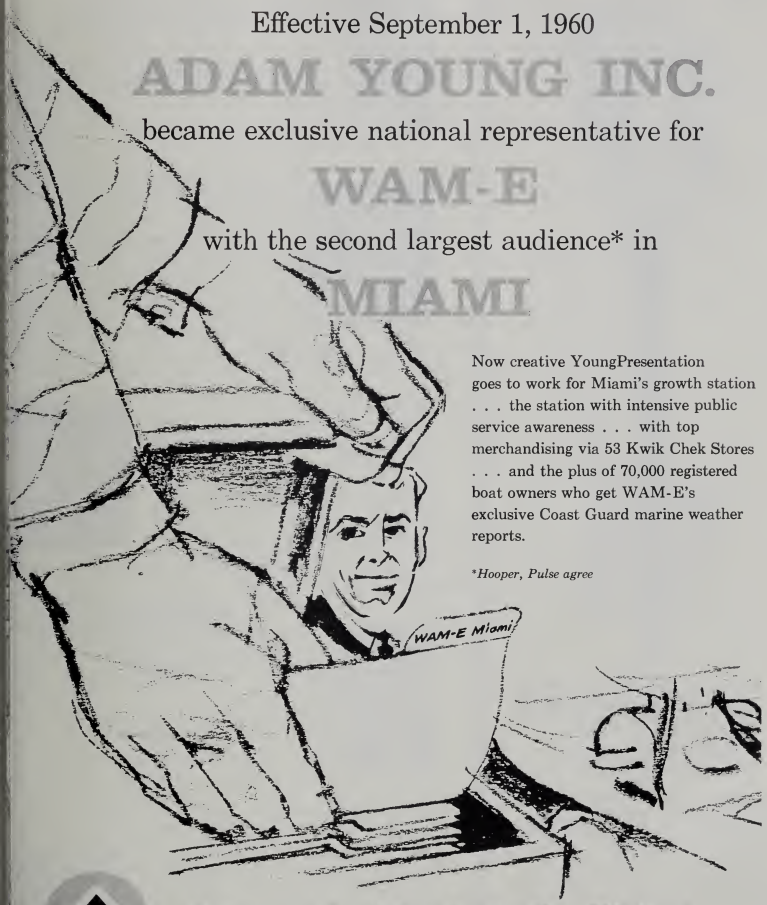
# ADAM YOUNG INC.

became exclusive national representative for

# WAM-E

with the second largest audience* in

# MIAMI




Now creative YoungPresentation goes to work for Miami's growth station . . . the station with intensive public service awareness . . . with top merchandising via 53 Kwik Chek Stores . . . and the plus of 70,000 registered boat owners who get WAM-E's exclusive Coast Guard marine weather reports.

*Hooper, Pulse agree*

ADAM YOUNG INC.

*where creativity is the catalyst for growth*

| NEW YORK | CHICAGO | ST. LOUIS | LOS ANGELES | SAN FRANCISCO | DETROIT | ATLANTA | DALLAS |
|---|---|---|---|---|---|---|---|
| East 54th St. | Prudential Plaza | 915 Olive St. | 6331 Hollywood Blvd. | 155 Montgomery St. | 2940 Book Bldg. | 1182 W. Peachtree | 2600 West 12th St. |
| ew York 22, N. Y. | Chicago 1, Ill. | St. Louis, Mo. | Los Angeles 28, Calif. | Room 1410 | Detroit 25, Mich. | Atlanta, Ga. | Dallas 11, Texas |
| L 1-4848 | Michigan 2-6190 | MAin 1-5020 | HOllywood 2-2289 | San Francisco 6, Calif. | WOodward 3-6919 | TRinity 3-2564 | |
| | | | | YUkon 6-5366 | | | |



ART
LINKLETTER'S
HOUSEPARTY

To millions of listeners, the liveliest Art is Linkletter. His zany stunts, surprises and conversations with kids (who say the darndest things) make Houseparty a bright spot in the day for housewives. And as for sales, nobody livens them up like Art Linkletter. In all radio, Art Linkletter is the kind of company you keep

ONLY
ON CBS
RADIO

# Tv and radio NEWSMAKERS



**William H. Grumbles** has become president of Mercury Broadcasting, Inc., a new company formed to purchase WHHM, Memphis. A long-time associate of RKO, he resigned his position there as headquarters vice president to clear the way for the formation of his new company. During his affiliation with RKO, Grumbles served as West Coast and Memphis division director. In December 1958, he was assigned to RKO's N. Y. headquarters staff and placed in charge of KHJ-AM-TV, L.A. and KFRC, San Francisco.



**Michael Turner,** a Benton & Bowles v.p., has been appointed associate director of Lambe & Robinson-Benton & Bowles Ltd., the company's British subsidiary. In addition to supervising accounts, Turner will establish the subsidiary's first merchandising department. Turner joined Benton & Bowles' research department in 1950 and moved into account work three years later. In 1959 he was appointed an account supervisor, later that year a v.p. He is a graduate of Princeton, married and the father of three.



**John N. Calley,** director of new program development at Ted Bates & Co., has been elected a company vice president. Calley, who joined Bates in 1958, was appointed an assistant v.p. last year. Prior to joining Bates, he was head of the New York office of Henry Jaffe Enterprises. He was also associated with NBC for a period of eight years in various assignments including those of general programing executive and manager of program sales. Calley attended Champlain College and also Columbia University.



**John B. Hunter, Jr.,** has joined the B. F. Goodrich Company as consumer products advertising manager. He comes to Goodrich from Procter & Gamble where for the past 20 years he was an advertising executive. Hunter, who was graduated from Yale University, is married and the father of two children. During World War II, he served in the U. S. Air Force as a pilot and held a major's commission on returning to civilian life. Hunter is the son of recently retired N. W. Ayer executive, John B. Hunter, Sr.

## WRAP-UP

(*Continued from page* 72)

**Jack Chambers,** from Boston to St. Louis; **Lee Jackoway,** Florida to Pittsburgh; **Ben McReynolds,** San Antonio to Tulsa; **Ray Watson,** Jackson, Miss. to Shreveport; **Pierce Smith,** St. Louis to Kansas City; **Lou Bernstein,** Shreveport to Houston; **Ed Deave,** to Florida; **Ted Swift,** to Boston; **Howard Christensen,** to Des Moines, and **Jim Bonfils,** to Washington.

**Promotion:** Screen Gems merchandising director **Edward Justin** to London on *Huckleberry Hound* promotion; meanwhile, Huckleberry Hound for President promotion is at Freedomland, N. Y. 8 October sponsored by WPIX. New York and Macy's . . . **WTOL-TV,** Toledo, jammed the Toledo Zoo with a record crowd of 45,000 people as part of a promotion to nominate Huckleberry third party choice for president. Yogi Bear, v.p. and Quick Draw McGraw, secretary of Defense.

**Trade note:** More than 94 per cent of SAG members approved the new collective bargaining contract with the Association of Motion Picture Producers (majors) and the Alliance of Television Film Producers.

## INTERNATIONAL

**Radio Swan, the Caribbean's new 10,000 watter, is gaining steadily advertisers.**

Broadcasting in both English and Spanish from its Swan Island position, Swan is airing a variety of programs including news from Radio Press International, and music and dramatic features.

**New department: Gray & Rogers** adding an international division to its public relations and publicity department. The new division will operate from the agency's Philadelphia headquarters and from an office in N.Y.C.

**International appointments: Howard Phillips** to Chase & Moss, the international subsidiary of Howard Chase Associates, as director of Chase & Moss, London.

## YOUNGER MOTHERS

(*Continued from page* 39)

more, and includes individual reports on each market. Sampling consisted of a minimum of 1,000 homes in each of the metropolitan areas, where interviews were made with all women in the family 18 years of age and over. Pulse's time-line association aided-recall technique was used for all interviews.

Because of the representative character of these five major tv areas, it seems highly probable that the overall picture of the report would apply to other markets throughout the country, TvAR claims.

Data for the program types chart (see page 39) included all local multi-weekly and news programs telecase by Westinghouse, TvAR-represented stations WJZ-TV (Baltimore); KDKA-TV (Pittsburgh); WBZ-TV (Boston); KYW-TV (Cleveland); and KPIX (San Francisco).

A third Audience Dimensions study, covering viewing by pet owners, is being readied by the rep firm for November release.

## RENAULT

(*Continued from page* 40)

drives one of our automobiles—which is about as classy looking an ad as you can get."

Media supervisor Jerry Fisher at the Wright agency reports that the initial campaign's success has led to purchase of a full year's WVEC schedule on behalf of McClean. And Miss Renault will continue to supply the charm. With the McClean Motor Co. reportedly doing double the business of its two competitors combined, it appears that she and her French poodle will be scooting around Hampton in their Dauphine for some time.

WVEC's appeal to the quality audience in its area is based on strict screening of the music played, and a careful balance of local news and sports with national developments. Station owner Thomas Pescud Chisman personally auditions every incoming phonograph record, and about one out of 25 meets his "good music" standards. As for world news coverage, WVEC has just been taken on as an NBC primary affiliate, which is fairly unusual for a 250-watt station.

Among the clients who have benefited from the WVEC sound: heavy appliances; quality jewelers; top-quality furniture stores.





# BACKGROUND

Edward R. Murrow presides over a major innovation in news programs. Every Sunday he and crack CBS News correspondents abroad examine the week's most significant news in a 25-minute international "conference call." The objective: to impart fresh insight into the meaning of the news. In all radio, Edward R. Murrow is the kind of company you keep . . .

**ONLY ON CBS RADIO**

*frank talk to buyers of air media facilities*

# The seller's viewpoint

*There is nothing that frustrates a program seller more than to get a thumbs down on a show—not because it isn't liked—but because some agency committee feels the rating trends show unfavorable signs, or the image isn't right, or it won't fit in with the marketing concept, etc. One program seller who feels particularly strongly on this point is Walter Schwimmer, president of the firm of the same name in Chicago. He urges admen to be brave, to trust their instincts, and maintains that, even if a show does fail, it doesn't mean the end of the world (an opinion not many agencymen share).*



## MISSING: GUTS AND CONFIDENCE

I have a feeling that there are many unusual tv shows in pilot form that are doomed to never see the light of day because—according to the searching, analytical prognosis of the "powers-that-be," these shows positively will never make the grade.

Astonishingly, some of these shows may actually be brilliant and possibly would be tremendously appreciated by millions of simple, naive citizens like you and me.

This is mere supposition, of course, because the IBM machine and Univac say no, and that's that.

Which leads me to say—one of these days, I'd like to see an advertising agency account executive assert his independence and recommend a tv show to his client simply based on the reasons, after careful consideration, that he likes the show and believes it will do a good selling job.

He will *not* painstakingly process the show through the usual channels. He will simply base his decision on his own good judgment.

As I preaching heresy? Perhaps. I am also suggesting that it would be just dandy if, for the hell of it, we would junk the slide-rules, marketing concepts, and product-image hocus-pocus for the nonce— and go back to putting on shows simply because they seem like fun and because it also seems like they will sell merchandise like crazy.

Everything we do, these days, tends to achieve conformity.

Everything has got to be tested, researched, microscoped (also *profensified* and *intrilliated*) before it gets the nod and can be put into the works.

Why? Because most of us are scared to death, most of the time, to be protected by figures and precedent, by a group decision. If a project fails or does not come up to expectations, one must have an "out."

We lack guts and confidence. The average advertising guy is afraid (in this order) that he might be criticized, that he might get canned, that he won't eat.

There are still places on the globe, however, (a few in the U.S.A.) where initiative, courage, imagination, and boldness are still practiced—and sometimes the end result is stimulating and glorious.

And, surprisingly, if the project fails, the initiator generally continues to live and even gets a chance to propose and develop new, unorthodox ventures on another day.

The great leaders in all phases of advertising and show business have been men who have had the courage of their own convictions.

There is no simple act that can be performed by an advertising man that will endear him to a client as much as forcing through a decision (often unpopular) that turns out most favorably.

It's something like that that makes a big man out of the little one.

It's easy to be a follower, a private in the ranks, a member of the chorus.

It's tough but rewarding to be a soloist, a pioneer, a take-charge guy, a person of vision and daring.

Personally, I think it is important to win for the advertiser, and I mean *win big*, as a result of your tv program recommendation. But I don't think it is the end of the world if this tv series fails expectations.

But I do think it is most represensible to compromise creativity, originality, and the possibility of great accomplishment for the sake of safety and expedience.

# JAC LeGOFF...

**The Detroit Area's number 1 newscaster . . . and part of the big CKLW team that sells with personality and programming that is timely, compelling, effective.**






ROBERT E. EASTMAN & CO., INC.
Nat'l Radio Rep.

YOUNG TELEVISION CORP.
Nat'l TV Rep.

*An RKO General Station*

**CKLW**

**CHANNEL 9 800 kc.**

Essex Broadcasters, Inc.

GUARDIAN BLDG. Detroit 26, Michigan

# SPONSOR SPEAKS

### Radio's grass-roots creativity

Based on the response we have received from the first two articles on "Radio's Big New Burst of Creativity" we believe that this series (see page 34) is proving one of the most interesting and valuable that SPONSOR has carried in many months.

Apparently, in the midst of radio's fiercely competitive battle of ratings, sets in use, reach, penetration, and other meaningful statistics, many advertising men did not realize, until now, the revolutionary new developments that are taking place in radio programing.

This surge of new creativity is evidenced at hundreds of bright imaginative radio stations, and it should be an important factor in any advertising decision.

Traditionally, the "medium that means most to its audience" is the one which gets the advertiser dollar.

The creative revolution that is taking place in media programing at the grass-roots level is fast making radio the single, most important medium in community life. It is a very impressive story.

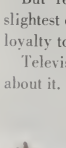
### Frederick A. Kugel

The passing of Frederick A. Kugel, editor and publisher of *Television Magazine* removed from the industry one of its staunchest champions and most dedicated idealists.

As the founder of the oldest publication in the television field, Fred was our long-time contemporary and friendly competitor. Over the years we clashed often in the pursuit of business and, occasionally, in matters of editorial policy.

But regardless of our differences, there was never the slightest question in our minds of his complete, whole-hearted loyalty to the industry he loved and served.

Television was richer because Fred Kugel cared so deeply about it. We greatly regret his untimely death.



**THIS WE FIGHT FOR:** *Recognition by all members of the broadcasting and advertising industries of the important and honorable part they play in the structure of our American life.*

## 10-SECOND SPOTS

**Before Coaxial?:** A Hollywood news hen obviously got carried away with watching "old pro" Bing Crosby rehearse for his first tv special of the season. In her AP report as printed in a N. Y. evening paper she said that the "old pro is poised, confident and sure of himself." He should be after all these years, she admitted, and then added that "Bing's next hour-long special will be shown on the B.C. network October 5." *The network's been around a long time, too.*

**Necessities of Life Dept.:** A New York jeweler is advertising a gift "appropriate for women whose skin is sensitive to ordinary metal." A set of four 14K gold garter hooks for only $55, or $15 each. *That's a real hold up.*

**Is nothing sacred?:** Rums of Puerto Rico has introduced a frozen daiquiri mix. Just add rum and serve. Our editorial staff expert on this subject says it will never catch on and suggests his own discovery, Instant Scotch. *You just open a bottle, pour, and voila!*

**All the facts:** The CBS o&o radio stations have a program called *Dorothy Kilgallen Introduces You to People You'd Like to Know.* She will relate "fascinating moments in the lives of Joan Crawford, James A. Farley, Fannie Hurst, Marlene Dietrich, Tony Curtis, Ingrid Bergman, The Duchess of Windsor, actor Marlon Brando, The Queen Mother, Audrey Hepburn, Marilyn Monroe, Hedy Lamarr, Patrice Munsel." *Oh, THAT Marlon Brando.*

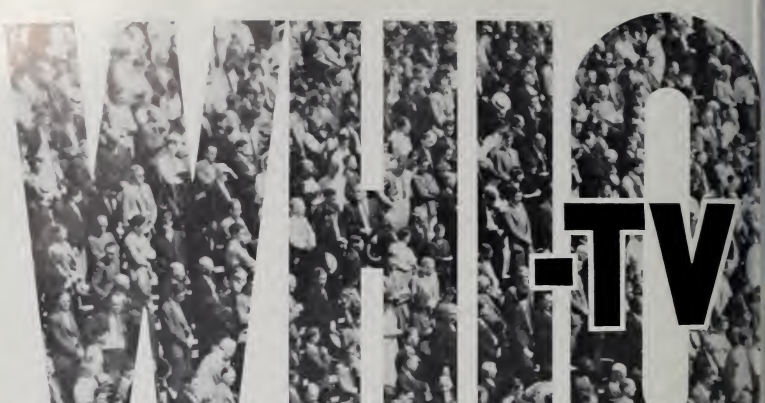
**Tranquilizer:** Norman Ross of WBKB, Chicago, last week presented the following diversions on his late evening, (11:45 p.m. to 2 a.m.) talk show, *Off the Cuff:* A "candid discussion" of the "problems, treatment and possible remedies of juvenile delinquency; the many problems of sexual relations and deviations; the causes of alcoholism, approaches to treating alcoholics and possible preventive treatments; and the general problem of mental health in the United States." *Now, turn off the set, roll over, and pleasant dreams.*

**. . . decidedly Cleveland's #1 station.** Wooing Cleveland? Let first-place WHK be your Cyrano. WHK, with its 26.9% share in the morning. WHK, with 34.9% share in the afternoon. WHK, with an all-day average of 31.1%. (Next station: 22.3%.)* What makes WHK so irresistible? Metropolitan's new concepts of service, news and showmanship, ready to go to work for your proposal. Just whisper sweet somethings to Blair, or General Manager Jack Thayer (EXpress 1-5000).

**Cleveland WHK**
*Division of Metropolitan Broadcasting Corporation*




*Hooper, June-July, 1960, 7 a.m.-6 p.m., Mon.-Fri. Pulse agrees, with 21.1% average total share of audience, in and out of home, June, 1960. So does Hooper Business Establishment Survey, with 22.3% share, Mon.-Fri., 9 a.m.-5 p.m., Aug., 1960




# "goes to the people"

## *and the people speak for themselves*

We asked the people of the Dayton Area what they watched on television . . . what they wanted to see . . . what they thought of television programming generally . . .

They told us in more than 50,000 words!

*GOOD ENTERTAINMENT*, and at the top of the list Detective/Adventure, Musical/Variety, Westerns . . .

*FACTUAL NEWS . . .*

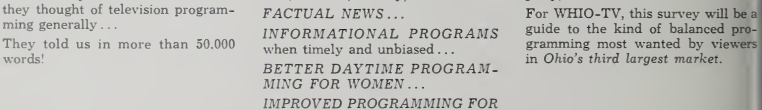
*INFORMATIONAL PROGRAMS* when timely and unbiased . . .

*BETTER DAYTIME PROGRAMMING FOR WOMEN . . .*

*IMPROVED PROGRAMMING FOR CHILDREN*, with wholesome, family programs in the early evening hours.

No serious criticism of television programming as a whole, but plenty of pithy, constructive comments.

For WHIO-TV, this survey will be a guide to the kind of balanced programming most wanted by viewers in *Ohio's third largest market.*



*Ask George P. Hollingbery for details*

*Associated with*
*WSB, WSB-TV, Atlanta, Georgia and*
*WSOC, WSOC-TV, Charlotte, North Carolina*

WHIO-TV
CBS
Channel 7
Dayton
Ohio

26 SEPTEMBER 1960
40¢ a copy • $8 a year
Part 1 of 2 Parts

...AL BROADCASTING COMPANY, Inc.
GENERAL LIBRARY
30 ROCKEFELLER PLAZA, NEW YORK 20, N. Y.

# SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE




**AAAA'S SPOT PROPOSALS RAISE BEEFS**

"Why didn't you ask us?" is industry reaction to radio/tv spot recommendations

Page 29

**New Nielsen-PGW study charts radio's reach**

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**Admen don't think much of tv critics**

Page 34

**Comedies top fall network lineups—Tv Basics**

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DIGEST ON PAGE 4




WFAA

TELEVISION abc

RADIO abc/nbc • DALLAS

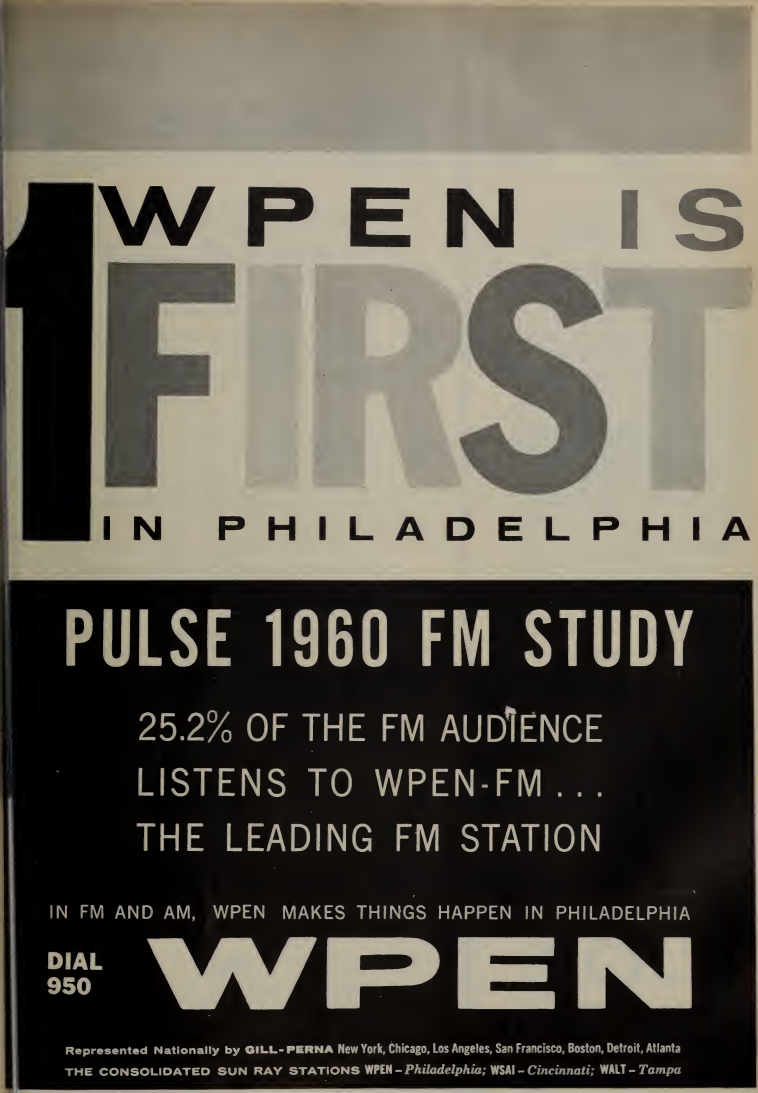
Serving the greater DALLAS-FORT WORTH market

BROADCAST SERVICES OF THE DALLAS MORNING NEWS

Precision metals and precious jewels. But it also takes that "quality touch" of a master watchmaker to create such a perfect blending of balance and motion.

Similarly, it takes far more than facilities to achieve that quality atmosphere so vital to good broadcasting and telecasting practices.

*Represented by* Edward Petry & Co., Inc *The Original Station Representative*


1 WPEN IS
FIRST
IN PHILADELPHIA
PULSE 1960 FM STUDY
25.2% OF THE FM AUDIENCE
LISTENS TO WPEN-FM . . .
THE LEADING FM STATION
IN FM AND AM, WPEN MAKES THINGS HAPPEN IN PHILADELPHIA
DIAL
950
WPEN
Represented Nationally by GILL-PERNA New York, Chicago, Los Angeles, San Francisco, Boston, Detroit, Atlanta
THE CONSOLIDATED SUN RAY STATIONS WPEN – Philadelphia; WSAI – Cincinnati; WALT – Tampa

NASHVILLE'S
WSIX-TV
Now offers
"Live" as Life
Quality...with NEWEST
VIDEOTAPE*



the fastest way to sell the Central South

Simplified, economical production . . . the quickest way to get your sales message across. In Tennessee WSIX TV offers you the latest model VIDEOTAPE* television — improved circuitry insures brilliant reproduction. Complete facilities for both recording and playback . . . or send us any tape that's been recorded on an Ampex VR-1000 for immediate scheduling.

VIDEOTAPE

WSIX TV 8 NASHVILLE

TV 8 LAND OF THE CENTRAL SOUTH

Represented by Edwin Cantin, Woodward, Inc.

© Vol. 14, No. 39 • 26 SEPTEMBER 1960

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

## DIGEST OF ARTICLES

**"Why didn't you ask us first?"**

**29** That's the industry's reaction to AAAA's "Suggestions for the Advancement of National Spot Advertising," although there's much agreement

**New Spot reach study lauded by admen**

**32** Quick way to determine spot radio's penetration, using rating points as springboard, is charted for top 100 markets in PGW-Nielsen study

**What admen think of tv critics**

**34** Not much. From a Fund for the Republic study on video critics, writer Patrick M. McGrady compiles a monologue from talks with agency v.p.'s

**Radio's editorials gain in power**

**36** Part IV of SPONSOR's series on "Radio's Big New Burst of Creativity" details increasing scope and effectiveness of editorializing by stations

**Bank uses mobile tape to solve ad problems**

**38** How Exchange National Bank of Tampa brought mobile tape in during business hours, completed eight minute commercials in only eight hours

**Nielsen media service: advertisers' helpmate**

**38** Nielsen comes up with a new magazine and television audience measuring device, and takes a giant step toward much-wanted multi-media appraisal

**Tv season opens with many specials**

**41** Comedies top the list of new shows for the fall networks lineups. Many specials are scheduled for the new season and higher costs are expected

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# New 93-county Pulse confirms historic fact of WHO's impact in farm homes!

## WHO Radio coverage area is America's 14th largest radio market!

EACH year since 1938 the "Iowa Radio Audience Survey" has proved 50,000-Watt WHO Radio to be the great favorite of Iowa farm radio families. Listenership of our Farm News programs has always topped those of the next *two, three or four stations combined!*

1960 is no exception! Proof is in the new 93-County Area* Pulse Survey which covered an area served by more than 85 radio stations.

WHO Radio farm ratings are phenomenal during the periods when farm families listen *most* to radio (6 a.m.-8:30 a.m., Noon-1:30 p.m., 5:30 p.m.-7:00 p.m. — Monday through Saturday). For example, WHO Radio's share of farm homes using radio exceeds that of the next *three* stations combined in 70% of all quarter hours surveyed. It exceeds that of the next *two* stations combined in *all* quarter hours.

But the farm radio audience accounts for only 28.4% of all homes reached by 50,000-Watt WHO Radio in this tremendous 93-county area. WHO Radio's showing among urban radio families is equally spectacular.

Ask your PGW Colonel about all the up-to-date facts on WHO Radio — serving America's 14th largest radio market!

*This area includes 68% (93 of 137) of the counties in which WHO Radio has 10% or more NCS No. 2 penetration.

**WHO**

**for Iowa PLUS!**

**Des Moines . . . 50,000 Watts**

**NBC Affiliate**

WHO Radio is part of Central Broadcasting Company, which also owns and operates WHO-TV, Des Moines; WOC-TV, Davenport

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
Robert H. Harter, Sales Manager



Peters, Griffin, Woodward, Inc., *Representatives*

in Madison, Wis.
you buy MORE
with
WKOW

*MORE
listeners per home

*MORE
adults per home

*MORE
homes per week
(cumulative 9 AM-6:30 PM)

11 County
*AREA PULSE
Mar., 1960

In Madison, Wis. where the city income per family is $8,345 and in the 11 county Pulse area of 117,800 radio homes, WKOW, 10,000 watts at 1070 Kc., delivers a powerful selling sound to mature people who can buy.

For detailed analysis
call Headley-Reed.

WKOW RADIO
WISCONSIN'S MOST POWERFUL RADIO STATION

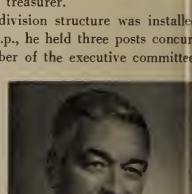
# NEWSMAKER of the week

***Kenyon & Eckhardt's new president is administrator David C. Stewart who, after 15 years with the agency, succeeds William B. Lewis in the presidency as Lewis becomes chairman of the board and Edwin Cox, former chairman, takes up a new post as chairman of the agency's executive committee.***

**The newsmaker:** David C. Stewart joined Kenyon & Eckhardt in 1946, immediately after his war service. He was elected secretary and general manager in 1947, and two years later became a director. In 1952 he was simultaneously elected to the agency's executive committee and appointed treasurer.

Since 1956, when a new agency division structure was installed and Stewart was elevated to senior v.p., he held three posts concurrently: treasurer, director, and member of the executive committee.

Additionally, Stewart for several years has been chairman of Kenyon & Eckhardt's management review board and for the past twelve years he has been on the plans board.



*David C. Stewart*

In 1958 Stewart assumed responsibility for the operations of the agency and assumed the position of executive v.p. when the post was re-established in order to unify the agency's management operations.

Before joining the Navy in 1942, Stewart enjoyed 14 years of experience in the oil field. He joined Standard Oil Co. of New York in 1928, graduated from a management training program, and rose to become manager of the Philadelphia office before leaving Socony-Vacuum in 1938.

Between 1938 and 1942 he was an officer and director of a large independent oil company and of several affiliated oil companies in the Philadelphia and Baltimore areas.

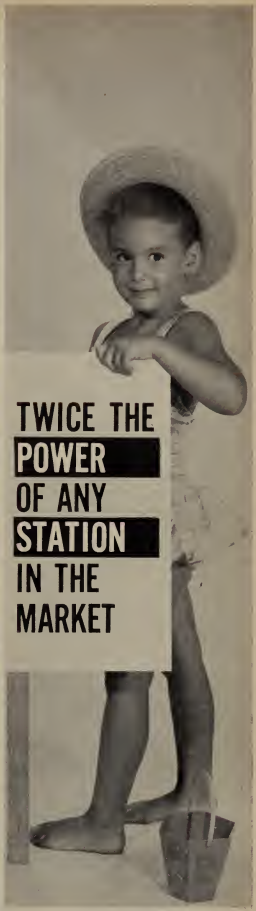
During World War II he served as a management consultant in the office of the Under-Secretary of the Navy, rising finally to the rank of Lieutenant Commander in the Electronics Division, Bureau of Ships.

Stewart was born in 1908 in New York City. He attended Temple University and the Wharton School. He and Mrs. Stewart have a married daughter and reside in Westport, Connecticut, with their two younger children.

Stewart's elevation to the presidency puts Kenyon & Eckhardt in a position which frees former president Lewis and former chairman Cox for more outside client operations.







**LOWEST COST PER THOUSAND**

**FIRST IN BOTH PULSE AND HOOPER**

**TWICE THE POWER OF ANY STATION IN THE MARKET**







**WALT** — ***TAMPA – ST. PETERSBURG***

**Represented Nationally by GILL-PERNA** New York, Chicago, Los Angeles, San Francisco, Boston, Detroit, Atlanta

**THE CONSOLIDATED SUN RAY STATIONS WALT** – *Tampa;* **WSAI** – *Cincinnati;* **WPEN** – *Philadelphia*

*You bet! Daytime, KMOX-TV's share of St. Louis women viewers is a mighty 50.4%... 57% more than the second station, 190% more than the third, according to Nielsen.*

*What strength... all down the line!*



*The Early Show and Late Show on KMOX-TV are St. Louis' two top-rated multi-weekly film shows. Each one averages a 10.5 Nielsen; each reaches 91% more homes than the nearest multi-weekly movie competitor!*

*Programming in depth does it. KMOX-TV's film library includes hits from MGM, Paramount, Warner Brothers, Columbia. And that's not all.*

*There's KMOX-TV's nighttime leadership. Channel 4 nighttime station breaks (6:30 to 10:30, Sunday through Saturday) average a 23.2 Nielsen rating!*

*KMOX-TV delivers almost 5 times as many nighttime station breaks with a 25-plus rating as the 3 other St. Louis stations combined.*

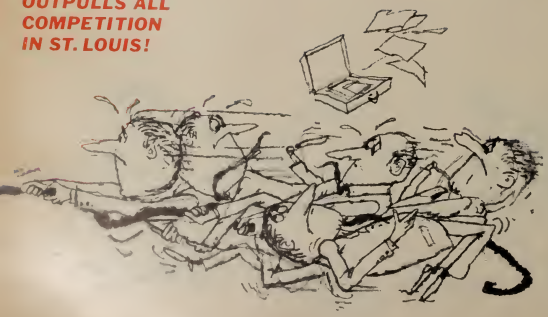
*CBS Owned KMOX-TV has strength everywhere: an over-all 40% Nielsen share of audience... vs. 31% for the second station, 23% for the third and only 6% for the fourth station.*

*And ARB confirms KMOX-TV's leadership. But there's more...*

***In short...***



**KMOX-TV OUTPULLS ALL COMPETITION IN ST. LOUIS!**



Source: Nielsen six-month average (Jan.-June '60)

**SPONSOR**
THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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# KRNT Radio is very big in Des Moines

**Big** in total audience – see all surveys

**Big** in total adult audience – see all surveys

**Big** in service to the community – see Central Surveys

**Big** in news – ten years of dominance – see all surveys

**Big** in personalities – see Central Surveys

**Big** in believability – see Central Surveys

**Big** in local business

**Big** in the lives of people in the community–see the people

**Big** in sales impact – see Katz

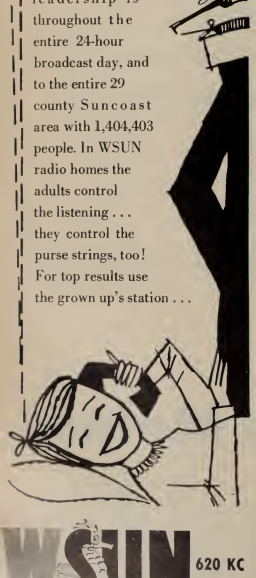
# KRNT is Total Radio in Des Moines

A COWLES OPERATION

That station has four equal sides - only Grown ups Listen to it!

**If having a solid adult audience is square, we're the squarest!**

WSUN has the greatest percentage (97.2%) of adult listeners of any station on Florida's west coast. Furthermore this adult leadership is throughout the entire 24-hour broadcast day, and to the entire 29 county Suncoast area with 1,404,403 people. In WSUN radio homes the adults control the listening . . . they control the purse strings, too! For top results use the grown up's station . . .



WSUN 620 KC

TAMPA - ST. PETERSBURG

Nat'l Rep. VENARD, RINTOUL & McCONNELL
S.E. Rep. JAMES S. AYERS



by John E. McMillin

# Commercial commentary

## Warning to the slide-rule boys



About a month ago in Louisville I asked John W. Burgard, v.p. for advertising at Brown & Williamson, what he thought of advertising research.

"Well," said Burgard with a slow drawl, "the agencies believe in it. And they pay for it. And I look at it."

Such honest, humorous skepticism about the frantic fact-and-figure gathering that goes on in modern advertising, I find very refreshing.

Burgard, I am sure, was not questioning the importance of genuine research. But he was drolly underscoring the slide-rule infatuation that seems to be turning the advertising business into a statistical Wonderland with hundreds of befuddled Alices.

I don't know how you feel about the dreary spate of ratings, costs-per-1,000, reach, penetration and coverage figures, market research, motivation research, copy research, and image research that daily spews forth from the drooling jaws of the ad world.

Personally, I find it both dismally dull and dreadfully dangerous.

And as an old-timer who has lived through many of these spasms of supposedly "scientific" advertising activity, I'd like to issue a storm warning to the new young crop of slide-rule manipulators:

*Statistics are a habit-forming drug. Too much of them will make you drunk as a skunk. And continued over-indulgence will thicken your tongue, befog your brain, and permanently becloud your judgment.*

### Mountains of meaningless numbers

I've been brooding about all this because recently I've had occasion to examine the state of radio—an industry that for years was writhing in a virulent condition of "numbers madness."

Today there are tremendously exciting signs that radio is throwing off its statistical narcosis and emerging as a vital, vibrant medium.

But even today I still find some buyers and sellers who moan dolorously that "radio is under-researched."

They point out that radio's out-of-home audience (listening to car radios, portables, etc.) has never been properly measured or documented—and this is undoubtedly true.

But what these romantic slide-rule dreamers (and so many of them are!) have never faced is the question—what if we had those figures? Would the piling of an Ossa of out-of-home statistics on a Pelion of in-home figures *necessarily* impress any advertiser or agency?

I'm far from convinced of it.

In fact, 21 years of agency experience (including 15 on P&G brands) leave me completely sure that ad managers, account executives, and agency plans boards do not change media strategies be-

(*Please turn to page* 14)




*How big is a moment?* Breaking time into pieces has beguiled man for eons; the smaller the piece, the more advanced the technology. Today's atomic clock-watchers achieve segments in the millionths.

Absolute Newtonians might say a moment contains 60 seconds and let it go at that. The fallacy of this approach is in the air of Eastern Iowa, where WMT-TV's rounder, firmer, more fully packed atomic moments are flung with cunning abandon into an area containing more than half the tv homes in Iowa, whence they are plucked by the largest Eastern Iowa audience of any tv station, a fact documented by audience surveys with delightfully monotonous regularity.

WMT-TV Cedar Rapids—Waterloo. *CBS Television for Eastern Iowa.* Affiliated with WMT Radio, KWMT Fort Dodge.
*National Representatives:* The Katz Agency.



VICTUALS
&
VIANDS

Here's food for thought: in three short years food and grocery advertising has increased 334% on WPAT! There's no doubt about it, we're the very broth of a radio station . . . the favorite of butchers, bakers, greengrocers and gourmets in 31 counties throughout New York, New Jersey, Pennsylvania and Connecticut . . . an area where more than 17,000,000 people live, work and buy in more than 5,000,000 radio homes. The proof is in the pudding, but WPAT's power to move products off counters and into cupboards is best illustrated by this list of the people who make and market America's leading victuals and viands: *A&P, Arnold Bakers, The Borden Company, Breyer's Ice Cream, California Asparagus Growers Association, Campbell Soup Company, Chock Full O' Nuts, Continental Baking Company, Country Club Ice Cream, Dannon Yogurt, Dorann Foods, Inc., Eskimo Pie Corporation, Foremost Dairies, Good Humor Corporation, A. Goodman & Sons, Gordon Baking Company, Grand Union, Gravymaster Company, Louis Sherry Company, N. B. C. Bread Company, Nestle Company, River Brand Rice Mills, Romanoff Caviar Company, Safeway Stores, Sara Lee Products, Schrafft's (Frank G. Shattuck Company,) Standard Brands, Inc., Tea Council of the U. S. A., Tetley Tea Company, Wheatena Company, White Rose Tea.* During the first six months of 1960, all of them advertised on WPAT, the station where radio gourmets gather . . . the station with the taste of success.

WPAT
&
WPAT-FM



cause of statistical snowstorms, but for far more deep-seated, profound, and often personal reasons.

And what I find healthy in radio today is not the pressure for more research, but the mounting pressure for more creativity that is expressing itself in two major areas.

First, in programing there is undeniably a grass-roots creative explosion that is turning up all kinds of new formats, services and program features at hundreds of stations in scores of markets. (See the SPONSOR series on "Radio's Big New Burst of Creativity.")

Second, in radio selling there is a shift in emphasis to the creative copy uses of radio with leading representative firms like John Blair, Adam Young, Katz, Petry, PGW, and others, developing commercials and campaigns which dramatically and vividly bring the medium to the attention of prospective buyers.

In my opinion these creative programing and selling efforts will do more for radio than all the slide rules in the world.

**The perils of statistical inebriation**

But to return to the perils of statistical inebriation.

There are at least three reasons why any bright, ambitious, clean-limbed young adman should avoid it like the Asiatic cholera.

In the first place, son, as every cynical, seamy-faced veteran will admit to you, fully 50% of all the research in the ad business is highly suspect.

It is not done out of any sincere desire for knowledge, but simply to make a sale, to justify a recommendation, to cover up an error, or to prove that somebody else is a jerk.

And if you, in your downy-chinned innocence, start burning incense at this shrine, you're due for a disillusionment that will make your first unhappy love affair seem like a Sunday School picnic.

Second, an infatuation with statistics will prevent you from recognizing the dubious underpinning of most statistical structures.

Recently I snickered my head off over the sanctimonious remarks of a young media buyer at a Top 10 New York agency.

Said Junior, "We look for penetration (number of homes reached) rather than frequency (number of messages delivered) because we are a strong copy agency. Our commercials are so good that if we hit people once it is enough."

On such proud, emotional, unprovable nonsense are solemn, statistical and "scientific" timebuying policies erected!

But the most important reason for avoiding an over-indulgence in research is this: sooner or later you will begin drunkenly confusing *numbers* with *people*.

And this, I promise you, will be almost fatal to your career.

In the ad business (in any business!) at least half your job is to develop a constantly maturing, ever-increasing knowledge of people —your company, your bosses, your clients, your customers.

And you cannot short-cut this with slide-rule research, or long periods of statistical inebriation.

Only continuing, intensive, first-hand study of people as individuals —what they're like, how they react, and why—can give you this understanding. And only such understanding can bring you to the top.

Facts, research—of course we need them. But there's an old saying in the business that bears repeating today. "Research should be an *aid* to judgment, it can never be judgment itself."

# Education – symbol of progress in the market on the move

## TAMPA - ST. PETERSBURG



Shown is but one of several buildings of the new $8 million *University of South Florida*, located in Tampa, Florida.

Within 60 miles of the progressive Tampa Bay area are *seven other* colleges and universities:

| | |
|---|---|
| **Florida Christian College**.....**Tampa** | **Florida Presbyterian**.....**St. Petersburg** |
| **Florida Southern College**....**Lakeland** | **Stetson College of Law**....**St. Petersburg** |
| **University of Tampa**.....**Tampa** | **Webber College**.....**Babson Park** |

**St. Petersburg Junior College**....**St. Petersburg**

*Reminder:* Dominating the higher-education minded market on the move is WTVT, station on the move!

SHARE OF AUDIENCE
44.3%
Latest ARB
9:00 AM
to Midnight

**CHECK THE TOP 50 SHOWS!**

| ARB | | NIELSEN | |
|---|---|---|---|
| WTVT | 34 | WTVT | 34 |
| Station B | 16 | Station B | 16 |
| Station C | 0 | Station C | 0 |

A.R.B., Tampa - St. Petersburg Metro Area, March, 1960, 4-week summary
N.S.I., Tampa - St. Petersburg Metro Area, March, 1960

CBS

**Channel 13**
*Represented by the Katz Agency*

# WTVT TAMPA - ST. PETERSBURG

***Station on the move in the market on the move***

THE WKY TELEVISION SYSTEM, INC. • WKY-TV/WKY-RADIO • Oklahoma City

# In Chicago



. . . **the Board of Trade** is the world's greatest speculative grain market. Here, prices paid for wheat help determine what the nation's housewives pay for a loaf of bread. And here, too, at each of its six trading pits, fortunes are won and lost every day.




In Chicago

# WGN

## RADIO

*reaches more homes*
*than any other*
*Chicago advertising medium.*

WGN IS CHICAGO

*Quality • Integrity • Responsibility*

FASTEST SELLING SERIES IN SYNDICATION TODAY!

"BEST OF THE POST"

Buyers who know the best are snapping it up . . . **Pacific Gas & Electric Co.** (through Batten, Barton, Durstine & Osborn) signed the series for San Francisco, Bakersfield, Chico-Redding, San Luis Obispo, Salinas-Monterey, Eureka and Fresno . . . astute station groups like **Triangle** bought for all of their markets including Philadelphia, New Haven-Hartford, Altoona-Johnstown, etc., and **Crosley Broadcasting** for Cincinnati, Columbus and Atlanta . . . and the list of available markets shrinks every day!

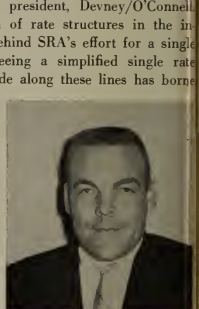
*Wire today to secure the "best" series — BEST OF THE POST — for your market!*

ITC INDEPENDENT TELEVISION CORPORATION

[illegible] Madison Avenue • N. Y. 22 • PL 5-2100

# Reps at work

**Richard O'Connell,** executive vice president, Devney/O'Connell, New York, pleads for simplification of rate structures in the industry. "While our firm is totally behind SRA's effort for a single rate, we are equally desirous of seeing a simplified single rate adapted throughout. Our own crusade along these lines has borne much fruit over the past two years.



However, if the revered buyer of time is to be effectively relieved of the burdensome aspects of time-buying, further simplification is imperative. In radio particularly, frequency discount per se is as modern as an ear phone set. With its elimination, the station operator happily kills short rates and rebates—long the nemesis of billing departments. Devney-O'Connell has a simple-to-read folder on simplified rates available to one and all on request. In distributing it to several hundred buyers we received overwhelming support within agencies on the buying level. This enthusiasm was outdone only by that shown among the heads of major agency billing departments. Remember, that which is easy to buy is, accordingly, easy to sell!"

**H. W. (Bud) Simmen,** sales manager of Weed Radio Corp., New York, feels that a station's continued success for local accounts can serve as a valuable guide to the national advertiser. "Both the local and national advertiser have one primary concern: Sales results! They're also interested in reaching the same people: the man or woman who shops at the corner store. Many stations are doing an outstanding job for local advertisers through creative programing, salesmanship, and merchandising. This same creative approach can be readily put to work for national advertisers. It's up to the reps to be aware of the station's local successes and sales stories, and to use this information as a basis for a more creative sales approach on the national level. A station's pulling power may not necessarily be reflected in high ratings. Prestige, believability, the use of imaginative production and delivery —all play a major part. Audience composition is also important. When properly documented and presented by the rep, this type of station and audience data can be of real service to advertisers."



*Most significant tv and radio news of the week with interpretation in depth for busy readers*

# SPONSOR-SCOPE

26 SEPTEMBER 1960
Copyright 1960 SPONSOR PUBLICATIONS INC.

**The big news event of the week for spot tv was the reentry into the ranks of Continental Baking (Bates), which last year spent around $7 million.**

Continental's buying policy, however, has changed: **instead of issuing 52-week contracts, it's going into a flight pattern.**

The initial flight—for around **90 markets: 10 weeks,** using **minutes and IDs.**

Incidentally, **Pepperidge Farms** (OBM) is buying schedules for the west coast.

The spotlight switched to Chicago the past week as far as **new national spot tv business** was concerned.

The accounts either called for availabilities or issuing orders included: **S. C. Johnson Shoe Polishes** (NL&B); **Aunt Jemima Easy Mixes** (J. W. Shaw), eastern markets only; **Tums** (McCann-Erickson); **Alliance's Tenna Rotor** (DFS).

**Out of Gardner St. Louis: Duncan Hines'** pancake and muffin mixes and **Groves Bromo Quinine.**

Action on spot radio: **Chun King** (BBDO Minneapolis); **Rival Dog Food** (NL&B); **Flex-O-Glass** (Presba, Fellers & Presba); **Eljer Div., Murray Corp.** (F&S&R), 18-25 spots a week for eight weeks, 42 markets.

**Colgate toothpaste is moving into the top 50 markets with syndication to help counteract some of the sales damage that's already been inflicted by the zoom of the ADA-endorsed Crest (P&G).**

P&G hasn't as yet unloosed the full force of its **new Crest barrage,** because of a copy clearance problem with the ADA, but there's enough evidence at hand to show that **the competitive brands, which include P&G's own Gleem, have been taking a stiff battering.**

**Agencies researching the situation via supermarkets and drug chains report that stores have told them that the call for Crest has spiraled so that they can't keep the brand in stock.**

Even though the Gleem people have had bellpushers in Boston and other spots quizzing mothers about the cavity angle, **the trade doesn't expect P&G to mount a strong ad campaign that would compare the virtues of Gleem with those of Crest.**

However, here is something that might eventuate: **the Government forcing P&G to license its fluoride formula to other dentifrice makers in the public interest.**

P.S.: **The Colgate syndication buy, 21 Beacon Street, was negotiated by McCann-Erickson, whereas Bates is the regular agency for Colgate toothpaste.**

**The immediate reaction on Madison Avenue to the FCC's reduction of tv network option time from three to two-and-a-half hours per night wasn't anything that you might describe as deeply disturbing.**

The main prospect as some agencymen saw it:

Because of the program straddle provision in the new rule **the networks will go in for more hour shows than ever,** a la the pattern in effect at ABC TV.

(For details and commentary on new option rule see WASHINGTON WEEK, page 55.)

**McCann-Erickson has decided to give radio a much sharper appraisal than the agency has been wont to give the medium in recent years and it's named Curt Peterson as the specialist who'll do the examining, weighing and recommending.**

Peterson's connection with radio dates back at least 30 years and **almost 25 as agency administrator of Esso's newscast empire.** To veteran station operators he's about as well known as any agency executive now in the business.

**Peterson,** who when required will share his time with tv, **will work directly within M-E Productions, a McCann subsidiary headed by Jack L. Van Volkenburg.**

**One thing network tv won't be short of the next several months: a variety of program ratings and a profusion of huzzahs and counter-huzzahs stemming therefrom.**

The bedlam of numbers will find participation from these measurement services:

1) The **Arbitron overnight national,** to which NBC TV and CBS TV have subscribed for six specified weeks, with the total homes and audience available the morning after the telecast. This will be a **combination of 400 Arbitron seven-city connections plus 400 phone calls,** the former downweighted and put into proportion to the national sample.

2) **ABC TV will stick along for overnight service with a 30-city Trendex,** but picking its own occasions to find out how its new shows are doing.

3) **ARB will also be feeding its seven-city Arbitron,** as a separate regular measurement, and its dairy based national.

4) **From Nielsen there'll be (a) the 24-city count, out roughly within 10 days** (b) **the 51 matched-city report,** which the competition labels as an ABC desirable; (c) **the national report,** which covers the whole spectrum in types of information.

5) **Videodex.**

**Compton Chicago appears to be emerging as one of the more important agencies there from the viewpoint of air media billings.**

In addition to tv-laden **Alberto-Culver,** acquisition of recent months, it's got **six Quaker products in spot tv.**

The roster: **Quaker Puffed Grains, Quaker Oats, Mother's Oats, Quaker Muffets** and a new product, **Merri-Oats,** which is being tested in eastern markets.

**Apparently AFTRA is interested in keeping the soap opera going in radio, even if it means a radical change in the union's policy of recorded program compensation.**

An AFTRA official advised SPONSOR-SCOPE: (1) **a committee is exploring ways of making it feasible for tapes of popular daytime serials to be used on a syndication basis** and (2) he was waiting to hear of a **royalty proposition.**

AFTRA tape regulations require that the actors be paid the **same fee that prevailed at the time that the show was broadcast on a network.**

**The tv networks are going to hear a lot more from here on out from potent affiliates about the need for relaxing the groundrules on product protection.**

The key to the affiliates' gripe: **they find themselves in the area of spot badly hamstrung because of the expansion among the networks of spot carriers, scatter plans and rotating commercial schedules.**

These affiliates are urging the networks to **look at the stations' problem realistically and do something drastic** about guaranteeing product protection on the traditional lines carried over from radio.

One direction the grumbling may take soon: **leading broadcasters will bypass the network advisory committee and take their grievances directly to the top managements of the networks.**

**CBS Radio reports that the only problem it's encountered from affiliates in regards to the new program format: how can all this news be carried during the baseball season?**

Affiliates will get an opportunity to voice their sentiments about the format at **this week's two-day meeting** called by the network. It all debuts **28 November.**

**Leave it to ABC TV to keep freshening up its selling angles on daytime:** the latest is **comparing with the competition the weight ABC delivers in markets where there's a maximum existence of tv stations, radio stations and newspapers.**

The point intended: it's not enough to say you get so much accumulative reach and frequency in a particular market; what's also important is **how this coverage and the dollars paid for it relate to the total media competition that the market offers.**

ABC is also raising this question in pitching for business: **how does the total number of homes you're getting plus the frequency look in reference to the importance of the market?**

**Burlington Hosiery (Donahue & Coe) has met so much success with its fall campaign of network nighttime participations that it'll be back on even a bigger scale for the spring push.**

Station cut-ins will also again be used. The product: support hose.

**CBS TV affiliates will shortly have their rate increases determined by an entirely different formula.**

The formula in gist: **the average homes delivered between 6-10 p.m. Sunday through Saturday as measured by ARB.** (The network had heretofore used NCS.)

**NBC TV has its research department also working on a formula which would reevaluate the network's market rates.**

Notes CBS: it thinks the new formula will cause the **least possible "dislocation" of rates for individual stations.** Also keep the over-all price for a lineup down.

P.S.: ABC TV has been operating under a similar formula.

**General Mills, via BBDO, picked up the western end of the daytime hookups left open by Beech-Nut's split buy on NBC TV.**

The schedule will be used for **General Mill's pancake mix.** The available stations may not match the mix's marketing pattern perfectly, but the holes can be filled in with spot.

**The CBS TV management, it now begins to appear, has got carte blanche to temper its selling policies to the needs of the time and competitive pressures.**

At that meeting in Hawaii the board was told that **the network was trying to discourage as much as possible the sale at night of anything smaller than half-hour units** and that whatever happened in veering from tradition the network would seek to maintain just so much **difference between itself and the competition.**

Possible translation: we'll bend whichever way, **if advertisers insist.** Or, we won't let our shibboleth of the prestige network job us of too many opportunities.

**Never since the advent of network tv has there been so much business written in September as the roster shows for this season.**

What obviously this is a result of: guessing back in spring that a soft market was in the offing and **by deferring buying until the last gasp there would be plenty of bargain opportunities.**

And that's the way it's been working out.

**The dazzle-and-boom of exploitation hasn't vanished from tv altogether: Salt Lake City viewers have been getting a big dose of it in connection with affiliation switches.**

The stations involved are **KUTV and KCBX,** and the counter-uproar included the use of **helicopters and planes dragging tune-in legends. ABC TV's Ollie Treyz also popped up on the scene in KCBX's behalf, with a talk before the Chamber of Commerce.**

On the air the stations took sly digs, like this one: **"Tune in on . . . for reruns of . . . and then tune in on . . . for fresh episodes of the same program."**

**To agency pundits Olin Mathieson, which has just switched its institutional account ($4 million) from D'Arcy to Doyle Dane Bernbach, represents an interesting sample of a huge holding company perplexed by the problem of finding a public image.**

As its prime medium for this purpose Olin Mathieson has been using network tv, but, note these admen, the **nature of the company's diverse fields has made the goal an unusually tough one.**

Among the O-M businesses: **defense supplier, metals, chemicals, guns, paper, drugs and toiletries,** none of which rank among the leaders in their respective fields. A situation which, observe the pundits, makes it **doubly hard to create an integrated image** that can rub off effectively on the various enterprises and products.

**While Lever waits to see what local rating service its seven agencies would like to make official, P&G has advised Burnett that ARB is acceptable for local buying.**

**Y&R** got the nod some months ago, while **Compton goes on using both Nielsen and ARB for P&G business.**

P&G's policy is to let the agencies do as they please about local rating services.

**New York agency men who have been touring tv markets lately report that stations are showing a marked sensitivity about frequent scheduling of public service programing.**

One observation they make that merits mulling among the networks: the stations say that they are **not going to rely on their affiliation as a source of public service but that they're gearing up to do most of it themselves.**

Hence this prediction from the agency travelers: **clearing fringe time will become an even bigger headache for the networks next season.**

**Are the tv networks looking beyond the present and trying to develop business in fields that could regularly use the medium but are in need of explicit education and direction?**

Keen observers in agency management will tell you that the **networks,** which they describe as having it too easy so far, **have been almost completely amiss in moving in on such opportunities with long range intent.**

There are **many leading American corporations,** these agencymen note, **that are in need of an image that can serve as a tool in getting them business** or will ease the path for them when they enter a **new product field.**

To begin with, it would involve an **investment on the part of the networks.** They'd have to take a survey of the particular field and find out (1) **what the prospect's symbol status is in the trade** and (2) how **tv can serve to overcome any glaring deficiencies and developing weaknesses in that image.**

**For other news coverage in this issue,** see Newsmaker of the Week, page 6; Spot Buys, page 50; News and Idea Wrap-Up, page 62; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 86; and Film-Scope, page 56.



# FARM GALS ANALYZE SPRING CROPS!

## . . . in the Land of Milk and ~~Honey~~ Money

**And they've decided the Ivy League needs more cultivating! Seriously, with our ideal living conditions, today's farm families are modern as Manhattan. And speaking of analyzing, how's this for good Television:**

1. **Channel 2 for these extra Counties.**
2. **CBS for the best in Public Service.**
3. **400,000 TV homes for greener pastures.**

*In the Land of Milk and ~~Honey~~ Money!*

**WBAY-TV 2**

**GREEN BAY, WISCONSIN**

HAYDN R. EVANS, General Manager • Represented by THE KATZ AGENCY



# Just for the Little People..

# MIZZ FRAN from STORYLAND



THE STORYBOARD is Miss Fran's way of giving recognition to the junior artists who have sent in literally thousands of drawings.

MISS Fran and her sparkling puppet friends offer entertainment and educational guidance to a devoted and responsive audience daily. When the little people of the KWTV 54-County Community tune to Miss Fran and her puppet menagerie they find imaginative encouragement to be courteous, respectful, and considerate . . . qualities which make desirable citizens today . . . and tomorrow! An opinion poll of these "little people" would no doubt reflect TV-RADIO MIRROR'S selection of MISS FRAN FROM STORYLAND as "Best Children's Show Southern States."

CBS KWTV OKLAHOMA CITY
EDGAR T. BELL General Manager
JACK DeLIER Sales Manager
The TOWER with SALESpo in Oklahom




Fran with puppets Bopper and
py, as seen daily, Monday
gh Friday, 7:50 to 8:15 AM.




personality that is Miss Fran
be measured: An average of
etters a day has been her mail
for the past two years.

presented by
Edward Petry & Co., Inc.
Original Station Representative

# 49th and Madison

**Fall tropics**

KATV would like to call your attention to what we think is a spectacular way of presenting our new fall KATV and ABC lineup.

We feel it would be of interest to you in that the entire presentation for our clients and the advertising agencies will take the form of a Hawaiian Luau.

The station has gone all out to create the feeling that one is really in the tropics. For our 300 guests, individual orchid leis, native hats, and ceramic idols have been ordered and the setting for the party will be enhanced with an "action" volcano, a pool laden with floating candles, a beach-comber's bar, patios encircled with torches and many, many other unique decorations which include tropical fish, exotic flowers, palm trees, outdoor oriental lighting, fireworks, and Hawaiian hula girls.

Bruce Smith
*asst. promotion director*
*KATV*
*Little Rock, Ark.*

**Basics**

I believe "Timebuying Basics" to be a very concise and complete tool for timebuyers and I would like additional copies to distribute to people in my group.

Pat Schinzing
*Media group supervisor*
*Gardner Adv. Co.*
*St. Louis, Mo.*

● "Timebuying Basics," and other sections from SPONSOR's 14th Annual *Air Media Basics* are available at a nominal cost on request.

**Editorial comment**

Regarding your editorial in the 1 August 1960, issue headlined "How Many Neglected Food Markets?" I think you have incorrectly stated the case. It is not A&P or Kroger who are crediting all their sales to the distribution points, it is the food manufacturer. Obviously, this is not true in all cases, as many manufacturers know exactly where their sales are down to the last little Mom & Pop stores. But in some cases the manufacturer will only show sales in the big major markets where the distribution points are for the large chains; consequently, this is the only place he will spend his advertising dollar.

The point we are making here is that A&P, Kroger, or any other chain for that matter, have nothing to do with it, except that they buy at certain points and shipments are made to these same spots. Therefore, sales are credited by the seller rather than the buyer.

H. Needham Smith
*sales manager*
*WTRF-TV*
*Wheeling, W. Va.*

**Fm coverage**

We certainly think your magazine is best in the trade magazine field. Of course, we in the fm industry are most appreciative to you and your staff for the fine coverage you're providing the fm broadcasters.

Best wishes for continued success.

John P. McGoff
*president*
*WSW/FM*
*East Lansing, Mich.*

**Setting the record straight**

We noted in reading through the 29 August issue of SPONSOR that in the "Sponsor-Scope" section you erred in reporting. Our client, Mogen David Wine Corp., is spending slightly in excess of $\$1\frac{1}{2}$ million in its Fall Holiday promotion in November and December. They have purchased eight daytime quarter hours and 16 nighttime commercial minutes allocated to four different television shows.

Nathan Pinsof
*media director*
*Edward H. Weiss & Co.*
*Chicago*




WRIT—Milwaukee
KDEO—San Diego
WTIX—New Orleans

WHLO—Akron-Canton
WKLO—Louisville
WARM—Scranton-Wilkes Barre

WING—Dayton
WPTR—Albany-Schenectady-Tr
WXLW—Indianapolis



Sometimes results are a matter of luck — like two fish on a hook. Most of the time however, you can pretty much predict results when "the combination" is right.

That's why you can always count on something extra when you use the Eastman Represented Stations . . . because the "combination is right". Top stations in top markets managed by some of the ablest brains in the business. Result — a superlative selling job for advertisers all over America.

Eastman's job is to get each station's particular message to every possible person responsible for the purchase of time. How well we've done it can be summed up in this simple set of figures. Stations represented by Eastman in 1959 increased their total national spot business a whopping 44% over the previous year.

It's results that count. And when everybody gains you've got a pretty good story.

## EASTMAN REPRESENTED STATIONS GET RESULTS.

P.S. Figures for the first half of 1960 are up 43% over 1959.

**robert e. eastman & co., inc.**
representing major radio stations

NEW YORK: CHICAGO: SAN FRANCISCO: DALLAS: ST. LOUIS: LOS ANGELES: DETROIT:

-Columbus, Ohio
-Norfolk-Portsmouth
Phoenix

**KTOK**—Oklahoma City
**WSBA**—York-Lancaster-Harrisburg
**WAMS**—Wilmington

**KLEO**—Wichita, Kansas
**WORC**—Worcester
**KHEY**—El Paso
**WABB**—Mobile

**KXLR**—Little Rock
**KQEO**—Albuquerque
**WSAV**—Savannah
**KSYD**—Wichita Falls, Texas

# *Shrimp Creole* OLD NEW ORLEANS FAVORITE



*Prepared by Chef Dan Evans at the Pontchartrain Hot*

## *WWL-TV... new New Orleans Favorite*

**Here's how to make Shrimp Creole:**

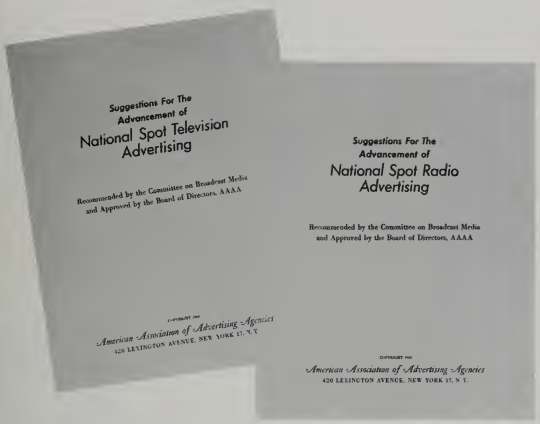
Put 3 tbsp. shortening in heavy pot; heat. Chop 1 large onion, 2 stalks celery, 2 small green peppers. Sauté in hot shortening until tender, but do not brown. Add two cups canned tomatoes, 1 cup tomato paste, 2 bay leaves, 1 lb. peeled and deveined shrimp. Cook 45 minutes to 1 hour. Salt and pepper to taste. Serve over base of cooked rice. (Rice should be steamed until light & fluffy.) Serves 4. Superb with a bottle of rosé wine.

Seven days each week the New Orleans audience now gets comprehensive reports of local and world news on WWL-TV — New Orleans' most *alert* reporter. WWL-TV's expanded news coverage includes:

**Mon.** 15 minutes of news 8:00-8:15 a. m.
**thru** 45 minutes of news, sports and weather each afternoon 5:45-6:30
**Fri.** 15-minute news final nightly 10:30-10:45
**Sat.** 30 minutes of news, sports and weather 6:00-6:30 p. m.
15-minute news final 10:00-10:15 p. m.
**Sun.** 15-minute Sunday news special 10:00-10:15 p. m.

*Ask Katz about WWL-TV's big* new *news lineup.*

**WWL-TV** CBS
NEW ORLEANS




## dustry reaction to 4A's reports:

# WHY DIDN'T YOU ASK US?'

**Mixed comment greets 4A's 'Suggestions for the Ad-ncement of National Spot Radio (and Tv) Advertising'**

**Broadcasters and reps agree with basic motives, but ack certain suggestions as 'misinformed' and 'naive'**

ocal disagreement and muttered ens" mingled this week in a ed reaction to American Associa- of Advertising Agencies' "Sug- ions for the Advancement of Na- al Spot Radio (and Television) ertising."

ow that they have had ample time udy the 4A's booklets, which are ost identical in content, spot radio tv broadcasters and representa- have begun to question the im- tions of a few of the points, although with most—whose expressed purpose is to improve the media and make agencies use them more—they concur wholeheartedly.

On the points in question, including those that call for standard coverage information, standard market information, commodity inventory checking, and audience data, radio and tv media men are wondering aloud if the 4A's hasn't shown a partial disregard of the problems—especially economic—of broadcasters.

On other questions, including those of standard rate card forms and rate protection, 4A's stirs a vehement flurry of disagreement with its suggestions, typified by the plaint that "they should have called us in before publishing their suggestions, because an appreciation of the local stations' point of view is missing, and this weakens the value of the booklets."

Any flurry, whether of agreement or disagreement, does not dismay the 4A's committee on broadcast media, which prepared the "suggestions." In fact, that's just the purpose of the booklets, according to one of its members, William E. "Pete" Matthews, v.p. and director of media relations and planning for Young & Rubicam, New York.

"Any response, whether negative or positive, means that at least the sug-

## The Rep: "Our Views Weren't Considered"



**"IT'S** *very easy to sit in a partial vaccum and say, 'Here is a rate card form that all stations should follow,'" says M. S. Kellner, v.p.-radio sales manager, The Katz Agency. "Unfortunately, the competitive differences of each station are such that rigid standardization is impractical.*

*"The spot radio medium is ready to assist as well as criticize. Some of the 4A's points were well raised, but on others they should have asked us first."*

gestions have received some attention or caused some concern," he said. "It may stir some agencies to cooperate with the industry in some of the ways we indicated; it may stir some stations to re-evaluate their relations with national advertisers and agencies.

"And that's the idea." Matthews declared. "The 4A's, as anyone who knows the anti-trust laws can attest, cannot make rules or in any way act for all agencies or exact any discipline. So we have put on record the general feelings of our committee on some 25 oft-disputed areas of broadcasting-advertising relations and management. Some of it is obviously old stuff, some does not go far enough.

"But if, as a result of the distribution of the booklets, a half-dozen agencies get interested and start paying attention to reforming their paperwork, or 20 stations seriously consider some changes in their operations and relations with national advertisers, then a point has been gained."

The big emphasis, said Mr. Matthews, is on "standardization" and "simplification" — standardization of coverage, audience information, rates and rate cards; simplification of paperwork in presenting availabilities, purchasing of spots, billing.

None of the station men or representatives disagrees with the valid need for some reforms of this type, but they do express the wish that 4A's had consulted more with them before printing the booklets. If this had been done, they asserted, much that to them is obvious, rebundant and even naive could have been eliminated.

On some specific points, however, reps especially think that discussion and mutual education are patently necessary. They note for more careful reading the "suggestions" labeled:

- Standard coverage material, standard market information, and data on audiences
- Commodity inventory checking
- Schedule reports
- Standard form of rate card
- Notification of changes in rate cards
- Standard availability form
- Notification of time changes
- Rate protection.

On the first point, reps note that NCS-2, and NCS-3 which will be available next year, make standard coverage material readily available. As to standard market information, reps and stations ask, "What does 4A's mean?" Station reps say they have most of this information available. And on the third suggestion, for standard audience data, they retort that not all agencies agree on which rating service is best to use, some using Pulse for one client and Nielsen for another in the same shop.

Where 4A's asks for "reliable ma
ket information ... developed throu
properly conducted pantry surveys
broadcasters are quick to note t
very high cost of such inventorie
plus the availability of Nielsen dr
and grocery research and studies co
ducted by other media in most co
munities. One rep claims that an e
tensive pantry-type survey assembl
over a considerable period of tin
was brought to an agency researc
director who filed it with thank
"They had changed their plans a

## The Adman: "If Not Then Let's Discuss It"



**"ANY** *response, whether nega
tive or positive, means that th
suggestions have received som
attention or caused some concern
After all, this is not a manifesto
but a listing of our hopes and dis
appointments in the hope that w
can better practices," answer
Pete Matthews, Y&R v.p. an
4A's broadcast media committe
member.*

*"We want to end confusion i
an industry enslaved by time—
that has no time to follow it
archaic business practices."*

ouldn't use it just now, they told us," aid the rep. "Well, it was very cost-, and we're not about to do one gain."

Section Six, concerning schedule eports, brought some bitter com-ent from representatives. As printed 4A's booklets, it reads: *A record f the commercial schedules which ve been broadcast on each station -by product classification and ad-rtiser—is often a necessary part of anning an effective television ad-rtising campaign. It serves as a ide to the degree to which com-titive products or services are being omoted and may help to determine hat stations will be used and the tent of the campaign.*

*When agencies and advertisers need formation on past competitive sched-es the data is generally requested om each individual station by each dividual agency. It would be mpler for stations to supply all in-rmation at one time to a central urce to which each agency and ad-rtiser could be referred.*

*We recommend that such a central porting service be established, ther as a private enterprise or as an dustry-wide project.*

One radio/tv rep is "dismayed" by ction Six, he declared. "As far as evision," the rep said, "Rorabaugh kes complete reports available and rough Television Bureau of Adver-ing detailed information can be ob-ned." Rorabaugh schedules are blished every quarter.

"As for radio," he continued, "the ne service and its successor—now portedly going out of business—empted to supply this information. was impractical to try to get it from thousands of radio outlets, so he quested cooperation from the agen-s. The agencies wouldn't give it."

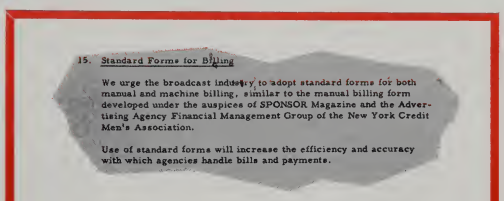
Suggestion seven, that for a stand-l form of rate card, drew perhaps greatest amount of comment. AA states its position this way: *e Standard Form of Rate Card ommended by AAAA was devel-ed in cooperation with Standard te and Data Service. It provides evision (radio) stations with a uni-m, orderly pattern in which to sent their rates, facilities, require-nts, terms, and conditions. The form was issued in May* 1960.

*We recommend that television (radio) stations consider adopting the recommended form when issuing their next rate cards because: (a) similar standard forms are used by other media, and advertising agencies are familiar with the arrangement scheme; (b) the standard size cards are easily handled and filed; (c) use of the standard form assures that all information needed by buyers will be provided; (d) it is the buyers' authoritative source for rate and other information.*

them anyhow"; point *c* was already the case in tv and "although there is some lack of information from radio outlets, they are the smallest stations that national advertisers are not apt to use"; point *d* was doubted, with reiterations that timebuyers should go to rate card files more often.

Notification of rate cards, suggestion eight, has always been made by the reps, they said, and should not be the obligations of stations, as 4A's requests.

Section Ten was also questioned. In 4A's booklets it reads: *We urge*


15. Standard Forms for Billing

We urge the broadcast industry to adopt standard forms for both manual and machine billing, similar to the manual billing form developed under the auspices of SPONSOR Magazine and the Advertising Agency Financial Management Group of the New York Credit Men's Association.

Use of standard forms will increase the efficiency and accuracy with which agencies handle bills and payments.

## AAAA URGES SPONSOR FORM

**AMONG** *the AAAA suggestions for the advancement of both spot radio and spot tv is this strong endorsement of the standardized form for manual billing, developed last spring by the* SPONSOR *Standard Spot Practices Committee and now used by many stations.*

Most stations, replied Section Seven's critics, have all of the required information on their rate cards. These cards are large and easily read and handled. "But," as one charged, "I don't know of one agency that files them and consults them. They go to SRDS, which is eminently informative and helpful, but whose restrictive printing requirements put them high on the list of offenders in garbling and complicating rate cards."

On the sub-points, critics complained that point *a* was "not worthwhile," and "not necessarily a fact"; point *b* was "not necessarily so, and even if it were, agencies don't keep *that broadcasters provide agencies with a statement of their policies on adjacencies for spot schedules which run through changes to or from Daylight Saving Time.*

*When stations alter their schedules, many spot programs and announcements come out with different adjacencies from those bought originally. These changes cause apparent discrepancies in broadcast schedules, and delay prompt payment of stations' invoices. Stations' policies on time changes should be included in rate cards and SRDS listings.*

This is one of two or three suggestions in the booklets," stated a rep, "that makes me ask, 'how did this

get in here." It is ridiculous to establish a policy because this is something that must be handled individually—and is being done. Most stations let the agency know of time changes, giving them the option to retain time or to choose another adjacency."

The final section in dispute concerns rate protection. AAAA's comments: *We recommend one year's rate protection and have frequently pointed out the disadvantages to media of short protection periods.*

*Less-than-one-year's rate protection discourages the planning of annual campaigns. It causes some advertisers to set up abnormal reserves for rate increases, which, if not used, represent a loss of revenue to stations. Where no reserves are set up and rates are increased, cancellations sometimes occur.*

Broadcasters disagree on this issue, claiming that no other medium gives rate protection of one year. The trend in tv is to three months protection, they indicated, and in radio it is a half-year. "I think the agencies know that there is more uniformity today in radio and television on rate protection than from any other media," was a typical opinion.

However, the AAAA committee, headed by Leonard S. Matthews of Leo Burnett, is composed of agency people who are no strangers to these problems and who, according to Y&R's Pete Matthews, welcome the discussion in the spirit that "any discussion, any argument, any outcry serves to spotlight the various problems and to help us do our part to institute better practices."

Serving along with the Messrs. Matthews are Ruth Jones of J. Walter Thompson, who is vice chairman; Robert H. Crooker Jr., Campbell-Ewald; Edward A. Grey, Ted Bates; Arnold E. Johnson, Needham, Louis and Brorby; Thaddeus S. Kelly, McCann-Erickson; Betty McCowan, Henderson Advertising; Gertrude B. Murphy, Long Advertising; Frank S. Ott, D'Arcy Advertising; Frank B. Kemp, Compton Advertising; Sydney D. Rich, Jaffe-Naughton-Rich; Robert Ross, Arthur Meyerhoff; Holly Shively, FWR&R; Pamela A. Tabberer, Liller, Neal, Battle & Lindsey; Ralph Trieger of R. Jack Scott, and Keneth Godfrey of AAAA.



PGW's new radio research study shows spot penetration at a glance through four cha broken down by market groups. Discussing the study are (l to r) Ed Papazian, director media analysis, BBDO; Lud Richards, director of sales development, PGW Radio; He Maneloveg, v.p.-media director, BBDO; and Jack Thompson, v.p.-sales manager, PGW Rad

# NEW SPOT RADIO REACH STUDY HAILED BY ADMEN

**Detailed figures on spot radio's in-home penetratio are charted for Top 100 markets in PGW-Nielsen stud**

**Quick method for determining coverage is projectabl to all areas. Day part breakdowns are due at month's en**

Hot on the heels of the 4A's recently-documented suggestions for the advancement of spot, Peters, Griffin, Woodward has come up with a significant research project that, according to agencymen, should help boost the fortunes of the radio end.

The PGW project, a detailed study of spot radio's penetration prepared in cooperation with Nielsen, fills in a gaping research hole for buyers and sellers.

Basically the study will serve as a guide for agency planners to determine what penetration an advertiser can achieve in the metropolitan areas of the Top 100 markets at a given cost. "All the markets selected by Nielsen are representative, so the findings apply throughout each market group," said a PGW spokesman, adding that "since these findings appl to the Top 100 markets, the sam yardsticks can be utilized for the e tire nation.

Although similar data has bee available for tv and other media this is a "first" for spot radio. A advertiser can now see that with light budget he can easily reach 2 25% of his desired audience an with a stepped-up campaign, he ca reach as high as 84%.

Among favorable agency reactio received by PGW, after the release preliminary figures this month, wa that of BBDO vice president-medi director Herb Maneloveg, who sai "The study contains exactly the typ of information we have been askin the radio industry to supply for long time, from which the mediu

n only benefit." Maneloveg also vealed that, in the absence of this formation, his agency "has initiated similar study" which will be com- ted later this fall.

PGW's effort was also termed "a st comprehensive study on the ich and penetration of spot radio," Bill Thomas, Tatham-Laird, N. Y., dia director. Anonymous agency ise was equally as vigorous. Said one media executive, "At long last, now we have something concrete on which to base reasons why a client should be using spot radio."

Fuller & Smith & Ross' Pittsburgh media director Bob Pekarek called the study "the first breakthrough that gives us a guide for any product or products in general."

The study, which is based on in-home data only, is broken down into four market groups: markets 1-5, 6-12, 13-20, and 21-100. PGW used rating points as its springboard by which media planners could measure penetration.

Advertisers can now determine how many spots are needed on one or more stations in a market to reach a specific percentage of unduplicated homes (see chart below). For in-

(*Please turn to page* 61)

## THE FACTS ON SPOT RADIO'S PENETRATION

| PER MARKET | | | ALL MKTS. | TIMES HEARD | | UNDUPLICATED HOMES | |
|---|---|---|---|---|---|---|---|
| Av. No. Spots Per Wk. | No. of Stations | Approx. Rating Points Weekly | Weekly Cost of Minutes 13 Weeks | 1 week | 4 weeks | 1 week | 4 weeks |
| **MARKETS 1-5** | | | | | | | |
| 34 | 1 | 80 | $12,900 | 3.9 | 9.8 | 21.4% | 34-38% |
| 49 | 3 | 80 | 15,350 | 2.4 | 6.4 | 33.4% | 50-57% |
| 89 | 3 | 160 | 26,210 | 4.1 | 11.7 | 40 % | 56-60% |
| 303 | 4 | 480 | 71,900 | 8.7 | 26.9 | 56.6% | 73-79% |
| **MARKETS 6-12** | | | | | | | |
| 28 | 1 | 80 | 4,420 | 4.0 | 10.0 | 20.5% | 33-37% |
| 39 | 3 | 80 | 6,970 | 2.3 | 6.2 | 36.2% | 54-62% |
| 70 | 3 | 160 | 11,350 | 3.8 | 10.8 | 42.9% | 60-64% |
| 241 | 4 | 480 | 31,260 | 8.1 | 24.9 | 59.9% | 78-84% |
| **MARKETS 13-20** | | | | | | | |
| 23 | 1 | 80 | 6,810 | 3.9 | 9.2 | 22.6% | 36-40% |
| 33 | 3 | 80 | 8,240 | 2.3 | 6.1 | 35.3% | 53-60% |
| 65 | 3 | 160 | 14,600 | 3.7 | 10.5 | 43.4% | 61-65% |
| 193 | 4 | 480 | 37,250 | 8.6 | 26.2 | 56.9% | 74-80% |
| **MARKETS 21-100** | | | | | | | |
| 28 | 1 | 80 | 23,700 | 3.6 | 9.4 | 23.6% | 36-42% |
| 36 | 3 | 80 | 35,800 | 2.0 | 5.3 | 39.1% | 59-67% |
| 65 | 3 | 160 | 58,500 | 3.2 | 9.2 | 47.3% | 66-71% |
| 208 | 4 | 480 | 155,000 | 7.5 | 24.0 | 62.5% | 78-84% |

# what admen think of tv critics . . . . NOT MUCH

*Part of the study, "Television Critics in a Free Society," done by Patrick M. McGrady, Jr., contains a section entitled, "The Adman's Tale." It is described as a representative monologue compiled from actual conversations with several advertising agency vice presidents. To what extent an "average" monologue can accurately represent opinions,* SPONSOR *leaves to its readers to decide. The study was conceived by the Fund for the Republic and prepared with financial assistance from the Center for the Study of Democratic Institutions, Santa Barbara, Cali*



'First of all, I would like to know if you intend to quote me. If you do then forget about the interview.'

First of all, I would like to know if you intend to quote me. If you do, then forget about the interview. I see no reason why I should permit my remarks to be attributed to me. What good would it do me?

As long as we've got it straight that this is off the record, here goes:

The principal job of the critics is to be critical and in being this they have their own definite yardsticks and personal standards. Actually, the run of critics are incompetents and second-rate writers. They're all trying—unsuccessfully—to be a Walter Kerr or a Brooks Atkinson.

They don't have life-and-death power, but they certainly are of great concern to us. They affect us in this way: *If the sponsor wants to move products he won't repeat formats that take a licking from the critics or the ratings.* What the critic does is create a conscience that was not there before. He definitely colors thinking, but it is not always as he intends. For example, if a show is described as lurid and violent, that probably isn't going to hurt it an iota. He kills by calling it ineffective, dull or dragging.

Actually, you can damn near forecast criticism. For one of our new productions, one of our people the other day predicted exactly the reactions of all but one of the major critics.

Critics do not understand that television is still a mass entertainment medium. They want all these high-quality shows—but the fact is that nobody watches that sort of thing. *The Voice of Firestone,* for instance, was not an economical operation. It was put on simply because the Firestone people wanted to have it on—not to move products.

They keep saying that we ought to put on more discussion shows. But this is economically impossible. What these birds want is either government or sustaining television. Commercial television cannot be an art form with nuances—the economics of the medium won't permit it.

Remember, I'm not an educator; I'm an advertising man. We will always give the people what they want. And if they want ballet we'll give them ballet.

The eggheads fail to take into consideration that people just don't want to watch shows of an educational nature. Look where educational television is today. That ought to tell you whether or not people want to be educated. Nobody, but nobody, watches it.

What you've got to realize, sooner or later, is the fact that a show is a vehicle for a product—nothing more. It can attract a bonus audience by good reviews, but the "dogs" just won't hold up. *The Seven Lively Arts,* for example, couldn't carry on despite the good reviews it got.

How much do I personally watch television? Very



**'How much do I personally watch television? Very little. I've got better things to do with my time.'**

le, I've got better things to do with my time. Oh, may- four or five hours a week—if that. I always watch *verick* and the football games. But usually I'm too y to watch it.

Don't get me wrong. We want to put on the very best grams possible. And we do appeal to minorities. ke the wrestling and fighting matches. They appeal to pecific minority.

Television has done so much for the people. I don't nk it should be criticized. Trouble is the critics them- ves are incapable of objectivity. They are never al- ed to forget the fact that they are working in a medi- which is competing for advertising revenue. There t fundamental antipathy between the critics and tele- on. Sometimes I think they forget they're supposed to resent the television industry and the reviewers.

We have enough dissenters, inside criticism in effect, hout having to rely on critics. We have the ratings, mpeting programs, and the tastes of the advertisers mselves. Quite frankly, I'd say that the influence of critic—when it is felt—is invariably bad for tele- on.

The critics yell for live television, but they knock it nt off the air by their individual critiques. They hurt because they're stupid. And they're terrible drama ics.

(A certain spectacular), for example, was one of the atest things brought to television. I think the producer d the advertising people connected with it deserve a lot credit. But the critics, instead, compared the show h the book and the movie of the same title. There was call to do this.

We've tried to do avant-garde things, but what hap- s? We get clobbered by the critics. And each time get hurt, it means no more attempts in *that* direction. think they've helped to write off all of the good things television is capable of. Now they're knocking fairy tales, for instance.

We had a great show that the critics attacked for its "confined nature." O.K. Never again will I be allowed to do anything like that. Maybe it wasn't really confined, but the sponsor, whose opinions aren't very strong, sits back and reads the critics. Then he comes to the conclusion that, well, maybe it *was* confined. The sponsor's judgment is shaken after reading the critics.

I'd say that the most important single event or cause of mediocre television was the replacement of Pat Weaver at NBC. Weaver was experimental, he was forward-looking, he had guts. And more than guts, he had imagination. But when he left, NBC got rid of all of its creative talent.

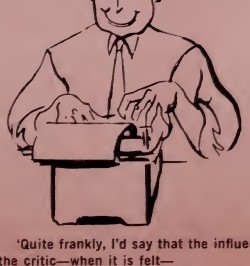
No question but that the sponsors are the most important figures in programing. They operate with a mailed fist. They don't let us make the decisions. The critics never *used* to be this important. As a matter of fact, it's only this past year that I have found myself buying the early morning papers to see what they have to say.

The really bad thing is when you start questioning your own taste on account of the critics. I found them eroding my confidence in my own taste. But I can't say that I have ever lost any money on account of a critic.

My trouble is I'm too idealistic. But I've got to remember that there wouldn't be cheap fare unless it had an audience. Uplifting taste is a long, laborious process.

Who's to blame? That's a good question. There are maybe 60, or 70 people who can properly be called leaders in television. They lose out because of competition which does not share their sense of responsibility. A lot of admen just plain don't give a damn.

If I were to assert leadership and provide the best possible programing, I would, first of all, ignore the critics. As a sponsor I would try to establish the closest possible confidence between myself and the advertising men. The critics are of no help whatsoever.



**'Quite frankly, I'd say that the influence of the critic—when it is felt— is invariably bad for television.'**



**NEW HAVEN MAYOR** Richard C. Lee (center) explains to civic leaders from Albany, N. Y., huge slum clearance and urban renewal projects that were sparked by vigorous editorials on WAVZ. Daniel W. Kops, WAVZ, pres., and co-chairman NAB editorializing committee, is at top left

**PART IV–RADIO'S BIG NEW BURST OF CREATIVITY**

# Radio editorials gain in power

**More and more stations taking vigorous stands as radio's new 'creative revolution' builds momentum**

**Crusades for huge variety of community projects give medium edge over newspapers in many markets**

As radio's furious "battle of ideas" rages at the grass-roots level, a potent new weapon—unheard of and unlawful as recently as 1948—is providing dramatic and increasingly exciting evidence of the medium's vitality.

This is station editorializing, the vigorous speaking out on local problems and controversial issues by individual station management in specially prepared and broadcast editorials.

Until 1949, when the FCC reversed its famous "Mayflower ruling," radio men were prevented from publicly taking sides on most community affairs. Unlike newspaper editors they were shackled to a position of theoretical neutrality.

But during the past 10 years since the lifting of the ban, the amount, degree, and quality of editorializing has been rising rapidly, and among radio men today there isn't a single aspect of programing that is being more enthusiastically discusssd.

According to recent surveys, it is estimated that 40% to 60% of the country's stations are now broadcasting at least occasional editorial, and that between 8% and 10% are editorializing regularly.

Moreover, there is evidence that these ratios have begun increasing sharply during the past year, as stations in their fierce competitive struggles to establish distinctive local personalities and community importance, have turned to editorial treatments.

The range, power, creativeness, and effectiveness of radio station editors would amaze anyone who has not been following this grass-roots development.

In New Haven, Conn., where WAVZ owners Daniel W. Kops and

Victor W. Knauth were among the first broadcasters to exercise the editorializing right, the station was credited by many with having "rebuilt the city."

In 1949 Kops went on the air with editorials broadcast six times daily that criticized the community's do-nothing attitude about its slums. For four years, in the face of an established political machine and against the opposition of both New Haven newspapers, Kops battled for a city government that would take positive action.

Once his own mayoralty candidate had been elected, Kops turned his editorials to specific problems and applied radio techniques to dramatize needs. One series of editorials, for example, brought about the construction of a 300-family housing project, previously stymied for over a year for lack of a site. The only available one owned by the city was a municipal pig farm which received benefits from local garbage collections. When political red tape held up its use, Kops ran voices of people who needed housing, followed by the question, "Let's see who are the occupants of this much needed land?" This was followed by the squealing and grunting of pigs, recorded by the station on the spot.

Such tactics, and they were continuous, imaginative, and forceful, sparked the entire New Haven slum clearance program, regarded by many civic leaders as one of the most advanced in the country.

In 1957, Kops and Knauth bought WTRY, in the Albany-Troy-Schenectady area, and recently have been conducting similar urban redevelopment crusades in upstate New York.

The list of other effective radio editorializers is an almost endless one as is the list of the causes they have espoused.

In a recent week, for instance, Ben Strouse, president WWDC, Washington, recorded the broadcast editorials on these subjects: counterfeit drugs, the hospital ship S. S. Hope, the religious issue in the campaign, voter registration, unfair treatment of unwed mothers, and Virginia's vanishing shoreline.

In Boston this past summer radio listeners heard WEEI commenting tartly on the "Name Game" (the rush of many with the Kennedy surname to try to cash in on the Senator's nomination) as well as a strong series of pleas by WBZ for increasing the salary level of Boston's superintendent of schools.

In Houston, Detective J. B. Savelle was shot in the arm while on duty. Complications set in and his arm had to be amputated. Because the operation was performed by a private doctor in a private hospital, the City Legal Department refused to pay the bill.

Into the breach stepped station KXYZ with a fiery editorial demanding justice. Within a day, the Houston City Council voted to amend the city code so that Savelle's case and all similar future cases would be prop-

(*Please turn to page 52*)



**DRIVE ON RACKETS** in Philadelphia, conducted by WIBG and Better Business Bureau. Above, recording capsule programs, William Peterson, executive director of the Bureau, Norman T. Hayes, Bureau president, and Fred de Slooverem, WIBG News. Broadcasts give details on current rackets and unscrupulous persons

## RADIO'S BURST OF CREATIVITY

**THIS** is the fourth in a series of SPONSOR articles dealing with the amazing, but little-known, "battle of ideas" at radio's grass-roots level that is fast making it America's most creative medium

**PART I** (*issue of 5 Sept.*) *detailed the reasons behind radio's new creative revolution, why it's happening and what it means*

**PART II** (*issue of 12 Sept.*) *explained how stations, in fierce competitive fight, are creating many new public service features.*

**PART III** (*issue of 19 Sept.*) *gave examples of the new music and talk program formats which are emerging in radio's "battle of ideas"*

**PART IV** (*this issue*) *discusses editorializing, the vigorous treatment of local issues that is giving radio new stature and vitality.*



**BUSINESS AS USUAL** went on at Exchange National Bank of Tampa, who brought in tv cameras during office hours, taped one commercial a minute, wrapped up eight in eight hours

# BANK USES MOBILE TAPE TO SOLVE AD PROBLEM

The common problem among banks of attracting new customers found a simple, highly successful solution when Exchange National Bank of Tampa went to work on it.

Selection of television as the advertising medium came naturally—once Exchange executives realized it was easier to bring the bank to the people than vice-versa. The next step, however, which method to employ for its spots, came more slowly, but considerable discussion with Exchange's advertising agency and the production staff at WFLA-TV provided the answer: mobile video tape, because of (1) its immediacy value, and (2) the advantage of having the cameras on-scene during banking hours, when activity was at a peak.

Eight one-minute commercials, each devoted to one banking service, were scheduled for taping over a period of eight hours. This meant completing roughly one commercial per hour—a tight shooting schedule to be sure, but Exchange discovered, not an impossible one.

Using three cameras, two on the main floor, (one in Savings, the other in the checking-teller lobby), a third one the second floor in the personal loan department for the first five commercials, in bookkeeping for the last three, WFLA-TV worked out the following schedule:

7:45 a.m. Video tape mobile unit and engineers arrive at bank and set up equipment.

9 a.m. Commercial No. 1— general spot covering full-service banking.

10 a.m. Commercial No. 2—spot on automatic banking.

11 a.m. Commercial No. 3—checking accounts.

12 a.m. Relief period.

1 p.m. Commercial No. 4—personal attention given by bank officials.

2 p.m. Commercial No. 5—personal loans.

3 p.m. Commercial No. 6—savings accounts.

4 p.m. Commercial No. 7—spot showing easy-to-understand statements.

(*Please turn to page* 61)

# NIELSEN

**New Nielsen tv-magazine audience measure to show duplication between media**

**The media service to hit market next February after 2,500 homes national survey**

Last week, the A. C. Nielsen Co. made public the announcement that it had taken a giant step forward in multi-media appraisal. According to Nielsen, its newest research implement—the Nielsen Media Service—will measure magazines and tv audiences in the same national panel to report on the total audience, as well as overlap reached by the advertiser using both media.

The amount of audience data available for media researchers is enough to stun the uninitiated, but the lack of data on overlapping audiences among media has long plagued ad researchers.

While not touted as a complete yardstick for tv-magazine comparison, NMS data, say Nielsen people, will give advertisers something more tangible, and a little bit better to go on in making advertising decisions.

The first syndicated service of its kind, the Nielsen Media Service is scheduled to hit the market sometime next February.

It will be costly.

What will the subscriber get for his money? First, a yearly report on the total audiences of 12 major consumer magazines; second, complete Nielsen Television Index data; and third, special reports on the total and duplicate audience reached by magazine and tv combinations.

Those already subscribing to the Nielsen Television Index service, need only to add the magazine measure to avail themselves of the complete service:

Some 2,500 homes will be visited to gather information to arrive at the magazine audience (the number of

# TO GIVE TV-MAGAZINE DATA

homes and adults reporting having read the average issue of the magazine). Each adult, 18 years and over, in the respective homes visited, will be interviewed individually. The consumer magazines which will be covered in the research are: *American Weekly; Better Homes and Gardens; Good Housekeeping; Ladies Home Journal; Life; Look; McCall's; Parade; Reader's Digest; Saturday Evening Post; This Week;* and *True Story.*

The homes selected for the personal interview test are also homes already equipped with Nielsen's Audilog-Recordimeter system, for television audience measure.

A far cry from the first accepted magazine measuring procedure—a system which required two full surveys—one before circulation and another after circulation of the magazine, the method Nielsen is using is relatively simple, although it took the publishing industry many years to develop.

The personal-interview-interest technique goes like this: The person interviewed is shown an identifying logo of each of the 12 magazines—one at a time, in random sequence. Next, the respondent is asked whether he has looked into any issue of the magazine during the past six months, either at home, or away from home. This is the "screening" question to focus on the magazines that might have been read.

Step two of the procedure deals with "magazines looked into during the past six months" after identification is established. First, a recent issue (stripped to 12 major editorial features) is spread for examination. Next, the respondent is asked whether or not particular articles "look interesting." A response is obtained on each item. Last, after the issue is leafed through, the respondent is asked to state whether he definitely read the issue.

The results of the magazine audience measure added to the tv audience measure will enable the advertiser,



HENRY A. RAHMEL, A. C. Nielsen executive vice president and broadcast director-manager, below, tackles the problem faced by advertising companies in comparing two different media. Rahmel's comparison of apples and oranges is likened to the media differences, which, for the first time, have been measured and compared by Nielsen.

## ON APPLES AND ORANGES

*Are they different? Certainly!*
*But both are eaten and enjoyed by many.*
*Few would deny that magazines are read or that tv is watched. And most advertising people agree that both sell. Further, to belabor the obvious—people use magazines and radio and tv in different ways. For example:*

> *Tv and radio are concurrent-with-broadcast activities, whereas a print vehicle may be read one or more times in the course of hours, days, weeks and months. . . .*

*The foregoing is not to bespeak pro or con regarding any specific advertising medium. Rather, they are facts of life. Since various media innately possess their own characteristics—and people behave differently with respect to them—the so-called apples and oranges aspects are really a consequence of inherent differences. And, of course, advertisers and agencies have right-along been making their appraisals and decisions accordingly.*
*Lack of the single perfect yardstick which considers all media qualities does not defeat the merit of considering, and compositing the reach and frequency of advertising media in terms of their listening-, reading-, or viewing-audience.*
*This is now being done by advertising people to the extent that information permits. The Nielsen Media Service is a new tool to further these ends.*

## NIELSEN'S RECORDIMETER CHECKS TV DIARY



**NIELSEN'S AUDILOG-RECORDIMETER** technique (Recordimeter shown here) has been in use since 1954. Placed with the Audilog on each tv set in the sample home, the Recordimeter clocks hours of tv set usage for verification of the completeness of diary entries. Aboue 2,200 of the NMS area probability sample of 2,500 homes own tv and are equipped with Audilog-Recordimeters. In this same 2,500-home sample, every adult, over 18 years of age, will be interviewed personally. The magazine audience measure, coupled with the television data will provide information on the reach, duplication of tv and magazines in combination.

whose budget permits the use of two or three national media to select the best media combinations for reaching the consumer. In the past, tv and radio audience data gave only partial measure.

For the heavy advertiser, those who invest in several national media, NMS, according to a Nielsen spokesman, will offer the opportunity to obtain the desired spread of reach and frequency among those families and individuals who are prime advertising targets.

Speaking before an audience of representatives of the press last week, D. B. Lucas, head of the marketing department at New York University, praised Nielsen's new measurement device. In his talk, he reviewed the history of magazine audience techniques.

A former technical director of the Advertising Research Foundation, and one of the original audience reach and magazine researchers, Lucas hailed the Nielsen innovation as an economical and meaningful measurement to supplement current audience research tools.

He said, "Now we come to the combination of audience data for both major media: two major media which are so often combined in the schedules of national advertisers. This is a gigantic project requiring research competence across both fields. It is fortunate that the survey methods have been worked out and widely accepted in both fields, so that they can now be integrated in one broad operation designed to supply independent survey findings to the industry."

He added "Advertising men who have been trying to put together such unlike pieces as magazine copies and television program audiences will be able to combine the more similar data on issue audiences and combinations with program audiences, both individual and accumulated."

In conclusion, Lucas remarked, "This technique interest has not grown up without gaining an equal interest in advertising media planning and in the design of data which will lead to a totally new concept for the assembly of media schedules. I must admit that I feel a great deal of enthusiasm in stepping over the threshold of a new era of media data which should play a major part in our objective of increased efficiency and economy for the advertising business."

**NIELSEN'S** new media service being explained here by Chat Shaw, the company's executive vice president of sales service, will give subscribers combination data of two media: tv and magazine audiences



Though it is too early to judge general industry reaction, among the advertisers and agencies who have signed are Chrysler, Maxon, JWT, Westinghouse, and *Life*.

At the press conference unveiling the new service in New York, Henry Rahmel, executive vice president and broadcast division manager, indicated that the firm hopes to extend the list of magazines covered by the new service.

# Season opens with many new laughs

**All three networks reveal a trend toward comedy, with mystery shows taking second place**

With all the fall schedules in from the three networks, unfolding the entire Fall season's schedule, the unusual trend is toward comedy shows. For the first time in many years, the television audience will pack away their gun and holster and enjoy a season of laughter through the winter months. But, although not many new westerns have been introduced, the old favorites in addition to the few news ones will keep the westerners glued to the television screen. The total number of new comedies released this season is 14 as compared to 6 westerns. The comedy figure includes cartoons which number few.

Many new mystery and drama shows have also been scheduled for the new season, with a total of 10, followed by 9 adventure shows. Audience participation, panel and sports took a small share, introducing a total of only 3 new shows.

The list directly below covers all specials by network, cost, sponsor, agency and scheduled date. At the bottom of the page is the average costs of network shows by type, which is 10 percent higher than last year for hour-long shows with little rise in half-hour shows.

**SPECIALS SCHEDULED DURING FOUR WEEKS ENDING 23 OCTOBER**

| PROGRAM (NETWORK)* | COST | SPONSOR, AGENCY, DATE |
|---|---|---|
| *All Star Circus (N)* | $285,000 | Timex, Doner Co., 10/21. |
| *Fred Astaire (N)* | 350,000 | Chrysler, Burnett, 9/28. |
| *Bell & Howell Closeup (A)* | 20,000 | Bell & Howell, McCann-E., 9/27, 10/13. |
| *Bell Telephone Hour (N)* | 285,000 | AT&T, N. W. Ayer, 9/30, 10/14. |
| *Victor Borge (A)* | 275,000 | Pontiac, MacManus, J. & A., 10/6. |
| *Bing Crosby (A)* | 300,000 | Oldsmobile, Brother, 10/5. |
| *Bob Hope (N)* | 320,000 | Buick, McCann-Erickson, 10/3, 10/22. |
| *Hour of Great Mysteries (N)* | 110,000 | Dow Chemical, MacManus, J. & A., 9/27, 10/18. |
| *Donald O'Connor (N)* | 250,000 | Brewers Foundation, JWT, 10/11. |
| *Our American Heritage (N)* | 230,000 | Equitable, FC&B, 10/21. |
| *Pre-World Series (A)* | 3,000 | Union Carbide, Esty, 10/14. |
| *World Series (N)* | 3,600,000†† | Gen. Motors Corp., McCann-E.; Gillette, Maxon; 10/5-10/10. |

††This is a package price and includes time, rights, production and cable costs.

## 1. NETWORKS TV PROGRAM COSTS

### AVERAGE COSTS† OF NETWORK SPONSORED PROGRAMS

| Cost | Number | Cost | Number | Cost | Number | Cost | Number |
|---|---|---|---|---|---|---|---|
| Half-hour western | | Half-hour comedy* | | Hour adventure | | Hour mystery | |
| $40,500 | 14 | $38,250 | 24 | $90,714 | 7 | $88,900 | 10 |
| Hour western | | Half-hour anthology drama | | Half-hour aud. part.** | | Hour variety | |
| $87,750 | 8 | $42,357 | 7 | $33,000 | 9 | $128,250 | 6 |

†Average estimated total "list price" for 52-week buy. *Includes cartoon series. **Includes panel, interview and game shows.

# 2. NIGHTTIME COMPA

## SUNDAY

| ABC | CBS | NBC |
|---|---|---|
| | FYI sust | Meet The Press Manhattan Shirts (Daniel & Charles) L-L $6,500 |
| | Twentieth Century Prudential (B-McC) D-F $35,000 | People Are Funny Squibb (Donahue & Coe) |
| Walt Disney Presents G. Mills (DFS); Lodens (Mathes); Derby (McC-E); Brillo (JWT) A-F $94,000 | Lassie Campbell Soup (BBDO) A-F $57,000 | Shirley Temple (7-8) RCA (JWT) B-Nut Life Savers (Y&R) Sc-F $76,000 |
| Maverick (7:30-8:30) Kaiser Co (Y&R); Chesebrough (Y&R); Nozema (SSCB) W-F $82,000 | Dennis The Menace Kellogg (Burnett) Best Foods (GB&B) Sc-F $36,000 | Shirley Temple |
| Maverick Reynolds (Esty); Armour Co (FCB&B); Union Carbide (Esty); Derby (McC-E) | Ed Sullivan (8-9) Colgate (Bates) alt Keelak (JWT) V-L $85,800 | National Velvet Retail (BBDO); Gen Mills (BBDO) A-F $57,000 |
| Law Man R. J. Reynolds (Esty); Whitehall (Bates) W-F $41,000 | Ed Sullivan | Tab Hunter P. Lorillard (L&N); West-clox (BBDO) Dr-F $39,000 |
| The Rebel Union Carbide (Esty); P&G (Y&R) W-F $42,500 | G. E. Theatre Gen Electric (BBDO) Dr-F $51,000 | The Chevy Show (10-2 S) (9-10) Chevrolet (Camp-E) V-L $120,000 |
| The Islanders (9:30-10:30) L&M (McE), J. B. Wms (Parkson); War. Lam. (Hales) | Jack Benny Lever (JWT); State Farm (Ayer) V-L $80,500 | The Chevy Show |
| The Islanders United Mtrs. (Camp. F.) | Candid Camera Lever (JWT); Bristol-Myers (Y&R) Au/P-L $31,000 | Loretta Young Toni (North) alt Warner Lam (Lam & Feasley) Dr-F $49,500 |
| Walter Winchell Show Hazel Bishop; Ray Spector A $42,000 | What's My Line Kellogg (Burnett) Sunbeam (Perrin Paus) Q-L $32,000 | Life This Is Your Block (Grey) Au/P-L $53,000 |

## MONDAY

| ABC | CBS | NBC |
|---|---|---|
| John Daly News sust. | | |
| Great Debate (9:26-9:30-10:30) sust. | D Edwards Amer Home (Bates) N-L $6,500†† | News Texaco (C&W) N-L $6,500†† |
| | No net service D Edwards Amer Home (repeat feed) | News Texaco (repeat feed) |
| Cheyenne (7:30-8:30) Ralston (Gard.) Peter Paul (DFS); Bris-Myers (OBM); Union Car. (Esty) W-F $92,000 | Charlie Farrell Show Am. Home (Bates) ScF $18,000 To Tell The Truth (9/26-S) | Riverboat (7:30-8:30) Gold Seal (Camp.-Mith.) DuPont (BBDO) Block (SSCB) A-F $73,000 |
| Cheyenne R. J. Reynolds (Esty) P&G (B&B) | Pete and Gladys Goodyear (. . . ) Carnation (EWRR) Sc-F $37,000 | Riverboat B. Digest (JWT) P&G (B&B) War-Lam (Bates) Nor. Phar. (B&B) R. J. Reynolds (Esty); Stude. (D'Arcy) |
| Surside 6 (9:30-9:30) Brn & Wman (Bates) Pontiac (MacM&A) A-F $120,000 | | Wells Fargo Amer Tobacco W-F $47,000 Bob Hope |
| Surside 6 Cluett Peabody (L&N); Whitehall (Bates) | Celebrity Talent Scouts Gen Foods (B&B) V-L $42,000 | Klondike R. J. Reynolds (Esty) A-F $36,000 |
| Adv. In Paradise (9:30-10:30) Dow (MacMJ&A) DuPont (BBDO) Whitehall (Bates) Noxzema (SSCB) A-F $110,000 | Spike Jones Show Gen Foods (B&B) Mu-L $47,500 | Dante A. Culver (Wade) Singer (Y&R) My-F $37,000 |
| New Comedy Showcase (L 9/19) Lorillard (L&N) alt Gen Foods (Y&R) Sc-F $18,000 | Barbara Stanwyck Theatre A. Culver (Wade) Amer. Gas Co. (L&N) Dr-F $41,000 | |
| June Allyson DuPont (BBDO) Dr-F $44,000 Presidential Countdown (8/12-10/31) Westinghouse (Ketchum-MacL) | Jackpot Bowling Bayuk (Werman & Schorr) Brunswick-Balke (McC-E) | |

## TUESDAY

| ABC | CBS | NBC |
|---|---|---|
| John Daly News sust. | | |
| Pre-World Series Show (10/4; 7:30-8:30) ● | No net service D. Edwards Am. Home (Bates) Schlitz (——) N-L $9,500†† | News Texaco (C&W) N-L $6,500†† |
| Expedition? Ralston (GB&B) $600 | No net service D Edwards Am. Home alt Schlitz (repeat feed) | News Texaco (repeat feed) |
| TBA | No net service | Laramie (7:30-8:30) Colgate (Bates) Brn. & Wmsn. (KM&J) Dow (MacM; J&A) W-F $85,000 |
| The Rifleman P&G (B&B) W-F $40,000 | Father Knows Best Scott (JWT) Bris-Myers (Y&R) Kellogg (Burnett) Sc-F $34,000 | Laramie B-Nut Life Savers (Y&R); Pitt. Plate Glass (BBDO); Pres-tone (Mathes); Pan Amer. Coffee (BBDO) |
| Wyatt Earp Gen Mills (DFS); alt P&G (Compton) W-F $40,000 | Dobie Gillis Pillsbury (Burnett) alt Philip Morris (Burnett) Sc-F $37,000 | Alfred Hitchcock Ford (JWT) My-F $65,000 |
| Stagecoach West (9-10) U. Mtrs. (C-E) B & W (Esty) Miles (Wade) Ralston (Gardner) W-F $48,000 | Tom Ewell Quaker Oats (. . . ) P&G (B&B) Sc-F $38,000 | Thriller (9-10) All State (Burnett); Glenbrook (DFS); Am. Tobacco (SSCB); Dupont (BBDO) Tu-My-F $65,000 |
| Stagecoach West Gen. Fds. (ORM) Bell & Howell Closeup (9/27; 9-10) ● | Red Skelton Show L 9/20) Pet Milk (Gardner) alt S. C. Johnson (NL&B) Sc-F $14,000 | Thriller B-Nut Life Savers (Y&R) |
| Alcoa Presents Alcoa (FSR) Dr-F $36,000 | Garry Moore Show Plymouth (——) S. C. Johnson (NL&B) Polaroid (DDB) My-F $40,000 | NBC Specials (10-11) Various sponsors ——— $000 |
| No Net Service | Garry Moore Show | NBC Specials |

## ABC

| ABC |
|---|
| John Daly sust. |
| |
| |
| Hong K Kaiser (Armour (Scripto (& Co A-F |
| Hong K Derby ( Ritchie ( |
| Ozzie & H Keelak ( Sc-F $ |
| Hawaiian (9:30-10) Carter (Bates) Whitehall (Bates) My-F $ |
| Hawaiian Am. Chicle (Bates) Har. Bliss (Katz) Oldsmob (Brother |
| Naked C (10:128-3 Bris.-My (OBM); Wmsn. ( Dupont Dow (Macl |
| Naked C Sunbeam (Pe Slenderiz Bing Cro (10/5; 10-1 |

Prices do not include sustaining, participating or local programs. Costs refer to average show costs including talent and production. They are gross (include 15% agency commission).

They do not include commercials or time charges. This chart covers period 29 Aug.-25 Sept. Program types are indicated as follows: (A) Adventure, (Au) Audience Participation, (C) Comedy, (D) Documentary, (Dr)

# A G R A P H

## 26 SEPT. - 23 OCT.

### ...DNESDAY

| ...S | NBC |
|---|---|
| ...wards<br>...(Bates)<br>...r (DFS)<br>$9,500†† | News<br>Texaco (C&W)<br>N-L $6,500†† |
| ... service | |
| ...wards<br>...Bono<br>...arter<br>...feed) | News<br>Texaco<br>(repeat feed) |
| ...uanauts<br>...8:30;<br>...Burnett)<br>...(L&N)<br>...(L&N)<br>...(S&CB)<br>...(B&B)<br>$87,000 | Wagon Train<br>(7:30-8:30)<br>Ford (JWT)<br>W-F $88,000 |
| ...e<br>...nauts<br>...Morse) | Wagon Train<br>R. J. Reynolds<br>(Esty)<br>Nat'l Bisc.<br>(Me-E)<br>Sc-F $40,000 |
| ...n : Dead<br>...ive! | Price Is Right<br>Lever (OBM)<br>alt Strolda<br>(NC&K)<br>Q-L $22,500 |
| ...)<br>...Wmsn.<br>...ers)<br>$39,000 | |
| ...Nonaire<br>...Bates)<br>...t<br>...Sewing<br>...Y&R)<br>$42,000 | Perry Como<br>Kraft (JWT)<br>V-L $125,000 |
| ...'s Get a<br>...ret<br>...Esty) | Perry Como |
| ...Myers<br>...(SB)<br>$37,000 | |
| ...el Hr<br>...10-11)<br>...)O)<br>$80,000 | Peter Loves Mary<br>P&G (B&B)<br>Sc-F $38,000 |
| ...heatre<br>...10-11)<br>...ong<br>...O)<br>$80,000 | No net service<br>Fred Astaire<br>9/28; 10-11) ● |

### THURSDAY

| ABC | CBS | NBC |
|---|---|---|
| John Daly News<br>sust | | |
| Great Debate<br>(10/15; 7:30-8:30)<br>sust | D Edwards<br>Phillip Morris<br>(Burnett)<br>alt Schlitz<br>(<br>N-L $9,500†† | News<br>Texaco (C&W)<br>N-L $6,500†† |
| | No net service | |
| | D Edwards<br>Phillip Morris<br>(repeat feed) | News<br>Texaco<br>(repeat feed) |
| Guestward Ho!<br>Ralston (GB&B, Gardner)<br>7-Up (JWT)<br>Sc-F $38,000 | The Witness<br>(7:30-8:30;<br>R. J. Reynolds<br>(Esty)<br>H. Curtis Esquire Schick<br>Dr-F $78,000 | The Outlaws<br>(9/29 S; 7:30-8:30); Gold Seal (Ayer); Brn. & Wmsn. (K, M&J); Dupont (BBDO); Ford (JWT)<br>W-F $88,000 |
| Donna Reed<br>Campbell<br>(BBDO)<br>alt<br>Johnson & J<br>(Y&R)<br>Sc-F $40,000 | The Witness | The Outlaws<br>R-Nut Life Savers (Y&R); Whit-Lam (L&F); Colgate (Bates); Stude. (BBDO); Pan Amer. Coffee (Camp.-Mith.) |
| The Real<br>McCoys<br>P&G (Compton)<br>Sc-F $41,000 | | Bat Masterson<br>(9/28 S)<br>Sealtest (Ayer)<br>Hills Bros. (Ayer)<br>W-F $39,000 |
| Bachelor Father<br>Whitehall (Bates)<br>alt Am Tob (Gumbinner)<br>Sc-F $38,000 | 77 Sunset Strip<br>(9-10)<br>Am Chicle<br>(Bates)<br>My-F $85,000 | |
| My Three Sons<br>Chevrolet (C-E)<br>Sc-F $49,500 | | Tennessee Ernie Ford Show<br>Fortd (JWT)<br>V-L $45,000 |
| Untouchables<br>(9:30-10:30)<br>Armour (PCH)<br>L&M (Me-E)<br>Whitehall (Bates)<br>Union Carbide<br>(Esty)<br>My-F $90,000 | | |
| Person to Person<br>(9/29 S) | Groucho Marx<br>Lorillard (L&N)<br>Toni (North)<br>AnP-L $53,000 | |
| Silents Please<br>sust<br>Bell & Howell<br>Closeup (10/13; 10:30-11) ●<br>Compn Roundup<br>(10/20; 10:30-11)<br>sust | June Allyson<br>(9/29 S)<br>Dupont (BBDO)<br>Dr-F $44,000 | No Net Service |

### FRIDAY

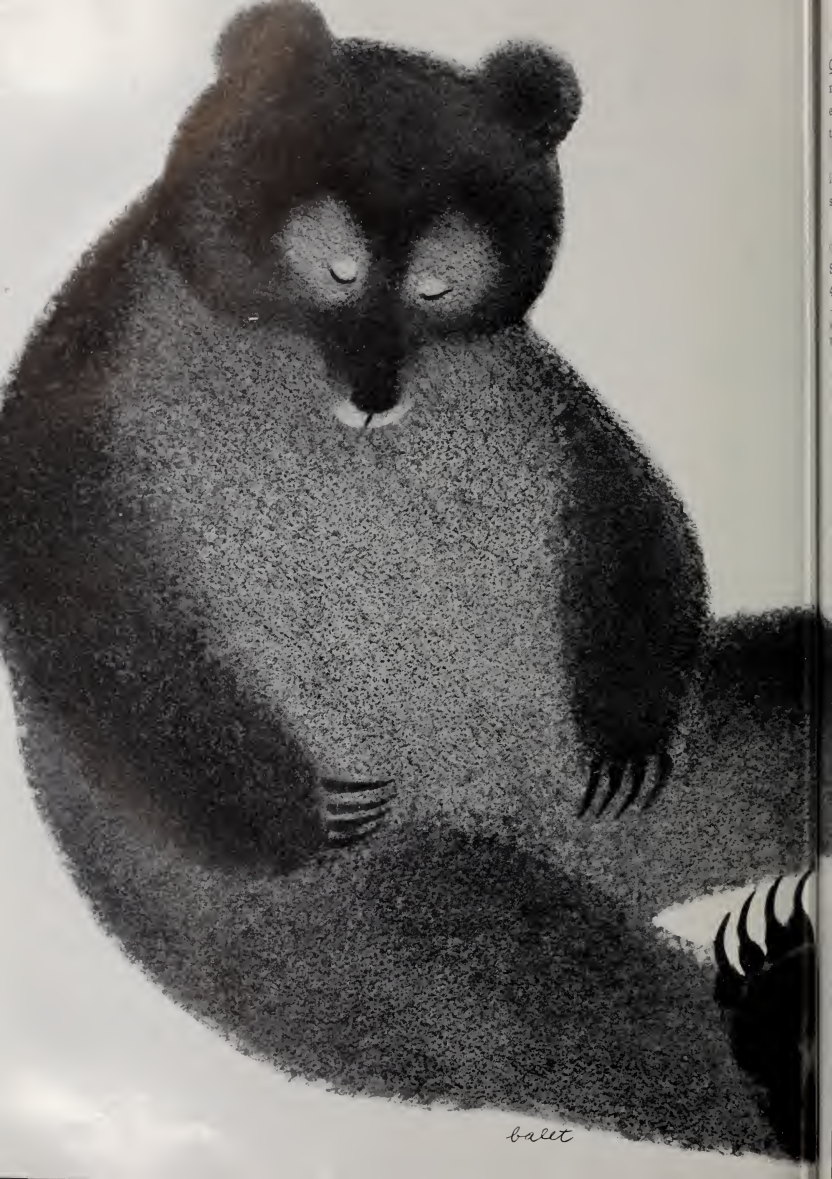
| ABC | CBS | NBC |
|---|---|---|
| John Daly News<br>sust | | |
| Great Debate<br>(10/7; 7:30-8:30)<br>sust | D Edwards<br>Parliament<br>(B&B)<br>alt Amer. Home<br>(Bates)<br>N-L $9,500†† | News<br>Texaco (C&W)<br>N-L $6,500†† |
| | No net service | No net service |
| | D Edwards<br>Parliament<br>alt Amer. Home<br>(repeat feed) | News<br>Texaco<br>(repeat feed) |
| Matty's Funday Funnies<br>Mattel<br>(Carson Roberts)<br>Sc-F $10,000 | Rawhide<br>(7:30-8:30)<br>Van Camp (EWR&R)<br>Parliament<br>(B&B)<br>W-F $80,000 | Dan Raven<br>(7:30-8:30)<br>Brn. & Wmsn. (KM&J); B-Nut Life Sav. (Y&R)<br>Dow (MJ&A)<br>Prestone(Mathes)<br>My-F $79,000 |
| Harrigan & Son<br>(10/7 S)<br>Reynolds (Frank)<br>CC-F $39,000 | Rawhide<br>Nabisco (Me-E) | Dan Raven<br>Mentholatum<br>(JWT)<br>Studebaker<br>(D'Arcy)<br>(10/21; 7:30-8:30) ● |
| Flintstones<br>Miles (Wade)<br>alt<br>R J Reynolds<br>(Esty)<br>CC $44,000 | | The Lone Westerner<br>Warner-Lam (L&F)<br>B-Nut Life savers (Y&R)<br>W-F $36,000 |
| 77 Sunset Strip<br>(9-10)<br>Am Chicle<br>(Bates)<br>My-F $85,000 | | Bell Telephone Hour<br>(9-10)<br>AT&T(NW Ayer)<br>V-L $175,000 |
| 77 Sunset Strip<br>H Ritchie (K&E)<br>R. J. Reynolds<br>(Esty)<br>Whitehall<br>(Bates) | Mr. Garlund<br>Plymouth (Ayer)<br>L&M (DFS)<br>A-F $37,000 | Bell Telephone Hour |
| Robert Taylor in The Detectives<br>P&G<br>(B&B)<br>My-F $45,000 | Twilight Zone<br>(Ian Food (Y&R)<br>Kimberly-Clark<br>(FCB)<br>A-F $36,000 | Michael Shane<br>(10-11)<br>Oldsmobile<br>(Brother)<br>Pitt. Plate Glass<br>(BBDO)<br>Dupont (BBDO)<br>My-F $78,000 |
| Law & Mr. Jones<br>(10-7 S)<br>P&G (B&B)<br>A-F $41,000<br>Geat Debate<br>(10/21; 10-11)<br>sust | Eyewitness to History<br>(9/30 S)<br>Firestone<br>(C-E)<br>P-A $25,000 | Michael Shane<br>B-Nut Life Savers<br>(Y&R)<br>All Star Circus |

### SATURDAY

| ABC | CBS | NBC |
|---|---|---|
| Campaign Roundup<br>(10/15; 7:30-8)<br>(10/8; 8-8:30)<br>(10/15; 7-7:30)<br>sust | | |
| The Roaring 20's<br>(10/15 S; 7:30-8:30)<br>Dupont (BBDO)<br>Anahist (Bates)<br>Ritchie (K&E)<br>Derby (Me-E)<br>$000 | | |
| Perry Mason<br>(7:30-8:30)<br>Colgate (Bates)<br>Parliament<br>(B&B)<br>My-F $80,000 | | Bonanza<br>(7:30-8:30)<br>Gen. Foods (PCH&B)<br>DuPont (BBDO)<br>Am. Tob. (BBDO)<br>RCA (JWT)<br>W-F $78,000 |
| The Roaring 20's | Perry Mason<br>Sterling (DFS) | Bonanza<br>segs open |
| Leave It To Beaver<br>Ralston (Gardner, GB&B)<br>GE (Grey)<br>Sc-F $30,000 | Checkmate<br>8:30-9:30)<br>Brn. & Wmsn. (Bates)<br>Lever (K&E)<br>Kimberly Clark (FCB)<br>My-F $80,000 | Tall Man<br>R. J. Reynolds (Esty); B-Nut Life Savers(Y&R)<br>W-F $36,000 |
| Lawrence Welk<br>(9-10)<br>Dodge (Grant)<br>J. B. Williams (Parkson)<br>Mu-L $45,000 | Checkmate | The Deputy<br>Kellogg (Burnett)<br>alt Gen Cigar<br>(Y&R)<br>Polaroid (DF&B)<br>W-F $80,000<br>B. Hope (10/22; 8:30-9:30) ● |
| Lawrence Welk | Have Gun, Will Travel<br>Whitehall<br>(Bates)<br>alt Lever (JWT)<br>W-F $40,000 | Project 20<br>(9:30-10:30)<br>sust<br>The Nation's Future<br>(11/12 S) |
| Fight of the Week<br>Gillette (Maxon)<br>Miles (Wade)<br>Sp-L $45,000 | Gunsmoke<br>L&M (DFS) alt<br>Sperry Rand<br>(Y&R)<br>W-F $42,000 | Project 20 |
| No net service | | Man From Interpole<br>Sterling (DFS)<br>A-F $25,000 |

(Drama, (F) Film, (I) Interview, (J) Juvenile, (L) Live, (M) Misc, (Mu) Music, (My) Mystery, (N) News, (Q) Quiz-Panel, (Sc) Situation Comedy, (Sp) Sports, (V) Variety, (W) Western. †No charge for repeats

L preceding date means last date on air. S following date means starting date for new show or sponsor in time slot.


ballet

Over 67 billion dollars in retail sales! That's the amount forfeited last year alone, in the top 15 markets, by advertisers asleep at the switch in buying habits caused by the ever-increasing expansion of the suburban and "extra-urban" areas. (Since 1950, suburban retail sales in the top 15 markets have zoomed 93%, while urban sales grew only 22%.)

To reach this wide-awake market, you need spot television. Because only spot television lets you select just the markets you want, and provides the unbeatable advantages of television's sight, sound and motion to sell the entire area—with equal impact.

Don't you miss out! Our new "Telemarketing" study will give you the eye-opening facts on where money is being spent today and the first authoritative preview (prepared by Market Statistics, Inc.) of where it will be spent in 1965. For your copy, call PLaza 1-2345 or write to 485 Madison Avenue, New York 22, main office of **CBS TELEVISION SPOT SALES**

Representing WCBS-TV New York, WBBM-TV Chicago, KMOX-TV St. Louis, WBTV Charlotte, KHOU-TV Houston, WJXT Jacksonville, WBTW Florence, WCAU-TV Philadelphia, WTOP-TV Washington, KNXT Los Angeles, KSL-TV Salt Lake City, KOIN-TV Portland, and the CBS Television Pacific Network



# DAYTIME COMPARAGRAPH

| | SUNDAY | | | MONDAY | | | TUESDAY | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| | ABC | CBS | NBC | ABC | CBS | NBC | ABC | CBS | NBC | ABC |
| 10:00 | | Lamp Unto My Feet sust | World Series (10 a/10/11-12:45, 1:45-Concl.) | | December Bride sust | Dough Re Mi sust | | December Bride sust | Dough Re Mi Procter Silex (9/13 S) sust alt sust | |
| 10:15 | | | | | | | | | | |
| 10:30 | | Look Up & Live sust | | | Video Village sust | Play Your Hunch Brn. & Wmsn. alt Whitehall Colgate | | Video Village sust | Play-Hunch Colgate alt Hartz Sterling alt Colgate | |
| 10:45 | | | | | | | | | | |
| 11:00 | | UN in Action sust | | Day in Court (10/10 S) Dow, S. C. Johnson, Ponds, J&J | I Love Lucy sust | Price Is Right sust Sterling alt Whitehall | Day in Court (10/11 S) Dow, Ponds, S.C. Johnson, J&J | I Love Lucy sust sust | Price Is Right sust Mentholatum (10/4 S) alt sust | Day in Co (10/12 S) Dow, Ponds, John- Johnson, J& |
| 11:15 | | | | | | | | | | |
| 11:30 | | Camera Three sust | | Love That Bob (10/10 S) Dow, S. C. Johnson Ponds, Miles, J&J, L. Esther | Clear Horizon sust | Concentration Culver alt Lever Mennen alt Lever | Love That Bob (10/11 S) Dow, Ponds, S. C. Johnson, Miles, J&J, Lady Esther | Clear Horizon sust Scott alt sust | Concentration Frigidaire A. Culver alt Leeming | Love That (10/12 S) Johnson, Ponds, Miles Lady Esth |
| 11:45 | | | | | | | | | | |
| 12N | Matty's Funday Funnies Mattel | | | Restless Gun Dow Maxwell House The Texan (10/10 S) | Love of Life sust Amer Home Prod alt sust | Truth or Consequences Miles P&G | Restless Gun Armour, Dow S. C. Johnson The Texan (10/11 S) | Love of Life sust Amer Home | Truth or Consequences Nabisco alt sust Culver alt sust | Restless G Lever, J&J Ponds, D The Texa (10/12 S) |
| 12:15 | | | | | | | | | | |
| 12:30 | Rocky & Friends Gen. Mills, Amer. Chicle, Peter Paul | | | Queen-Day Hartz, Gen. Mills, Ex-Lax, J&J, Staley, Borden, Lever | Search for Tomorrow P&G Guiding Light P&G | It Could Be You Culver alt sust P&G alt Mentholatum (10/3 S) | Queen-Day Hartz, Ponds, Hills, B-nut, Noxema, Min.- Maid | Search For Tomorrow P&G Guiding Light P&G | It Could Be You Miles alt sust P&G (10/4 S) alt sust | Queen-Da Nut, Gen. Lever, A. Ponds, Sterli |
| 12:45 | | | | | | | | | | |
| 1:00 | | | | About Faces Ponds, Dow Whitehall | News (1-1:05) sust No net service | No net service | About Faces Ponds, Dow Lever, S. C. Johnson | News (1-1:05) sust No net service | No net service | About Fac S. C. John Lever, Pon Maxwell Ho Dow |
| 1:15 | | | | | | | | | | |
| 1:30 | College News Conference sust | Pro-Football (Partic.) (1:45-Concl.) 9/25 S | Frontiers of Faith sust | | World Turns P&G Nabisco alt H. Curtis | No net service | | World Turns P&G Sterling alt sust | No net service | |
| 1:45 | | | | | | | | | | |
| 2:00 | Championship Bridge No. Amer. Van Lines, Showalter | Pro-Football | Pro-Football (2-Concl.) Natl. Brewing, ½ regional; Genesee, ½ reg. | Day In Court Ponds, Sterling, L. Esther, Toni, S. C. Johnson, Reynolds, Miles | Full Circle sust | Jan Murray Show sust sust | Day In Court Toni, J&J, Monarch, Lady Esther, S.C. John. B-Nut, O. London | Full Circle sust | Jan Murray Show sust sust | Day In Co Ex-Lax, Pon Whitehall, Th |
| 2:15 | | | | | | | | | | |
| 2:30 | Amer. Football League Gen. Cigar, Colgate, Schick, Carling's | Pro-Football | | Gale Storm Ponds, Sterling, Beech-Nut S. C. Johnson Dow | Art Linkletter Lever J. B. Williams Van Camp | Loretta Young sust P&G | Gale Storm Sterling, Ponds, Dow, Lever Road to Reality (10/11 S) | Art Linkletter alt Scott, J. B. Williams Kellogg | Loretta Young sust Gold Seal alt Toni (10/11 S) | Gale Storm Lever, J&J S. C. John. Road to Real (10/12 S) |
| 2:45 | | | | | | | | | | |
| 3:00 | Amer. Football Phils, Renault Sinclair, Pabst | | Pro-Football | Beat The Clock Armour, Ex-Lax, S. C. Johnson Dow, Ponds | Millionaire sust | Young, Dr. Malone Leeming alt Gold Seal P&G | Beat The Clock Lever, J&J, Beech-Nut Lady Esther, S. C. Johnson | Millionaire sust | Young Dr. Malone Chemstrand Sterling alt P&G | Beat The Cl Gen. Armstrong Staley, Beech-N S. C. Johnson Dow-Corning |
| 3:15 | | | | | | | | | | |
| 3:30 | Amer. Football | | Pro-Football | Who You Trust? Lever, Armour B-Nut, J&J, S.C. John., L. Esther, Toni, Melmac | Verdict Is Yours sust Amer Home alt sust | From These Roots sust sust | Who You Trust? Ex-Lax, Ponds Whitehall, Coty Dow-Corning | Verdict Is Yours Armstrong alt sust Scott | From These Roots sust sust | Who You Tru Beech-Nut, G Ponds, Ex-Lax, J Toni, Lady Est Lever, Min. M |
| 3:45 | | | | | | | | | | |
| 4:00 | Amer. Football | | Pro Football | American Bandstand Gen. Mills, Lever Polk Miller, Western Tablet | Brighter Day sust Secret Storm Amer Home Prod | Make Room For Daddy (10/4 S) sust sust | American Bandstand Welch, Lever, Gen. Mills | Brighter Day sust Secret Storm Gen Mills alt Scott | Make Room For Daddy sust | Amer. Band Beech-Nut, Ton Armour, Pontiac |
| 4:15 | | | | | | | | | | |
| 4:30 | Amer. Football | | | Amer. Band. Armour | Edge of Night P&G H. Curtis alt sust | Here's Hollywood sust | Amer. Band. Toni, Hollywood Candy, Northam War. | Edge of Night P&G Sterling alt R. T. French | Here's Hollywood sust | Amer. Band Gen. Mills Hollywood Ca Vick Chemica |
| 4:45 | | | | | | | | | | |
| 5:00 | Matty's Funday Funnies Mattel | | | American Bandstand | | | American Bandstand | | | American Bandstand |
| 5:15 | | | | | | | | | | |
| 5:30 | Rocky & Friends Gen. Mills, Amer. Chicle Peter Paul | College Bowl (10/2 S) GE | Chet Huntley Reporting Amer. Photo, Copy Equip., Kemper Ins. Co. | Rin Tin Tin Gen Mills Road to Reality (10/10 S) | | | Rocky & His Friends Gen Mills | | | Captain Gallan Gen. Mills Amer. Home Fo (Cracker Jack |
| 5:45 | | | | | | | | | | |

## HOW TO USE SPONSOR'S NETWORK TELEVISION COMPARAGRAPH

The network schedule on this and preceding pages (42, 43) includes regularly scheduled programing from 26 Sept. to 23 Oct., inclusive (with possible exception of changes made by the networks after presstime). Irregularly sched-

# GRAPH

## 26 SEPT. - 23 OCT.

| ONESDAY | | THURSDAY | | | FRIDAY | | | SATURDAY | | |
|---|---|---|---|---|---|---|---|---|---|---|
| S | NBC | ABC | CBS | NBC | ABC | CBS | NBC | ABC | CBS | NBC |
| on Bride | Dough Re Mi<br>sust | | December Bride<br>sust | Dough Re Mi<br>Gold Seal alt sust<br>Nabisco alt sust | | December Bride<br>Kodak alt sust | Dough Re Mi<br>sust | | Heckle & Jeckle<br>sust | Shari Lewis<br>(10/1 S)<br>Natl. Biscuit |
| ge Village | Play-Hunch<br>Coty alt<br>G. Mills (10/5 S)<br>Colgate | | Video Village<br>sust | Play Your Hunch<br>Colgate<br>Stiles alt<br>Heeing | | Video Village<br>Kodak alt sust | Play-Hunch<br>Colgate alt<br>Mills (9/30 S)<br>Colgate alt<br>Mentholatum | | Mighty Mouse<br>sust<br>Colgate alt<br>sust | Ruff & Reddy<br>sust<br>Gen Foods<br>King Leonard &<br>Short Subjects |
| Le Lucy<br>alt | Price Is Right<br>Frigidaire<br>alt Sterling<br>Heinz alt Culver | Day in Court<br>(10/12 S) Dow,<br>Ponds, S. C.<br>Johnson, J&J | I Love Lucy<br>sust<br>U. S. Steel alt<br>sust | Price Is Right<br>Chemstrand<br>alt Lever<br>Stiles, Leeming | Day in Court<br>(10/14 S)<br>S. C. Johnson,<br>Dow, Ponds,<br>J&J | I Love Lucy<br>Best Foods alt sust<br>Gerber ar<br>Kodak | Price Is Right<br>Lever alt sust<br>Culver alt sust | | | Fury<br>Miles |
| rizon<br>te<br>S) | Concentration<br>Miles alt Gen.<br>Mills (9/28 S)<br>Nabisco alt<br>Proctor-Silex | Love That Bob<br>(10/13 S) Dow,<br>Ponds, S. C.<br>Johnson, Miles,<br>J&J, Lady Esther | Clear Horizon<br>sust | Concentration<br>G. Mills (10/6 S)<br>alt Lever<br>Heinz alt<br>Whitehall | Love That Bob<br>(10/14 S)<br>S. C. Johnson,<br>Dow, Ponds, J&J<br>Lady Esther | Clear Horizon<br>Eastman Kodak<br>alt sust | Concentration<br>Miles alt Lever<br>Lever alt<br>Bm & Wman | | I Love Lucy<br>sust | Lone Ranger<br>Gen. Mills,<br>B-Nut Life<br>Savers |
| Life<br>e Prod<br>ver | Truth or<br>Consequences<br>Heinz<br>P&G (10/5 S)<br>sust | Restless Gun<br>Ponds, S.C. John-<br>son, Cracker Jack<br>The Texan<br>Liggett & Myers | Love of Life<br>Drackett alt sust<br>Amer Home | Truth or<br>Consequences<br>Hartz alt sust<br>P&G | Restless Gun<br>Lever, Ponds<br>Min. Maid<br>Crackerjack<br>Monarch House | Love of Life<br>sust<br>Best Foods alt<br>R. T. French | Truth or<br>Consequences<br>Frig. alt sust<br>P&G alt<br>Whitehall | Lunch With<br>Soupy Sales<br>Gen. Foods | Sky King<br>Nabisco | My True Story<br>sust<br>Sterling Drug |
| For<br>ow<br>)<br>Light | Could Be You<br>Whitehall alt<br>Thos. Leeming<br>(10/5 S)<br>Heinz alt sust | Queen-Day<br>Hartz, Sterling<br>Toni, Armour,<br>BonAmi, Min.<br>Maid, Ponds | Search for<br>Tomorrow<br>P&G<br>Guiding Light<br>P&G | It Could Be<br>You<br>Miles alt<br>Nabisco<br>P&G | Queen-Day<br>Gen Fds, B-Nut<br>Armour, Coty<br>Toni J&J, Dow<br>Fleming | Search for<br>Tomorrow<br>P&G<br>Guiding Light<br>P&G | Could Be You<br>Frigidaire<br>alt sust<br>P&G | | Saturday News<br>sust | Detective Diary<br>Sterling Drug<br>sust |
| sust<br>ervice | No net service | About Faces<br>Dow, Ponds<br>S. C. Johnson<br>Lever, Beech-Nut | News<br>(1-1:05) sust<br>No net service | No net service | About Faces<br>S. C. Johnson<br>Lever, Armour<br>Ponds, Sterling<br>Dow, Procter & Gamble | News<br>(1-1:05)<br>sust<br>No net service | No net service | No net service | | Mr. Wizard<br>sust |
| urns<br>o<br>ling | No net service | | As the World<br>Turns<br>P&G<br>Pillsbury | No net service | | World Turns<br>Best Foods<br>Carnation alt<br>R. T. French | No net service | | | |
| cle | Jan Murray<br>Show<br>sust<br>sust | Day In Court<br>Gen. Fds., Lever<br>J&J, Coty, B-<br>Nut, Sterling,<br>S. C. Johnson | Full Circle<br>sust<br>sust | Jan Murray<br>Show<br>Procter-Silex,<br>alt sust<br>and alt Heinz | Day In Court<br>Lever, Armour<br>Min. Maid, Toni<br>B-Nut, Ex-Lax,<br>J&J, Johnson | Full Circle<br>sust<br>sust | Jan Murray<br>Show<br>Nabisco alt sust<br>Culver alt Block<br>Harvey | College Football<br>Time<br>Union Carbide<br>Willard Storage<br>Barbers | Baseball Game<br>of Week<br>Falstaff, Colgate<br>Gen Mills, SP-LS<br>Ar-Sea, Inc. | NBA Basketball<br>(10/15 S)<br>Sponsors TBA |
| Letter<br>ere<br>ver | Loretta Young<br>Nestle alt<br>Chemstrand<br>Frigidaire alt<br>Knox Gelatin | Gale Storm<br>Staley, Lever,<br>J&J, S. C.<br>Johnson, Dow<br>Road to Reality | Art Linkletter<br>Lever alt Drackett<br>Pillsbury | Loretta Young<br>Nestle<br>alt P&G<br>Heinz alt P&G | Gale Storm<br>J&J, S. C. John.<br>Armour, Dow<br>Road to Reality<br>(10/14 S) | Art Linkletter<br>Lever Bros<br>Bauer & Black<br>alt Armstrong | Loretta Young<br>sust<br>alt G. Mills<br>T&G alt G. Mills<br>(9/30S) | NCAA Football<br>Gillette, Humble<br>Oil, L&M<br>Competition Mtrs. | Baseball<br>State Farm Ins. | |
| ibire<br>Cha | Young<br>Dr. Malone<br>Hough, G. Mills<br>(10/5 S)<br>Heinz, Plough | Beat The Clock<br>Lady Esther,<br>Knapp Monarch,<br>Dow, Old London<br>Lever Paul | Millionaire<br>sust<br>Drackett alt sust | Young<br>Dr. Malone<br>Miles alt Culver<br>P&G alt Gen<br>Mills (9/29 S) | Beat The Clock<br>Beech-Nut, Lever<br>Armour, White-<br>hall, Dow<br>Reynolds | Millionaire<br>sust<br>Gerber alt sust | Young<br>Dr. Malone<br>Coty alt Mennen<br>Sterling alt<br>Nabisco | NCAA Football | | |
| ick Yours<br>ett<br>ler's alt | From These<br>Roots<br>alt Toni<br>sust | Who You Trust?<br>Ponds, Gen Fds<br>Lever, B-Nut,<br>Reynolds, Armour<br>S. C. Johnson | Verdict Is Yours<br>Sterling alt Lever<br>sust | From These<br>Roots<br>Leeming<br>alt sust<br>Heinz alt sust | Who You Trust?<br>Reynolds, Staley,<br>S. C. Johnson<br>Whitehall, B-Nut<br>Mills, Old London | Verdict Is Yours<br>Quaker Oats<br>alt sust<br>Lever | From These<br>Roots<br>Gold Seal<br>alt sust<br>Culver alt sust | NCAA Football | | |
| ehill Day<br>ge<br>erborn<br>Bread | Make Room For<br>Daddy<br>Heinz (10/5 S)<br>alt sust<br>sust | Amer. Band.<br>Lever, Gen Mills<br>B-Nut, Welch<br>Armour, Holly-<br>wood Candy | Brighter Day<br>Drackett<br>alt sust<br>Secret Storm<br>Amer Home | Make Room For<br>Daddy<br>G. Mills (9/29 S) | Amer. Band.<br>Welch, Gen<br>Mills, Lever,<br>Toni, Postan | Brighter Day<br>Best Foods<br>Quaker Oats<br>alt sust<br>Secret Storm<br>Amer Home Prod | Make Room For<br>Daddy<br>Procter-Silex<br>Hough (10/14 S)<br>alt R. T. French | | | |
| ight<br>alt | Here's<br>Hollywood<br>Hartz alt<br>sust<br>sust | Ame. Band.<br>Northam-War-<br>ren, Toni, Post-<br>tan | Edge of Night<br>P&G<br>Pillsbury | Here's<br>Hollywood<br>sust alt P. Silex<br>sust | Amer. Band.<br>Armour, Alberto<br>Culver, West-<br>ern Tablet | Edge of Night<br>Quaker Oats<br>alt sust<br>Amer Home<br>Sterling | sust<br>Here's<br>Hollywood<br>sust | College Football<br>Scoreboard<br>Gen. Mills<br>Bristol Myers | | |
| | | American<br>Bandstand<br>co-op | | American<br>Bandstand<br>co-op | | | | All Star Golf<br>Reynolds Metals | | Captain Gallant<br>(10/15 S)<br>Gen. Mills<br>B-Nut Life Savers |
| | | Rocky and<br>His Friends<br>Gen Mills | | Rin Tin Tin<br>Gen Mills | | | | | | Saturday Prom<br>(10/15 S)<br>B-Nut Life Savers |

*These are package prices and include time, talent, production and cable costs.

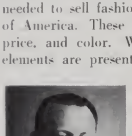
led programs appearing during this period are listed s well, with air dates. The only regularly scheduled pro-rams not listed are: *Tonight*, NBC, 11:15 p.m.-1 a.m., Monday-Friday, participating sponsorship; *Sunday News Special*, CBS, Sunday, 11-11:15 p.m.; *Today*, NBC, 7-9 a.m., Monday-Friday, participating; *News* CBS, 7:45-8 a.m. and 8:45-9 a.m., Monday-Friday. All time periods are Daylight Saving.

# How can radio/tv attract your

**First in a series in Sponsor Asks, to be run from time to time, covering industries which do not generally use radio tv for advertising**

**Allen D. Sirotto,** *president Hyal Corp., New York, manufacturers of Paulino, Chestnut Hill, and Harburt fashions*

After spending all my business life in fashion, I have *one* singular conclusion: Four basic elements are needed to sell fashion to the women of America. These are style, name, price, and color. When these four elements are present, a fashion can



*Fashion selling requires striking images; more color tv would interest us*

be merchandised to the stores, and more importantly, *through* the stores to the consumer. Let us take a brief look at each of these elements.

Style: this means an up-to-date awareness of the existing vogue—or more importantly, helping to create that vogue.

Name: In all products, establishing a "brand name" is important to pre-selling the consumer.

Price: Fashion has a definitely stratified price structure and it is important to concentrate merchandising and styling effort within that price structure.

Color: Fashion *is* color. As much as it is inspiration and design.

Naturally, two elements—name and price—can be featured in radio advertising. The increasing "brand image" consciousness among women makes radio, with its high degree of repetition, an attractive advertising medium. Three elements, name and price and style, can be featured in television advertising. However, the very important element of color is missing in television and naturally in radio. Color is purely visual and cannot be described. The pattern must be seen, the print must be seen, to make the entire fashion meaningful.

It is precisely for this reason that our companies have not yet done intensive broadcast advertising. We are consciously aware of the enormous value of radio and television, but insist that our fashion advertising contain all four elements.

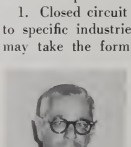
When the television industry has color programing and color spot time available in sufficient quantities, and at attractive rates, I am sure the fashion industry will then be committed to advertising on television.

**M. N. Rubinstein,** *general sales manager, Equitable Paper Bag Co., New York*

This is a question we have pondered at great length at Equitable, since we are always searching for new promotional means to increase our business. Our past and current advertising efforts have been confined to print because, as yet, we are unable to find any advertising advantage to broadcasting.

If I were able to create ideal situations that would prove broadcasting attractive to our industry in general and to Equitable in particular, I would set up the following situations:

1. Closed circuit events appealing to specific industries. In radio this may take the form of a 15-minute



*More tie-ins with consumer advertisers selling the value of the protective package*

"closed circuit" broadcast directed to all grocery operators (here I use closed circuit to indicate the program would be of interest to no one but grocery store operations — rather than the accepted concept of closed circuit). This would be information of business news value and would provide an atmosphere for our advertising.

2. A television closed circuit involving specific industries, e.g. showing mechanical advances that have proved profitable to companies and may be adapted by others. Again we have an atmosphere into which packaging may place its message.

3. Create an increasing consciousness of the value of packaging among advertisers in radio and television. This may be done by a packaging award to be judged by members of the broadcast profession.

It may be suggested that there be an industry-wide advertising campaign for packaging. However, this does not take into consideration some practical aspects of packaging. In our business, each company has a specialty that should be the focal point of advertising. For example, we have specific bag constructions, exclusive printing processes, particularized service, etc. This would make unreasonable any participation in an industry endeavor.

When the broadcasting industry does come up with ideas to make radio and television attractive to the packaging industry, I am sure broadcasting will find a vast new field of business.

**Alec Hurn,** *president, Temco Corp., New York, direct mail specialties*

With printing the second largest industry in New York City, it seems to me that this is a vital question for broadcasters. As a member of a firm serving the promotional needs of this city I would be highly interested to see the type of programing that might grow from an imaginative look by broadcasters into the fruitful field of printing.

Everybody knows that Gutenberg invented the printing press, but very

# industry?

few seem to know the excitement of modern printing developments, the huge presses churning out with speed and rhythm words that are going to appeal to all the human emotions. Here is a subject with the wide dramatic appeal of *Medic* or an equally fascinating documentary. And the art work that has been produced for our commercial presses is frequently on the highest level of visual craftsmanship. This, too, could be assembled into a presentation that would hold public interest and find support in the printing industry. Even a cursory look into our industry will open up programing vistas that will awaken



*Broadcast reps should meet with printing industry's promotion-minded associations*

printers to the potentials of a greater use of radio and television.

And I haven't yet mentioned the mammoth paper industry which, as the wedded spouse of printing, certainly deserves a place here. From the paper mills, scattered all over the country, would probably come the largest sponsor of any programing effort toward acquainting the public with these allied industries.

To bring these generalized suggestions to concrete application, it would seem to me that a representative of broadcasting should meet with a committee of our promotion-minded Mail Advertisers Service Association for a working out of the potentials from all points of view. And it seems to me that the potentials are enormous. The two industries of broadcasting and printing actually have a lot in common. Both are serving the public through the eye and ear. Certainly, they have a mutual stake in reaching an even wider public through an exploitation of both media.

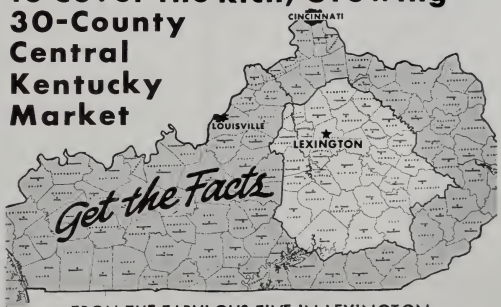




You've Got to Head for the Finish Line to be in the Money!

Your campaign will finish in the money if you start by buying broadcast IN Lexington. In all the world, only **Lexington** broadcasters effectively influence the $445,793,000 retail purchases made by 559,200 people in the growing 30-county Lexington trading area. Get your share of $657,165,000 consumer spendable income by buying broadcast IN Lexington . . . Don't head the wrong direction in planning your next campaign.

**You Have to Buy LEXINGTON to Cover the Rich, Growing 30-County Central Kentucky Market**




FROM THE FABULOUS FIVE IN LEXINGTON

WBLG ★ WLAP ★ WVLK ★ WKYT-TV ★ WLEX-TV

CHANNEL 9

WTVM

COLUMBUS, GA.

- **A Great New Market!**
  82% unduplicated audience on the only primary ABC station between Atlanta and the Gulf!
- **Top ABC Programs!**
  Shows like Maverick, Cheyenne, The Real McCoys, Sunset Strip, Hong Kong, Lawrence Welk, and The Untouchables.
- **The Best of NBC**
  Programs like Wagon Train, The Price Is Right, and the Huntley-Brinkley News . . . plus top syndicated programs.

CHANNEL 9

WTVM

COLUMBUS, GA.



Call the man from YOUNG TV!

Ask about availabilities on WTVC CH. 9 Chattanooga, Tenn.

The #1 night-time station in Chattanooga!

*National and regional buys in work now or recently completed*

# SPOT BUYS

## TV BUYS

**Pillsbury Co.,** Minneapolis: Schedules for its mixes begin in October in about 200 markets. Placements are 52 weeks using day and night minutes and chainbreaks. Agency: Leo Burnett Co., Chicago.

**Colgate-Palmolive Co.,** New York: Palmolive Soap buy starts early October and runs until the end of the year. Fifteen-20 markets get schedules of day and night minutes. Buyer: Frank Nolan. Agency: Ted Bates & Co., New York.

**National Sugar Refining Co.,** New York: Going into 20-25 markets in October with campaign for Jack Frost sugar. Day and late night I.D. schedules are for four weeks using five to 15 spots per week per market. Buyer: Jim Stack. Agency: Young & Rubicam, New York.

**Colgate-Palmolive Co.,** New York: New season's schedules kick off 3 October for 52 weeks for Ajax. Light frequencies of fringe minutes are being used, in about 35 markets. Buyer: Nick Imbornone. Agency: Mc Cann-Erickson, New York.

**Mars, Inc.,** Chicago: Planning campaign for its candy bars (Three Musketeers, Milky Way, Snickers, and others) to start in October. Kid show minutes and 20's and some other daytime spots will be scheduled for about eight weeks in 10-15 markets. Buyer: Don DeCarlo. Agency: Needham, Louis & Brorby, Inc., Chicago.

## RADIO BUYS

**E. I. Du Pont De Nemours & Co.,** Wilmington: Four-week campaign starts 6 October to promote Du Pont's Fabrilite fabric. Day minutes are being bought in about 25 top markets. Buyer: Bob Syers. Agency: BBDO, New York.

**Nestle Co., Inc.,** White Plains, N. Y.: Still adding markets to its current list on Nescafe Instant Coffee. New schedules start 10 October and run until the end of the year, traffic minutes mostly. Buyer: Phil Mc Gibbon. Agency: Wm. Esty Co., New York.

**Maltex Co.,** Hartford: Schedules in New York and New England markets begin 10 October for Maltex cereal. Day minutes to reach the housewife are being placed for eight weeks. Buyer: Elizabeth Griffith. Agency: Fletcher, Richards, Calkins & Holden, Inc., New York.

**Greyhound Corp.,** Chicago: Runs start late this month in western markets to promote fall touring. Traffic schedules of 20's and 30's are for three weeks. Buyer: Herb Werman. Agency: Grey Adv. Agency, New York.

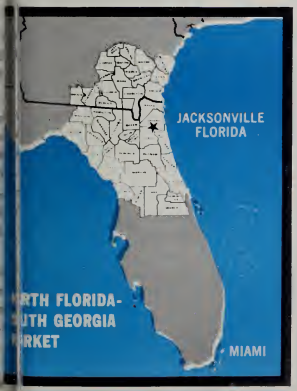
**V. La Rosa & Sons, Inc.,** Brooklyn, N. Y.: New campaign for its macaroni products begins 1 October in 20-25 markets. Day and traffic minute schedules, frequencies as high as 50 per week in some markets, are for nine weeks. Buyer: Len Soglio. Agency: Hicks & Griest, Inc., New York.




# WFGA-TV IS THE STAR OF THE SHOW IN JACKSONVILLE!

*3-year-old station becomes a top performer with a smashing 49% share of audience*

Every new survey shows WFGA-TV is the station to watch in Jacksonville. The latest Nielsen, for instance, shows WFGA-TV with a 49% metro share-of-audience 9 a.m. to midnight, Sunday through Saturday. Contact your PGW Colonel for the complete details of WFGA-TV's coverage of the rich North Florida-South Georgia Market.




**WFGA-TV**

JACKSONVILLE abc NBC

REPRESENTED NATIONALLY BY PETERS, GRIFFIN, WOODWARD, INC.

WOMETCO ENTERPRISES INC.

WTVJ
WLOS-TV
WFGA-TV
(Affiliate)

SPOT
AND
SPONSOR
HAVE
A LOT
IN COMMON
AND
SIX
OUT OF
TEN
COPIES OF
SPONSOR
GO TO
AGENCIES
AND
ADVERTISERS

## RADIO EDITORIALS

(*Continued from page 37*)

erly taken care of.

In Los Angeles, KCBS, in an editorial on the "City Hall Riots," was called for more realism about "the enemy that seeks to destroy us," while in New York, her sister o&o WCBS, fought for a reform in the system of choosing city and county judges.

During the past year, Gustav Brandborg, v.p. and general manager, KVOO, Tulsa, has editorialized on such themes as the Finch Trial, the Eisenhower trip to Japan, the lack of enforcement of a city ordinance against allowing dogs to run loose, the illegal placing of political posters on public property, and Tulsa's proposed new Civic Center.

Because of the snowballing interest in editorializing, nearly every leading station group has made important new studies or policy statements on the subject during the past year. Westinghouse, long committed to the editorializing principle, is pushing its program vigorously. CBS has laid down editorializing rules and guidelines for its o&o's. NBC, long a holdout against editorials is completing a new study on the subject, and there are rumors that it may shortly reverse its policy for its own o&o's.

Meanwhile in Washington, the NAB last week announced four new projects, each designed to "assist and encourage" broadcasters to editorialize. These will include compilations of case histories of editorial accomplishments by stations, dissemination of information on problems encountered in editorializing, updating of the NAB publication "*Editorializing On the Air*" to provide examples of techniques, and special station mailings.

At the present time, broadcasters differ widely on just how editorializing should be attempted and what rules should be followed. Many stations, for example, limit editorials to 60 seconds or less, whereas CBS believes that "only rarely should an editorial be less than five minutes long." Opinions vary too, on whether editorials should be repeated, like saturation spots, several times a day.

But to any one interested in the vitality of radio, the most exciting thing about this new development is the very fact that it is taking place. "Editorializing is raising radio's stature," say most industry observers. ●

Jefferson Standard Broadcasting Company

# WBT

CHARLOTTE, NORTH CAROLINA

REPRESENTED NATIONALLY BY
CBS RADIO SPOT SALES

## the *Plus* of adults

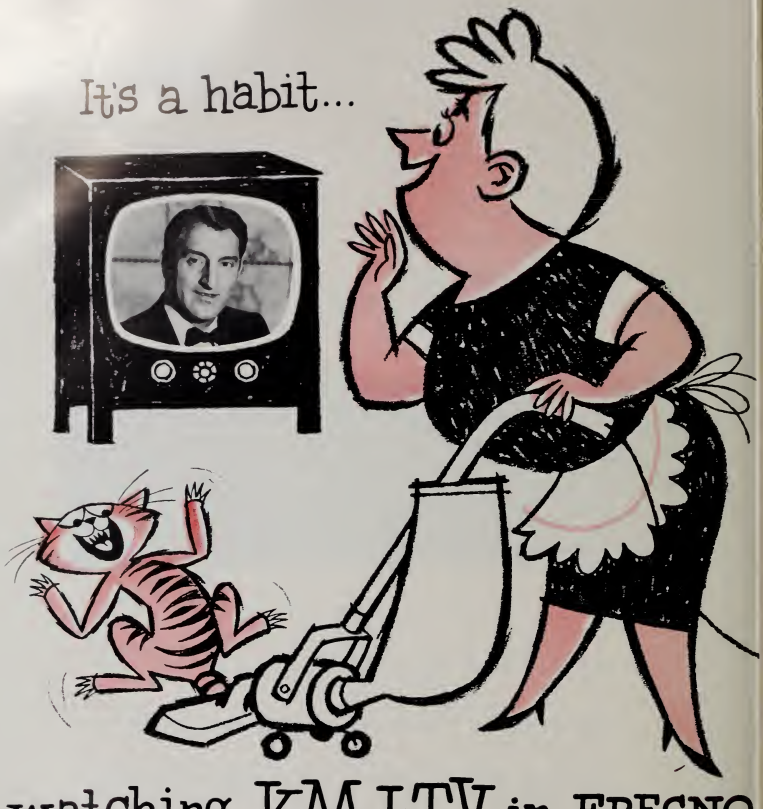


Adults control 98% of U. S. income.* WBT has a higher percentage of adult listeners than any other Charlotte radio station.**

* U.S. Dept. of Commerce
** N.S.I., 1958

## WBT *adds up!*

POWER + PERSONALITIES + PUBLIC SERVICE + CREATIVITY + ADULT ACCEPTANCE

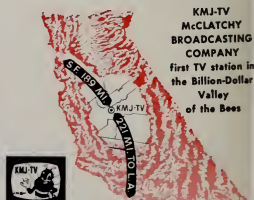



# watching KMJ-TV in FRESNO (California)

Of the nearly 200,000 TV homes in the KMJ-TV viewing area (100,000 in Fresno's metropolitan area) the majority of dials are likely to be set on Channel 24 at any given time, as witness:

- the highest percentage of women viewers daytime and nighttime (Mon-Fri) are on KMJ-TV;
- KMJ-TV is FIRST in the daytime hours (Mon-Fri) in 95 quarterhour periods, the other two local stations trailing with 55 and 40;
- KMJ-TV is FIRST in Share of Audience, Sign-on to midnight (Mon-Fri).

*Source: ARB, March 1960*




**KMJ-TV McCLATCHY BROADCASTING COMPANY first TV station in the Billion-Dollar Valley of the Bees**

THE KATZ AGENCY, NATIONAL REPRESENTATIVE

# WASHINGTON WEEK

26 SEPTEMBER 1960
Copyright 1960 SPONSOR PUBLICATIONS INC.

**The FCC clipped a half-hour from network option time, with the action however, overshadowed by the voting: three commissioners—Ford, Hyde and Bartley—voted to declare the practice a per se violation of antitrust laws.**

Option time is on the brink of a precipice. As in the Perils of Pauline, the naming of a commissioner to take the Doerfer seat for a full term **may bring rescue in the nick of time.** Just as likely, the new commisisoner may represent the vote which kills the whole thing.

The fate of interim commissioner King means nothing in this connection. King provided the fourth vote which saved option time for the present. But his reasons were not reassuring. He said specifically that as a new member he didn't feel he should pass on the legalities but should merely choose between cutting a half hour from option time or leaving it where it is.

Technically, this was the only proposition before the FCC. Rulemaking begun when Doerfer was still chairman had declared the practice "reasonably necessary" to successful operation of networks. That phrase is important, because all hands admit option time is a restraint of trade and **under the antitrust laws restraints of trade are legal when "reasonably necessary."**

King—the fourth vote for either side—could go either way if the next president appoints him to fill a full term, or if his name is sent up for even the remaining months of the Doerfer term, which ends next 30 June.

On the other hand, if King is called back to the bench by a new president the man named in his place would be in a position to settle the issue between the anti-option-time commissioners already named and Cross, Craven and Lee.

**Three commissioners held that elimination of option time would lead to "checkerboarding" of clearance for web programs among affiliates, and consequent "erosion" of network service.**

Three held that the dependence of stations on network programs is such that there would be adequate clearance without option time. They went on to argue that FCC approval for this closing off of prime time to competition would force the Commission toward stiffer and stiffer regulation.

**Because of this forecast of things to come, steps actually taken by the Commission with respect to the practice were overshadowed.**

Option time was **cut from 3 to 2½ hours per broadcast-day segment.**

"Straddle" programs were counted as entirely outside option time, giving stations greater freedom to reject them. This was adopted in place of the proposal to count straddle programs as entirely within option time.

Stations were given **greater latitude in refusing web programs within option time.** They can now **substitute a program they consider of greater local or national "importance" instead of "outstanding" in the former rules.**

Rights of stations to reject web programs already contracted for if they find them unsatisfactory or unsuitable is stated in so many words.

Finally, **the present 56 days' notice by networks of calls on option time is changed to vary from 4 weeks to 17 weeks.** Stations may have 17 weeks in the event the time is sold locally, but webs can call for the time in 4 weeks if the time is not locally sold. **Radio option time was not affected by the new rules.**

# FILM-SCOPE

26 SEPTEMBER 1960
Copyright 1960
SPONSOR
PUBLICATIONS INC.

**The FCC's latest ruling on option time has the surprised syndicators rubbing their eyes with disbelief.**

The almost too-good-to-be-true ruling would have all networks retreat from half-an-hour on every night, yielding a total of 21 half hours a week to station control in three-affiliate markets.

If so substantiated by the fine print, this FCC decision would result in nothing short of a major programing revolution.

To take effect in January 1961, the impact of the new ruling won't actually be fully felt until next September since there are always network casualties anyway beginning in January.

One of the main questions of interpretation is whether the networks **would evacuate early periods or late slots**; presumably 8 to 10:30 p.m. would still be kept intact.

Another question is how far the networks can use encouragement or pressure to **get stations to volunteer periods under debate for network use.**

As it opens the new time should prove a **shot-in-the-arm to national spot programing** which has been declining lately, except for children's shows.

It will also serve as a **new temptation to smaller national advertisers** who've been trickling into network participations lately.

The FCC ruling **finds the syndicators themselves completely off balance:** most have spent a year or more cutting inventories and clearing the shelves of existing production.

Those 21 new time periods should relieve the glut of off-network shows being kept in moth balls and also be of some incidental help in stimulating feature film sales.

The ruling is a syndicator's dream: it may mean a $25 million production bonanza.

(For details of option time ruling see Washington Week.)

**Competing dentifrices are jumping into syndication to offset the damage done to the sales of their brands by the ADA's endorsement of Crest.**

Colgate, for example, was looking for time in 50 top markets for a new brand through McCann-Erickson, but now the time has been switched to support for Colgate itself; the show is Filmway's 21 Beacon Street in re-run.

**NTA's coast-to-coast wanderings, which led them from New York to Los Angeles and now back to New York, have produced one tangible result: the solution to some long-range money problems.**

The upshot of NTA's brief marriage with National Theaters, now ending, is this: it was able to transform some short-term, high-rate debts into long-range, low-rate ones, thanks to NT&T's $13 million investment in NTA stock.

The tale is told along Madison Avenue that back in pre-NT&T days NTA was paying as much as 15 to 18 per cent interest to sharks on quick multi-million loans. NTA, hopefully, is **now solvent enough to qualify for conventional financing.**

In exchange for NT&T's investment, NTA moved its headquarters West as a hostage to hard money; now NTA has backtracked its command tent to New York.

If NTA lost prestige in the deal, at least it got $13 million in financing, but how much value did NT&T get, insiders are asking, for its cash outlay?

National Theaters wanted to diversify into tv; it did not become a tv entrepreneur, **but only a banking partner of NTA.**

**Station syndication is picking up again because the huge backlog of film is becoming digested.**

That's the explanation of Screen Gems syndication v.p. Bob Seidelman, whose Two Faces West will start on 146 stations next month and whose Manhunt has been renewed already for a second year by 160 stations.

Multi-market sponsors of **Two Faces West** are: Drewrys, LaBatt's, Jax, Coors, Utica Club, R. J. Reynolds, Ford, P&R Macaroni, Standard Oil of Texas, Miles, Kroeger, and D-X Sunray.

In **Manhunt's second year** the multi-market buyers are: R. J. Reynolds, Ford, Jax, Ralston, L&M, Drewrys, Miles, Kroeger, Genessee, Schmidt, American Tobacco, Stag, and Amoco.

**Neither Ziv-UA nor CNP has been able to keep up with its encouraging network sales pace of last year.**

Although Ziv-UA's Bat Masterson is still going on NBC TV, the Space series and Challenge show, out of Ziv, have not been renewed and are now in syndication, and Troubleshooters and Dennis O'Keefe from UA also failed to secure network renewals.

Similarly, CNP's Lawless Years and Philip Marlowe were network casualties.

The two Ziv-UA re-runs. Space and Challenge, are already sold in 31 markets. (For details, see FILM WRAP-UP, p. 78.)

**ABC Films will be represented in most of Europe by R. I. Films, Ltd. of London.**

Their sales representative there is a division of Robin International and will handle dubbing into German, French, Spanish and Italian.

The programs will include those **former ABC TV series and also all properties handled by ABC Films in domestic syndication.**

**Two more Ziv alumni moved into new sales manager's posts this week.**

Alvin E. Unger left ITC to become domestic tv sales v.p. for UPA Pictures.

Replacing Unger at ITC is William Andrews as general syndication sales chief.

Incidentally, UPA's first syndicated entry under Saperstein's presidency, Mister Magoo, began business this week with a sale to KTTV, Los Angeles.

**Lou Bunin, the only American producer at the Czech Karlovy Vary film festival this summer, won two honor awards for stop-motion.**

One winner, Mike the MagiCat, is part of a series being readied for U. S. tv.

**Commercials producers are again trying to break into program production as a way of spreading their standing overhead expenses.**

**Fred Niles** in Chicago, for example, will produce Bridge with the Masters, an hour-long bridge contest packaged by Harlen Productions.

**Filmsways** recently jumped into program production with Wilbur & Mr. Ed, a comedy sold in national spot to Lark (D'Arcy); **Transfilm's** Wylde animation department is making The Nutty Squirrels for Flamingo, yet another Buckeye affiliate, and **Robert Lawrence's** animation unit is trying to break into programing with a children's series.



*A round-up of trade talk, trends and tips for admen*

# SPONSOR HEARS

26 SEPTEMBER 1960
Copyright 1960 SPONSOR PUBLICATIONS INC.

**In a lot of quarters not only on Madison Avenue but in Hollywood it's been somewhat of a dejecting week.**

The cause: the fairly consistent panning administered by the N.Y. newspaper critics to the initial convoy of the fall's new tv network shows.

Cracked one agency v.p.: **"either the critics are stepping up their feud with tv or the programs are settling down early to normal mediocrity."**

**ARB has taken extra-precautions against anybody duplicating its coverage reports.**

It's printing them on a species of **blue paper** that guards against **Thermofaxing and photographing.**

**Red also has a role in ARB's current color spectrum:** the tint is strictly facial and derives from a booboo discovered in these selfsame reports by subscribers.

In the Rochester section one station's transmitter is located **an eighth of a mile east of the city and another three-fourths of a mile away, whereas all Rochester tv stations transmit from the same tower which is located within the city of Rochester.**

**Let it not be said that even in a small operation—like a grassroots station—that the upper-hand is kept in touch with what the lower-hand knows.**

The saga, as related by a New York rep: In relaying **the biggest order the station's had in 10 years,** the rep, as requested by the agency, said a **client v.p. would be visiting the station and asked that all courtesies be extended.**

The reception which shook up the agency: **the station's manager said he didn't think he had an order from this client** and he certainly wasn't expecting him.

**NBC TV sales has a new theory on the kind of specialist it takes to sell network in the present era: syndication salesmen.**

The thesis: the network controls the lion's share of programing and hence what's needed are **people who can sell programs and participations therein.**

All of which suggests a **continued pruning of that network's sales staff.**

**CBS TV's news department would rather forget all about those two political conventions, but NBC TV is apparently leaving no research stone unturned to rub in the humiliation.**

NBC last week disseminated an analysis in depth done for it by the **Home Testing Institute** which, on the question of network liked best during these events, reported this breakdown: **NBC, 67%; CBS, 24%; ABC, 9%.**

**If you're an oldtimer and inclined toward the sentimental, you'll probably feel a twinge about the ending of a couple of eras in both network air media this fall.**

Like the vanishing of the **Freeman Gosden and Charles Correll voices in Amos 'n' Andy,** which got started in 1929 and the **Ma Perkins soaper,** debuted December 1933.

Also the demise—from network tv, at least—of **Howdy Doody, whose entry in 1947 codates the seven-inch set.**

New research concept, measuring significant audience in seven areas, shows more families spend more time listening to WBZ than any other Boston radio station! Get the full Pulse report from your AM Radio Salesman.

WBC WESTINGHOUSE BROADCASTING COMPANY, INC. WBZ BOSTON + WBZA SPRINGFIELD
REPRESENTED BY AM RADIO SALES






**PRODUCER: MPO VIDEOTRONICS, Inc.**
**ADVERTISING AGENCY: Doyle Dane Bernbach, Inc.**
**ADVERTISER: Dreyfus Corporation**

That's how it happens that you and millions of other viewers can see (and remember)—the lion strolling Wall Street.

Same with so many other commercials, some rich with optical effects . . . others, live with animation! As a matter of fact, it's film that makes both high-polish commercials and animation possible . . . assures you of coverage and penetration world-over.

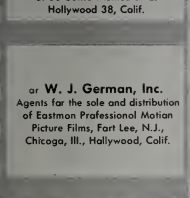
*For more information,* write Motion Picture Film Department
**EASTMAN KODAK COMPANY**
**Rochester 4, N.Y.**

*East Coast Division*
342 Madison Avenue
New York 17, N.Y.

*Midwest Division*
130 East Randolph Drive
Chicago 1, Ill.

*West Coast Division*
6706 Santa Monica Blvd.
Hollywood 38, Calif.

or **W. J. German, Inc.**
Agents for the sale and distribution of Eastman Professional Motion Picture Films, Fort Lee, N.J., Chicago, Ill., Hollywood, Calif.





## SPOT RADIO STUDY

(*Continued from page* 33)

stance, to reach between 20-25% of homes in a market for one week, an advertiser may buy 80 rating points by using 34 spots on one station in any of the top five markets; 28 spots on a station in markets 6-12; 23 spots in markets 13-20 or 28 spots in markets 21-100.

A similar buy of 80 rating points, using three stations in a market would give the advertiser between 33-40% of homes, but with less frequency. The charts also give figures for the same campaigns on a 4-week basis, as well as similar figures for buys of 160 and 480 rating points in each market group.

PGW is planning group presentations before major agencies and advertisers following the completion of the entire report at the end of the month. Still to be compiled is similar information relating to three-hour time blocks, and audience composition.

The study was initiated in order to correct what PGW believes to be a "false image" of the medium on the part of non-radio advertisers. As Jack Thompson, vice president radio sales, and Lud Richards, director of sales development, told SPONSOR, "This image has been revealed during the course of many sopt radio presentations from statements such as: 'spot radio is only a low reach medium'. . . 'so 85-90% of all homes listen to radio—it's too expensive for us to reach them . . . there are too many radio stations cutting up the total audience.' "

As PGW's vice president in charge of the radio division Robert H. Teter put it, "the study fills a basic need for our industry, since media can now estimate the cost and penetration of a spot radio campaign in much the same manner it has been able to do for tv and print."

The study was conducted by using markets where NSI reports are available. Stations with the highest average weekday ratings were selected within each market. A variety of schedules were hypothetically placed on a pre-determined basis using all day parts from Sunday to Saturday. The schedules were then tabulated in order to determine net unduplicated homes reached and the average number of times heard.

The charts point out that by buying a given number of rating points on a varied number of stations in any of the market groups, the advertiser will reach his desired percentage of homes.

To determine costs, the published minute rates less applicable discounts for fixed positions were used.

To sum up general agency feeling about the study, here's what Jonne Murphy, broadcast media supervisor, Lawrence C. Gumbinner, told SPONSOR: "A client once asked me how many spots per week were needed to do the job right. Each one of the industry leaders to whom I in turn posed this question replied, 'I don't know but if you find out, please let us in on it.' Now those planning budgets have a concrete guide to the total number of rating points needed per market per week to achieve a predetermined percent of reach and frequency by use of spot radio. My hat's off to PGW research."

## MOBILE TAPE

(*Continued from page* 38)

4:30 p.m. Commercial No. 8—emphasis on experienced management.

5 p.m. Break crew.

A second schedule for actors was drawn up, whereby bank personnel was alerted to be on hand only at the exact time of taping, thus avoiding extensive time away from the job.

Final preparation: behind-the-scenes staffers were selected for customer roles, which, incidentally, proved a feather in Exchange's cap by reducing talent costs.

The tape-truck which pulled up to Exchange National on shooting day contained a control panel with four tv screens—three, each registering one of the three cameras' pictures, and the fourth, a "central" monitor, which conveyed the picture that was being transcribed on tape. Two directors, one from the station, another from the agency, worked at the monitor-control board, selecting the best of the three pictures for taping.

Following taping, almost instantaneous playback, and bank approval, sound was wedded to picture—and the production was completed.

Seem involved? According to one bank spokesman, "It went off like a breeze, and all of us at Exchange are very grateful with the results."

# NEWS & IDEA WRAP-UP



**IT'S CONVENTION NIGHT** for KCMO-TV (Kansas City), whose presentation of CBS TV fall lineup joins station campaigners (l-r): Jim Walsh, news dept.; Ken Heady, dir. pgmg., pub. aff.; Joe Hartenbower, v.p.-gen. mgr.; with R. J. Hoyland, "Kansas City Star," radio/tv editor

## ADVERTISERS

**Campaigns: Chevrolet** to debut three new shows on CBS and ABC in addition to resuming sponsorship of the *Chevy Show* in playing up its 1961 car models. 350 stations will bolster Chevy's radio network buys. They include 43 spots a week over NBC, 12 sponsored newscasts over CBS, and five over Keystone . . . **Pan-American Coffee Bureau's** (BB&O) latest consumer advertising campaign in the U.S. will include a first time flight in tv with spot schedules in the top 30 markets . . . **Holland House Cocktail Mixes** (Erwin Wasey R&R) went into tv with minute buys on WPIX, N.Y.C. . . . **General Mills** Betty Crocker Cake Mixes (BB&O) will introduce her new flavors via tv 10 October with *National Velvet* and *Wyatt Earp*.

**Executive personnel: George Abrams** to J. B. Williams as v.p. He's from Hudnut-DuBarry.

**CAPER CUTTING** by Ed Bakey (l) and Chubby Jackson, WABC-TV personalities, took place at N.Y.'s Paramount Theatre in Special preview for children of station's new animated cartoons on 'Tommy Seven Show'



**QUITE A NUMBER!** Exchange (not girl) is listed in L.A. newspapers, in ad asking readers to phone in. Angelenos who do, hear recorded promotional message for KABC-TV's October-scheduled "Surfside 6"



## AGENCIES

**An independent body to police advertising was strongly recommended by Donahue & Coe's executive committee head, Walter Weir, last week.**

Weir's stand: increasing criticism would weaken the power of advertising.

**Admen on the move: Brooks Elms** to Robert C. Durham as executive v.p. and general manager . . . **Eleanor Accles** to Cunningham & Walsh as supervisor of media services . . . **Doris Oliver** to Grant, N.Y.C., as account executive, from Miami office, same company . . . **Albert V. Lowe** from Erwin Wasey R&R, to Grant, as international account supervisor . . . **Robert Burland** from Grant's international division, Chicago, to same company, New York office, as international account executive . . . **Stephan Salonites** to OB&M as media research supervisor . . . **Cal J. McCarthy, Jr.,** to Wesley Associates as president, from FC&B . . . **Howard A. Bradford** to Ferguson-Miller Associates, Tulsa, as senior copy writer and radio-tv director . . . **Willard Klose** from Lennen & Newell, Chicago, to Campbell-Ewald, Detroit, as director of broadcast creative activities . . . **Henry I. Sherry** from Jones Frankel Co. to Edward H. Weiss, Chicago, as account executive.

**More admen on the move: Bruce P. Andrews** from K&E to Compton, Chicago, as account executive . . . **John R. Coyne** from FC&B to Compton, Chicago, as account executive . . . **Frank J. Williams** from C&W to Kenyon & Eckhardt, Boston, as account executive.

**Agency personnel moves: Edna Erickson** to director media and market analysis; **Colleen Mattice,** media director; **Betty Rowley** and **Marilee White,** media buyers; **Betty Anderson,** assistant buyer; **Mary Beth Thomson;** all George H. Weber, Seattle.

**They were named v.p.'s: Henry G. Millett** and **Robert L. Richards,** Albert Frank-Guenther Law, Inc. . . . **Gertrude Brooks, Paul Gioni, Otis Winegar, Stanley Baum,** Dancer-Fitzgerald-Sample.

**New name: Howard H. Hilton Advertising Agency, Inc.,** Tampa, formerly Hilton & Gray.

**Merger: Ted Bates** with **Spitzer & Mills Ltd.,** Toronto.

**Agency appointments: David G. Lyon,** Westpoint, Conn., to Hincks Bros. (stock brokers), Roy Goff & Co. (dog food), and Farrell & Sons . . . **BBD&O,** Detroit, to Dodge dealers in San Francisco, Rochester, N.Y., and Utica, N.Y. . . . **Erwin Wasey, R&R,** Chicago, to United Equity Life Insurance Co., Chicago . . . **W. S. Roberts,** Philadelphia, to Miller North Broad Storage Co., Philadel-



**'PROFILE: PITTSBURGH,'** new public service feature, on WAMP, Pittsburgh, brings together on first program (standing l-r) James Bost, representing public; Ira Apple, moderator; Robert H. Klucher, district engr. for State Dept. of Highways; (seated l-r) Woodrow Rankin, traffic planning engr. for Pittsburgh; Levi Bird Duff, dir. Allegheny County Dept. of Works. Topic: 'Traffic, Transportation, and Tunnels'

**ILVER GAVEL,** American Bar Assn. awards go to Raymond Welpott l), WRCA (Phila.) and Joseph Goodfellow (c), WRC-TV (Wash.) y John Randall, ABA pres. Stations were cited for law series



**ARREL OF PRIZES** awaitd lucky California State air visitor who found key to idden treasure chest in XOA's (Sacramento) const. Clues to hiding place ere broadcast each day



"We're a conservative, close-mouthed agency, but let me tell you"...



*Mona Lisa*
*LEONARDO DA VINCI (1452-1519) — Florentine School*

**K-NUZ is the No. 1* BUY in HOUSTON...**

***AT THE LOWEST COST PER THOUSAND!***

*See Latest Surveys for Houston




24-HOUR MUSIC AND NEWS

**National Reps.:**
THE KATZ AGENCY, INC.
- New York
- Chicago
- Detroit
- Atlanta
- St. Louis
- San Francisco
- Los Angeles
- Dallas

IN HOUSTON,
CALL DAVE MORRIS
JAckson 3-2581

phia . . . **Batz-Hodgson-Neuwoehner,** St. Louis, to Colonial Baking Co., St. Louis . . . **Wesley Associates** to Frances Denney (cosmetics).

**New agency owner: Donald J. Moore,** purchaser of Dave Fris Advertising, Albany.

## TV STATIONS

**In its brochure on population drift CBS Tv Spot Sales lists the areas that make up the city, suburban and extra-urban segments for each of the top 15 telemarkets.**

These markets, as posted by the brochure: Baltimore, Boston, Buffalo, Chicago, Cleveland, Detroit, Houston, Los Angeles, Minneapolis, New York, Philadelphia, Pittsburgh, St. Louis, San Francisco, Washington.

The brochure's title: *where's everybody going?*

**People on the move: Ned Cramer** to WCBS-TV, N.Y.C. as assistant director public affairs . . . **Craig Israel** to WKTV, Utica-Rome, N.Y., as publicity and promotion director . . . **Richard Meeker,** named national sales rep., **Sylvia Wilder,** sales traffic manager, and **Jack Van Volkenburg,** sales service manager, KNXT, Hollywood . . . **Alex Dreier,** WNBQ, Chicago newscaster, elected president Chicago Chapter, Academy TV Arts and Sciences . . . **Asa Stallworth Jr.** named national sales manager, WJBF, Augusta . . . **Thomas J. Hennesy III** to WJBF, Augusta, as station manager . . . **Ken Parker** to KTLA, Hollywood, as assistant publicity director . . . **Lawrence E. Feeney** from Texaco, Inc., N. Y. to WBZ-TV, Boston, as field sales coordinator . . . **Donald W. O'Shea** named sales account executive, WBZ-TV, Boston . . . **Alex Runciman** from KNXT, L. A. to KMOX-TV, St. Louis, as special public affairs project producer . . . **Donn E. Winther** from WFIL, Philadelphia, to WBZ-TV, Boston, as advertising and sales promotion manager.

**Thisa 'n' data: WTRF-TV,** Wheeling, W. Va. is distributing a color brochure among advertisers, agency men and the press, highlighting the beauties of the state . . . **KEYC-TV,**




This woman is hard to sell. She controls the TV set as well as the purse strings. But KABC-TV more than meets her requirements with an imaginative lineup of adult daytime programs leading into ABC after dark. You can be sold on 7, too.

Trans-Lux Mfg. Co. has joined the Forward Group of TV and radio stations.

Kudos: WGN, Chicago, v.p. and general manager Ward L. Quaal received Very Important Person Award for 1960 in recognition of his "contribution to Chicagoland and all areas served by the Chicago Tribune's radio and tv stations, through programing of exceptionally high quality and integrity" . . . **WFMB-TV**, Indianapolis, recipient of Indiana Heart Association award for station heart operation telecast *Heartbeat* and its cooperation in conducting blood typing of area broadcasting industry employees . . . **WBAL-TV**, Baltimore, National Sales Coordinator Ann Mar awarded first prize in Hot Shot Radio and Television Station Merchandising Contest from Simon & Gwynn, advertising agency.

**Ideas at work:**

**Sneak preview—junior edition: WJRT**, Flint, Mich., kicked off its fall line-up of kid shows by treating the small fry to a mammoth two-and-a-half hour sneak preview of scheduled children shows. The show was em-ceed by the station's Frank Cady who hosts WJRT's Mr. Magic.

**Bangtails, beauties, and booty: WTRF-TV**, Wheeling, W. Va. went all out for glamour in its special promotion of fall NBC shows. The focal point of the event was an NBC-Starsview 7, night at the races. Starsview Starlets, local glamour girls, adorned themselves Hollywood style, and acted as hostesses throughout the festivities. More than 10,000 persons were attracted to the program during which a 1961 sports car was given away.

**Sports notes: KTTV**, L. A. to telecast 17 USC and UCLA football games; Orange County Open Golf Tournament; The Los Angeles Lakers-Boston Celtics basketball game; Junior Rose Bowl Football Game; Los Angeles Open Golf Tournament; YORBA Linda Golf Tournament; USC-UCLA basketball; Mt. San Antonio Relays; USC-UCLA baseball; USC-UCLA dual track meet; Compton Relays; Southern California Sports Car Sprint championships. Sponsors are: Morris Plan, Liggett & Myers, Plymouth and Colgate-Palm-


only KELO-TV LAND covers this 103-county market completely! simultaneously! no gaps!




KELO-LAND is a 73,496 square-mile market, charted by natural distribution flow of consumer goods. No piecemeal "package" of two or three unrelated stations can begin to cover it — not without leaving countless untold, unsold families. Only one television facility — KELO-tv SIOUX FALLS and its KELO-LAND booster hookups delivers the whole 103-county spread to you — completely, simultaneously, no gaps!

CBS • ABC

265,490 tv households in 5 states: (South Dakota, Minnesota, Iowa, Nebraska, North Dakota).

KELO-TV SIOUX FALLS and boosters | KDLO-TV ABERDEEN-HURON-WATERTOWN | KPLO-TV PIERRE-VALENTINE-CHAMBERLAIN

General Offices: KELO-LAND TELEVISION CENTER, SIOUX FALLS, S.D.
JOE FLOYD, President • Evans Nord, Gen. Mgr. • Larry Bentson, Vice-Pres.
Represented nationally by H-R In Minneapolis by Wayne Evans & Associates



ANOTHER WRBL-TV EXCLUSIVE IN GEORGIA'S SECOND MARKET

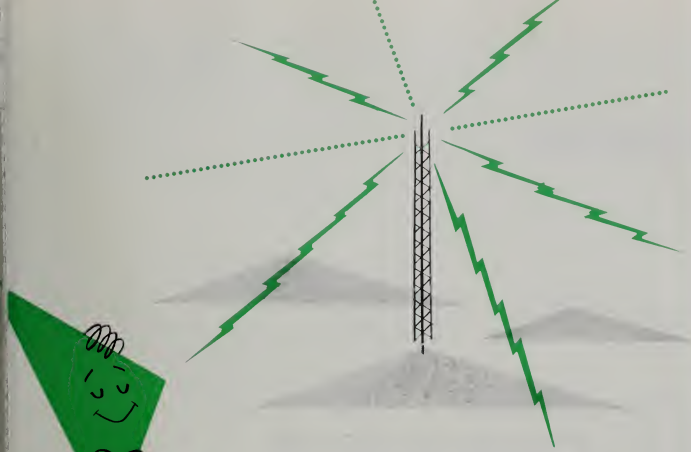



★ Now available for replay of National spot tapes.

★ Studio and remote multicamera facilities.

★ Call your Hollingbery man for details and rates.

COLUMBUS, GEORGIA WRBL-TV Channel 3



# WLOS-TV has the Carolina Triad in its power!




## *WLOS-TV IS **FIRST** FROM 9 A.M. TO MIDNIGHT!*

All day, all night, **all week**... WLOS-TV is first in the rich, six-State Carolina Triad! The March ARB shows an average 34,000 homes are watching WLOS-TV every quarter-hour, 108.6% more homes than station "c", 21.4% more than station "b". Obtain the details of WLOS-TV's dominance in the Carolina Triad from your PGW Colonel.

# WLOS-TV abc

*Serving*

**GREENVILLE — ASHEVILLE — SPARTANBURG**

*A Wometco Enterprise*

*Represented by Peters, Griffin, Woodward, Inc.*
*Southeastern Representative: James S. Ayers Co.*

WOMETCO ENTERPRISES INC.

WTVJ
WLOS-TV
WFGA-TV
*(Affiliate)*

KPHB-TV, San Diego, to carry CBS National League Football, a series of 70 major league games sponsored by Union Oil Company.

## RADIO STATIONS

**Storer Broadcasting has cleared the way for the acquisition of WINS, N. Y., (for $10 million) by disposing of one of its oldest holdings, WWVA, Wheeling.**

The new WWVA group is headed by Ira Herbert, a radio veteran, and consists also of Milton Biow and Emil Mogul. The price reported to be $1.5 million.

Broker: Edwin Tornberg & Co.

Herbert and Biow were associated in the operation of WNEW, N. Y., in the '40s.

**Pulse, Inc., has come up with figures showing that 18% of the populace in 18 markets listen to Country-Western music.**

The survey which was made for the Country Music Network is the first formal research into the Country-Western radio/tv audience. It was based on lists of music categories and singers.

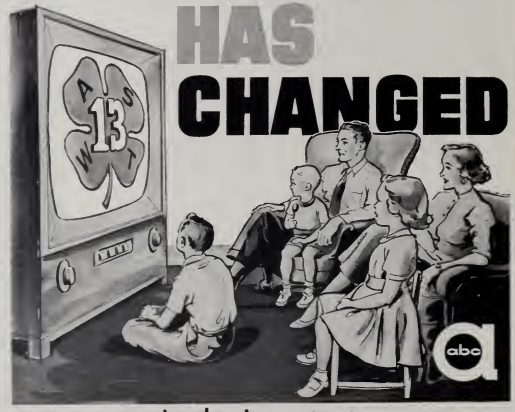
**Kudos:** WIL, St. Louis, news editor **Gene Hirsch** recipient of Missouri Associated Press News Coverage Contest Award.

**Ideas at work:**

**This little piggy: WFBM,** Indianapolis, revived the old-time piggy bank saving habit with its piggy bank contest. More than 1,500 cards and letters are received by the station each week from listeners who are invited, by the station, to guess the amount of money saved in the piggy bank by the end of the month. During each of the station's four deejay shows, an assortment of coins are dropped in to the bank. The winner who comes closest to the correct amount, wins the bank and the cash. Coins denominations are announced as they are dropped into the bank. Ties split the bank.

**Don't raise the flag: WRIT,** Milwaukee, is going all out to keep flags


THE PICTURE HAS CHANGED




in the important

ALBANY-SCHENECTADY-TROY MARKET!

**WAST**... Lucky Channel 13 ... is the ONLY area TV station posting *consistent* and *considerable* day and nighttime audience gains.

| | |
|---|---|
| ARB, November '58 to March '60, WAST | UP 48.8% |
| NSI average ratings, April '59 to March '60, 6 A.M.-6 P.M., WAST | UP 49% |
| Saturday-Sunday 6 P.M.-Midnight WAST | UP 31.3% |

*SELL* Where People *BUY*

*call your* H-R *man*



NEWS ACCORDING TO DOYLE



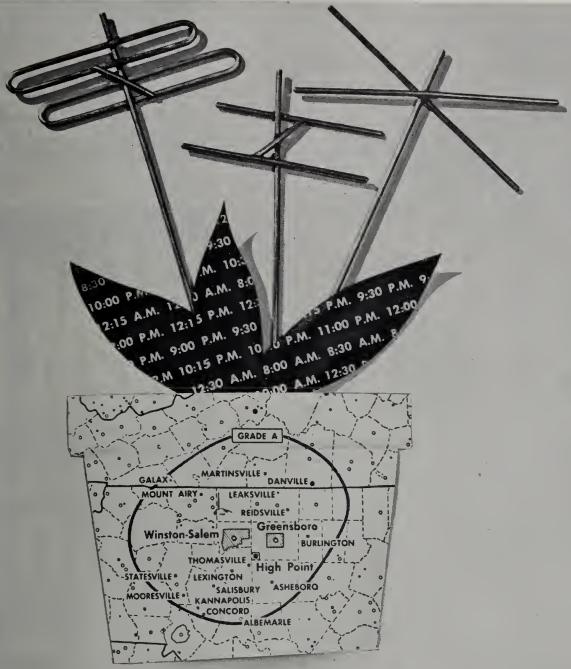
For the first time in Oklahoma, Frank Doyle, a veteran of more than eighteen years of news broadcasting, presents a fast moving news, weather and sports summary. Not simply wire service copy, but a comprehensive analysis of the NEWS ACCORDING TO DOYLE, Monday through Friday, 10:00-10:15 P. M. Acceptance of program, acceptance of products, guaranteed!

KOCO-TV

abc CHANNEL 5

OKLAHOMA CITY

BLAIR TELEVISION ASSOCIATES
*National Representatives*




Spend your time more profitably in North Carolina where WSJS television gives you grade A coverage of a bigger retail sales market than any other station

**WSJS** television

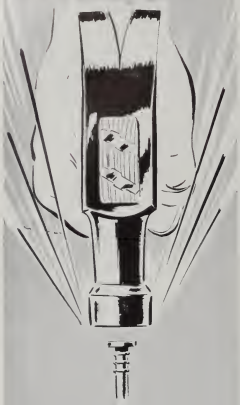
**Winston-Salem / Greensboro**

NBC CHANNEL 12

MST

PETERS, GRIFFIN, WOODWARD—REPS

nail down
more
sales



with
SAN ANTONIO'S
Channel 12
KONO tv

ABC Television in San Antonio...
the Greatest Unduplicated Live
Coverage in South Texas!

Represented by
THE KATZ AGENCY

from being raised! The reason: flags are black and they signal traffic deaths. The station donated 80 black flags to area law enforcement agencies. They back up the don't-raise-the-flag campaign with public service announcements.

**And mother makes three: WNBC,** N.Y.C., is pushing the I-love-my-mother-in-law theme along new avenues by advocating that vacationers include mom-in-law on a holiday cruise. The station's *All night in New York Show* is offering a live-aboard cruise for three to Bermuda to the writer of the best letter telling *Why I Love My Mother-In-Law.* The writer's sincerity is put to the test when he—or she—must include the object of his written affections on the trip. Runner-up wins dinner for three, and three on-the-aisle to a Broadway show.

**People on the move: Joseph Reid** to WCBS, N. Y., as merchandising director . . . **Robert W. Allen, Jack E. Baker, Richard L. Branigan,** and **Jerome K. McCauley** to sales staff WCBS, N. Y. . . . **Harry P. Sherinian Jr.,** to KCBS, San Francisco, as assistant sales promotion manager . . . **Louise de Broin** to CJMS, Montreal, in charge of public relations . . . **Warren P. Williamson III** appointed assistant general manager, **Richard G. Newcomer,** public relations director; and **Jack Hartley,** sales promotion manager, all at WKBN and WKBN-TV, Youngstown, Ohio . . . **DeWitt C. Mower** to WKYR, Keyser, W. Va. as sales manager . . . **Tom Morris** to KOME, Tulsa, as account executive . . . **Jerry Flesey** from KOIL, Omaha to KISN, Portland, as general manager . . . **Wally Rich** from KYSN, Colorado Springs, to account executive, Denver office, Intermountain Network . . . **Orion Samuelson** to WGN, Chicago, as farm service director . . . **Fred Beck** to WGLI AM & FM as station manager.

**Sports notes:** L&M Cigarettes to co-sponsor Dartmouth College football games over **WDCR,** Hanover, N. H. . . . Time, the weekly news magazine (Y&R) to sponsor fall schedule of Big 10 football games, and Lyric Opera on **WBBM,** Chicago, this fall . . . **KBIG,** Catalina, to broadcast All Service Football—top Army, Navy,

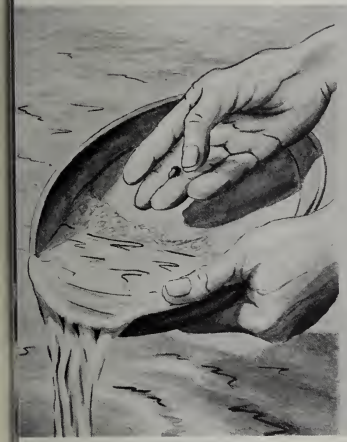
THE TOP
STATION
IN WESTERN
NEW ENGLAND

WWLP
CHANNEL
22
NBC
SPRINGFIELD, MASS.

TOP RATINGS*
TOP COVERAGE*
TOP MERCHANDISING*
PLUS
BONUS COVERAGE

WRLP channel 32
BRATTLEBORO, VT.
GREENFIELD, MASS., KEENE, N.H.
* G.P. HOLLINGBERY HAS DETAILS

# A GOOD WAY TO GET THE GOLD



Facts are the fabric of sound decisions.

And it's a fact that there's *gold* in the Shreveport market . . . a major share of which is being spent by KSLA-TV viewers for products seen on the *clean, clear picture* KSLA-TV offers the Ark La Tex! It's a further fact that *more people watch and prefer KSLA-TV* (and we have the ratings to prove it)!

Our prospectors, *Harrington, Righter & Parsons,* have ALL the facts and will help you "pan" your share of the gold from this rich and growing market!!

KSLA TV

CBS

*channel* 12 *shreveport, la.*

games . . . Seattle, to sponsor football games over . . . Washington football games over KOMO, Seattle . . . The Marshall & Ilsley Bank and The Prudential Life Insurance to co-sponsor University of Wisconsin football games over **WEMP**, Milwaukee . . . **KOMO**, Seattle, to broadcast all Seattle University basketball games for 1960-61 and 1961-62, exclusively . . . Tidewater Oil Co., Rickey's Restaurants and Pepsi-Cola Co. to sponsor Stanford football games on **KCBS**, San Francisco . . . Random Tours, Inc., and Danisco, Inc., brewers of Tuborg Beer, to sponsor Pigskin Pow-Wow and The Fifth Quarter segments of these games . . . **WRC**, Washington, D. C. began, 17 September, seventh consecutive year of United States Naval Academy football broadcasts . . . City Securities Corp., The Indiana National Bank, and The Mercury Dealers of Indiana to sponsor nine game Indiana University football schedule over **WIRE**, Indianapolis.

**Program debut:** **WGN**, Chicago, premieres Candid Mike, 3 October.

**Thisa 'n' data:** **KOBY**, San Francisco, honored on first broadcasting day 12 September, by mayor proclamation of I.Q. Day . . . **WSOL**, Tampa, joins National Spanish Language Network list of primary affiliates . . . The FCC voted that hurricane Donna demonstrated the value of state FM broadcast Defense Networks in emergencies also caused by nature.

**Station acquisition:** **KROY**, Sacramento, sold to Lincoln Dellar . . . **KWIP**, Merced, Calif., sold to Yosemite Broadcasters, Inc. for $170,000 by HDH Stations, Inc. . . . **KOWB**, Laramie, Wyoming, 60% interest held by **John Hunter** sold to Charles Bell for $70,000. Sale brokered by Edwin Tornberg and Co., Inc.

**Air debut:** **WETT**, Ocean City, Maryland, began broadcasting 8 September.

**Happy birthday:** **KXOK**, St. Louis, began 23rd year of broadcasting 19 September . . . Myrtle Labbitt, cele-


**Now you can listen and compare before you buy the rich Syracuse N.Y. market**



**at our expense**

**tune in by telephone**

. . . Get the proof of WFBL leadership! Make a personal survey of station programming in Syracuse—by telephone. Call WFBL collect at any time of day or night to hear the live broadcast of the moment by any or all stations. We think you'll agree with local listeners and advertisers; the most enjoyable good music, the best news reporting in Central New York is heard on WFBL. It delivers the audience you want to sell. Listen, compare. Prove it to yourself. Phone HOward 3-8631 collect. Ask for Sponsor Listening Service.

**WFBL** radio
5000 WATTS DAY AND NIGHT
FIRST IN CENTRAL NEW YORK
REPRESENTED NATIONALLY BY GEORGE P. HOLLINGBERY CO.



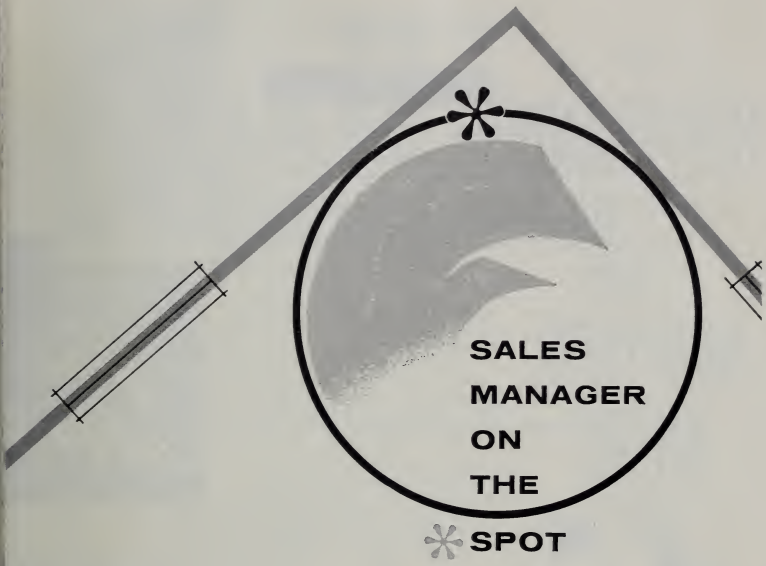
BUY THE SUPERLATIVE STATION

in Shreveport Louisiana



KTBS-TV
CHANNEL 3 SHREVEPORT, LOUISIANA

E. Newton Wray, Pres. & Gen. Mgr.
Represented by The Katz Agency, Inc.




TV Sales Manager Neal Edwards returns home after a gratifying day at the office.† His precocious little son, Kip, greets him at the door, then ushers him over to a large circular table that has been pushed into a corner so that it touches two walls. Kip points ominously at a spot on the table's edge.

"Here's a puzzle for you, Dad," says Kip. "That spot on the table is exactly eight inches from one wall and nine inches from the other. Can you tell me the diameter of the table without measuring it?"

Edwards' math is as sound as his preparation of spot-campaigns for WMAL-TV clients. He solves the problem forthwith. Can you?

Send us the solution and win a copy of Dudeney's "Amusements in Mathematics" — Dover Publications, Inc., N. Y. Repeat winners will receive other valuable (?) prizes.

*† Spent working new clients into WMAL-TV's late-night first-run, first-rate movies.*

**wmal-tv**

abc

**Channel 7 Washington, D. C.**

*An Evening Star Station, represented by H-R Television, Inc.*

Affiliated with **WMAL** and **WMAL-FM**, Washington, D. C.; **WSVA-TV** and **WSVA**, Harrisonburg, Va.

In
CLEVELAND
nothing
sells
like
BEAUTIFUL
MUSIC



RADIO
WJW

*the* **STORER** *station*
*backed by 33 years*
*of responsible broadcasting*

**CALL KATZ** or
National Sales Offices:
625 Madison Ave., New York 22
230 N. Michigan Ave., Chicago 1

brated 25 broadcasting years with **CKLW,** Detroit, 20 September.

## FM

**Concert Network's fm station in New York City (WNCN) will be getting a big boost from the *New York Daily News* from now on.**

The reason: The newspaper has bought an interest in the fm'er.

The *News* and Concert Network will share partnership in ownership —and management.

**The Sheraton hotel outfit has signed a 52-week contract with Concert Network to carry a special Sheraton program.**

The program, a quarter-hour segment nightly, of classical music fare, will be carried by Concert's WNCN, N.Y.; WBCN, Boston; WXCN, Providence; and WHCN, Hartford.

**Programing notes: WXFM,** Chicago, tried out something new in fm programing when it broadcast the first in a series of University of Illinois football games, 24 September. Sponsors of the series: Polk Brothers.

**Active fm national-regional accounts: North Woods Coffee . . . Denmark Cheese . . . Tuborg Beer . . . Lyon & Healy . . . Continental Bank.**

**New fm station: WRBS,** Baltimore.

## NETWORKS

**Rather unusual: a new daytime network tv program that's 85% sold out before it hits the air.**

It's happened in the case of *Here's Hollywood*, which debuts on NBC TV today (26 September).

What may have helped: you get a bonus of one quarter-hour for every three you buy.

**Mutual has ousted its last option time clause from its affiliate station contracts.**

The clause, calling for six and one-half hours of Sunday option time, was thrown out as "archaic in actual practice."

**Net sales of more than $1,250,-**



truly Fine Music

for san francisco



10,000 Watts
FULL TIME

KQBY
Radio AND FM
GORDON BROADCASTING COMPANY
America's First Family of
Fine Music Stations
KQBY San Francisco ★ KSDO San Diego ★ KBUZ Phoenix
National Representatives PETERS, GRIFFIN, WOODWARD, INC.

# HITCH YOUR SELLING TO AIR MEDIA BASICS AND WATCH YOUR SPOT ZOOM

**1960 AIR MEDIA BASICS . . . . . $2.00**

| REPRINTS | |
|---|---|
| TIMEBUYING BASICS | 1 to 10 — 40 cents each |
| TELEVISION BASICS | 10 to 50 — 30 cents each |
| RADIO BASICS, FM BASICS | 50 to 100 — 25 cents each |
| | 100 to 500 — 20 cents each |
| | 500 or more — 15 cents each |

*To Readers' Service, SPONSOR, 40 E. 49th Street, N. Y. 17*
*Please send me the following:*

____'60 AIR MEDIA BASICS ISSUE
____TIMEBUYING BASICS
____TELEVISION BASICS
____RADIO BASICS, FM BASICS

*NAME* .....
*FIRM* .....
*ADDRESS* .....
.....
.....

1960 AIR MEDIA BASICS 1960 AIR MEDIA BASICS
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HIGH RATED
LOCAL
PROGRAMMING
★
MILWAUKEE
witi
CBS NETWORK
-tv
TV Capital of Wisconsin

TOP
AVAILABILITIES
IN THE LARGEST
FILM LIBRARY
IN THE MARKET!
CALL BLAIR
Television Associates

*the* **STORER** *station*
*backed by 33 years of*
*responsible broadcasting*

**000 over the past three weeks put NBC Radio in a profit making position for the first quarter of 1961 says William K. McDaniel, v.p. in charge of NBC Radio net.**

This assures affiliates of a substantially higher level of compensation during the first quarter of '61 than during the first quarter of 1960.

**Net tv sales: International Shoe** (Krupnick, St. Louis), 26 week participation *Dick Clark Show* . . . **Kitchens of Sara Lee** (C&W), one-fourth sponsorship ABC's *Championship Bridge*. Other quarter each sponsors: **West Bend Aluminum** (Western Adv., Racine, Wis.); **North American Van Lines** (Biddle); **Samsonite Luggage** (Grey) . . . **Colgate** (Bates) alternate one-half sponsorship *Bugs Bunny* . . . **Pillsbury** (Burnett) sponsorship *My Sister Eileen*, and participation in *Shirley Temple Show* and *This Is Your Life* . . . **Kellogg** (Burnett) sponsorship CBS's *The Magic Land of Allakazam* . . . **Massey-Ferguson**, NBC's *Today On the Farm* . . . **Drackett** three NBC West Coast daytime shows, brief run for special promotion.

**Net specials: Reynolds Metals** to sponsor *The 43rd National Automobile Show*, CBS, 16 October . . . **The Savings & Loan Foundation** to sponsor *The Real West*, NBC, next March.

## REPRESENTATIVES

**Petry has put together a brochure pointing up radio's selling potential during the to and from work driving hours.**

Entitled, *Shift Time Radio*, the study centers on these points:

1. More working men listen to radio in their cars than any place else.
2. Automobile radio is more popular with working men than with the average of all consumer groups.

The booklet backs up its survey by detailing the work pattern in markets across the nation.

**Radio and tv stations affiliated with New England located rep firms will be listed in a publication by the New England group of Radio and Tv reps.**

WITHIN A STONE'S THROW
OF COMMUNICATIONS ROW!

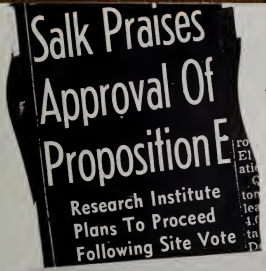
*One of New York's*
*most desirable locations*
MADISON AVENUE
AT 52nd STREET



*A Bigger and Better*
Berkshire
HOTEL
Just steps from anywhere... now with 500 individually decorated rooms and suites — and completely air conditioned.



*The magnificent new*
BARBERRY
17 E. 52 St.
Your rendezvous for dining deliberately and well... open every day of the week for luncheon, cocktails, dinner, supper.
PLAZA 3-5800 • TWX: NY 1-138
JK HOTELS




**Where the ratings leave off...**

**community obligations often begin.**

As Doctor Salk wrote KFMB-TV: "This is a somewhat belated but none-the-less sincere note for the understanding way in which you ...contributed to the very decisive outcome of the issue..."

UNIVERSITY OF PITTSBURGH

SCHOOL OF MEDICINE

LABORATORY
ach Streets
Pennsylvania

6 July 1960

Dear Mr. Whitney:

This is a somewhat belated, but none-the-less sincere note for the understanding way in which you and your associates, especially Mr. Harold Keene, contributed to the very decisive outcome of the issue before the people concerning the institute in which we are all so vitally interested.

I have long been aware of the great power of radio and television for good, of its value as a means of education, especially on the issues about which the people must be well informed so that they may act intelligently on their own behalf. We cannot escape the fact that the sense of value that prevails can be influenced by whatever reaches us in a way that then becomes a part of our understanding. To observe the way in which the people of San Diego have decided upon matters concerned with their educational institutions and other institutions for the advancement of knowledge, makes us feel a warm welcome.

I am not unmindful of your departure from customary practices whereby your own opinion, and that of your associates, was openly expressed, as well as reflected in the way in which this matter was communicated. We look forward to the realization of our plans at the earliest possible date that we may then go forward in ways that can be revealed only in time.

Sincerely,

Jonas E. Salk, M. D.

Mr. George Whitney
Vice President, KFMB
1405 Fifth Avenue
San Diego 1, California

**In all ways KFMB-TV reaches and moves MORE people to action.**

**KFMB 8 TV**
**SAN DIEGO**

BOL OF SERVICE KFMB-TV CHANNEL 8 CBS SAN DIEGO, CALIF. • A TRANSCONTINENT STATION

WROC-FM, WROC-TV, Rochester, New York • KERO-TV, Bakersfield, California • WGR-AM, WGR-FM, WGR-TV, Buffalo, New York • KFMB-AM, KFMB-FM, KFMB-TV, San Diego, California • WNEP-TV, Scranton–Wilkes-Barre, Penn. • WDAF-TV, WDAF-AM, Kansas City, Missouri

Represented by Edward Petry & Co., Inc.
The Original Station Representative

RANSCONTINENT TELEVISION CORP. • 380 MADISON AVE., N.Y. 17

The association has also started a [illegible] of readings to key agencies and [illegible] in the New England area.

**Rep appointments:** WRBS-FM, Baltimore, WXFM-FM, Chicago, WFLM-FM, Fort Lauderdale, and KAFE-FM, San Francisco, all to **Fine Music Hi-Fi Broadcasters** . . . KIEM-FM, Eureka, Calif., KOTI-TV, Klamath Falls, Ore., KBES-TV, Medford, Ore., all to **Young Television Corp.**

## FILM

**The off-network re-run selling season shifted into high gear this week as shows such as Economee's *Space* and *Challenge* began ticking off sales.**

The Ziv-UA division sold both programs to WPIX, New York; KABC-TV, Los Angeles; WHDH-TV, Boston; KVAR-TV, Phoenix; WALA-TV, Mobile; KOZ-TV, Denver; WSIX-TV, Nashville; KARK-TV, Little Rock; WNEM-TV, Saginaw; KFSD-TV, San Diego; KTSM-TV, El Paso, and WBRE-TV, Wilkes-Barre.

**Sales:** UPA's *Mr. Magoo* to KTTV, Los Angeles . . . WNBQ, Chicago, sold *Lock Up* to American Tobacco (BBDO) and Phillips Petroleum (Lambert and Feasley) . . . Western Pennsylvania National Bank will sponsor *Best of the Post* on WHC, Pittsburgh . . . *Tarzan and Assignment Underwater* to premiere on KFMB-TV, San Diego . . . Official Films' *Greatest Headlines of the Century* to 25 Armed Forces Television Services stations overseas . . . *Play of the Week* to premiere on KPHO-TV under Arizona Public Service sponsorship . . . Carling Brewing (GB&B) will take alternate sponsorship of *Jim Backus' Hot Off the Wire* on KOMO-TV, Seattle . . . Official Films' *Almanac* to WOR-TV, New York . . . Ziv-UA's *Lock Up* to American Tobacco (BBDO) on a present total of 54 markets, latest stations being


Looking for Drug Store Sales?

WWTV AREA DRUGGISTS OUTSELL THOSE OF 8 COMPLETE STATES!




NCS No. 3 shows that WWTV has daily circulation, both daytime and nighttime, in 36 Michigan counties.

Your market for drug-store sales in the WWTV Area—Cadillac and Northern Lower Michigan—is greater than that in any one of eight entire U.S. states*!

And remember too, you need *only* WWTV to reach *all* of Northern Lower Michigan . . . and most of its drug product consumers. WWTV has NCS No. 3 circulation—daytime and nighttime—in 36 Northern Lower Michigan counties. To approach this coverage with other media, you'd need 13 daily newspapers or 16 radio stations!

Add WWTV to your WKZO-TV (Kalamazoo-Grand Rapids) schedule and get all the rest of outstate Michigan worth having! *If you want it all, give us a call!*

**WWTV Area drug sales ($30.6 million) exceed those in Idaho, New Hampshire, Delaware, North Dakota, Montana, Nevada, Alaska and Hawaii.*

*The Fetzer Stations*

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
WWTV — CADILLAC, MICHIGAN
KOLN-TV — LINCOLN, NEBRASKA




WWTV

316,000 WATTS ● CHANNEL 13 ● 1282' TOWER
CBS and ABC in CADILLAC
Serving Northern Lower Michigan

Avery-Knodel, Inc., Exclusive National Representatives





INTRODUCING THE NEW

DRYDEN-EAST HOTEL

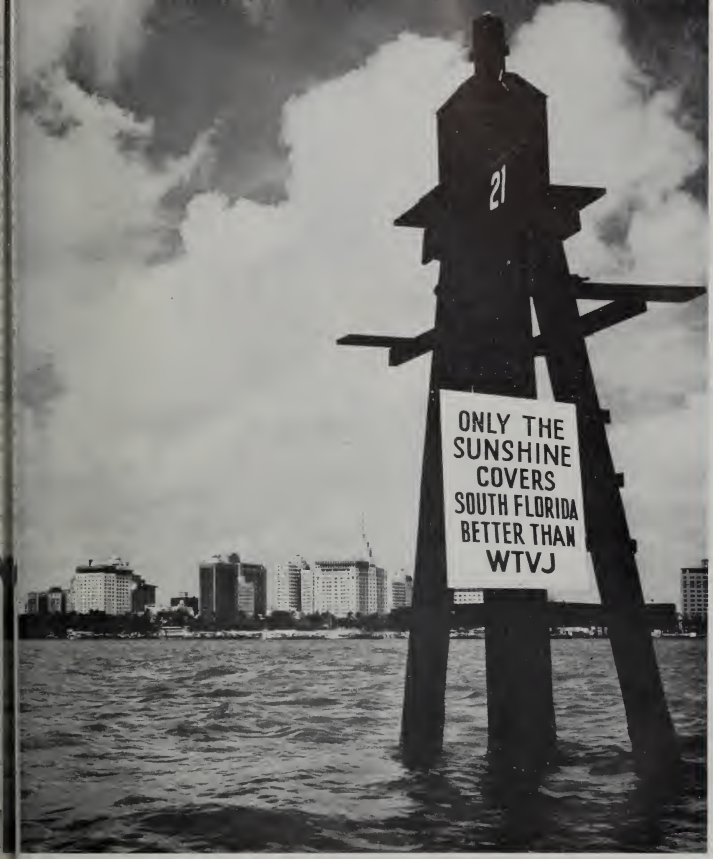
39th St., East of Lexington Ave.

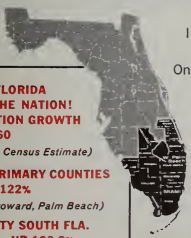
NEW YORK

Salon-size rooms • Terraces • New appointments, newly decorated • New 21" color TV • FM radio • New controlled air conditioning • New extension phones in bathroom • New private cocktail bar • Choice East Side, midtown area • A new concept of service. Prompt, pleasant, unobtrusive.

Single $15 to $22 Suites to $60
Special rates by the month or lease

Robert Sarason, General Manager
OREgon 9-3900



**UTH FLORIDA**
**CES THE NATION!**
**PULATION GROWTH**
**60-1960**
*ew U.S. Census Estimate)*
**REE PRIMARY COUNTIES**
**UP 122%**
*ade, Broward, Palm Beach)*
**COUNTY SOUTH FLA.**
**RKET— UP 108.3%**
**al Population 1,699,149**

In South Florida, the nation's fastest-growing area market, WTVJ—among all media—delivers the largest daily circulation! Only WTVJ will give your schedule complete coverage of this dynamic growth area. Obtain the facts of WTVJ's exclusive, total coverage of South Florida from your PGW Colonel.

**WTVJ** CBS SOUTH FLORIDA

REPRESENTED NATIONALLY BY PETERS, GRIFFIN, WOODWARD, INC.

WOMETCO ENTERPRISES INC.

WTVJ
WLOS-TV
WFGA-TV
*(Affiliate)*

WORLD FAMOUS
MOHAWK MIDGETAPE PROFESSIONAL 500
HIGH SPEED
POCKET TAPE RECORDER

NO ELECTRICITY REQUIRED

OPERATES ON ONLY 1 BATTERY



Used by NBC – CBS and numerous radio and TV stations, for recording in the field.

Records anything it hears and plays it right back in unbelievable broadcast quality.

Special built-in "VU Meter".

Weighs only 3 lbs.

THE PEER OF POCKET TAPE RECORDERS... MIDGETAPE IS AMERICAN MADE.

"Science Fiction" accessories available for confidential recordings.

For literature, or free demonstration in your office, write Dept. B.

ALL TRANSISTORIZED

mohawk...
business machines corp.
944 halsey street brooklyn 33, new york
manufacturers




NO, THIS IS "KNOE-LAND"

(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)

JUST LOOK AT THIS MARKET DATA

| | | | |
|---|---|---|---|
| Population | 1,520,100 | Drug Sales | $ 40,355,000 |
| Households | 423,600 | Automotive Sales | $ 299,539,000 |
| Consumer Spendable Income | $1,761,169,000 | General Merchandise | $ 148,789,000 |
| Food Sales | $ 300,486,000 | Total Retail Sales | $1,286,255,000 |

KNOE-TV AVERAGES 79.1% SHARE OF AUDIENCE

According to March 1960 ARB we average 79.1% share of audience from 9 a.m. to midnight, 7 days a week.

KNOE-TV
Channel 8
Monroe, Louisiana

CBS • ABC
A James A. Noe Station
Represented by
H-R Television, Inc.

Affiliated with Northeast Louisiana State College, Monroe. One of nine 4-year colleges within our coverage area.

WNBC-TV, New York; WNBF-TV, Binghamton; WJRT, Flint; KSTP-TV, Minneapolis; WSTV-TV, Steubenville; WKTV, Utica; KTBS-TV, Shreveport; WGAL-TV, Lancaster, and KZTV, Corpus Christi; *Lock Up* also sold to stations KCBD-TV, Lubbock, and KGBT-TV, Harlingen.

**More sales:** Lopert Pictures' *Latest 62* tv package to KRCA-TV, Los Angeles; WABC-TV, New York; WFIL-TV, Philadelphia; WMAR-TV, Baltimore; WCKT, Miami; WWL-TV, New Orleans; KPLR-TV, St. Louis; KROD-TV, El Paso; WAVY-TV, Norfolk; WHNC-TV, New Haven; WNBF-TV, Binghamton; CKYW-TV, Windsor, and others: 26 of the titles are being made available in color... Ziv-UA's Economee reports *Highway Patrol* re-runs sold to WNHC-TV, New Haven; WJBK-TV, Detroit; KFSD-TV, San Diego, and KGHL-TV, Billings; *Science Fiction Theatre* to WJW-TV, Cleveland, and KGHL-TV, Billings; *Mr. District Attorney* to KSTP-TV, Minneapolis, and WTTG, Washington, D. C.; also, WXIX-TV, Milwaukee, purchased *Dr. Christian, Boston Blackie, Harbor Command, West Point, Men of Annapolis* and *Meet Corliss Archer*.

**Promotion:** CNP's *Blue Angels* series, now sold in 104 markets, will receive unusual promotions, including Fred Waring special music; skywriting by WABC-TV, New York, and WSBA-TV, Altoona; aerial performances by the Blue Angels team of Navy flyers in Atlanta just before the WAGA-TV premiere; and Continental Oil's 237 twenty-four sheet posters in its 68 markets. Additionally, Ernest Borgnine will narrate one episode of the series. Representative James E. Van Zandt of Pennsylvania has already praised the show in Congress. Grumman Aircraft, manufacturers of the Tiger jets used by the Blue Angels, has released a training film narrated by Robert Taylor to stations for promotional use.

**Strictly personnel: Arthur Gross** appointed assistant general sales manager for UAA... New account executives at UAA are **Fred Watkins** and **Frank LeBeau** in the Dallas office and **Paul Weiss** in the Chicago office.

# Tops in sports add to the big picture in CHARLOTTE



NATIONAL LEAGUE PRO FOOTBALL
WORLD SERIES
NCAA FOOTBALL
TOP BOWL GAMES
FIRST IN SPORTS* with Bill Snyder
SATURDAY NIGHT FIGHTS
CHAMPIONSHIP BOWLING
ALL-STAR GOLF
MAKE THAT SPARE
THE SPORTSMEN*
INSIDE SPORTS*

*Local

Check the line-up. The biggest audience builders of both NBC and ABC; the strongest local sports shows in the Carolinas. Here's the brand of programming that changed things in Charlotte. To sell big in America's 25th largest tv market your better buy is Charlotte's big picture. Buy WSOC-TV— one of the great area stations of the nation.

WSOC-TV

CHARLOTTE 9—NBC and ABC. Represented by H-R

WSOC and WSOC-TV are associated with WSB and WSB-TV, Atlanta; WHIO and WHIO-TV, Dayton

MORE THAN 33 HOURS
of LOCAL programming
EACH WEEK

This is the PLUS factor that makes WOC-TV more exciting — more interesting — *more effective* than the competition. Yes, more local programming for homemakers, for sports fans, for youngsters . . . all this in addition to NBC, top ABC shows and the best of the syndicated shows.

These are the people that buy products in the nation's 47th TV market. More than 2 billion dollars in retail sales ring on the retailer's cash register. Over 438,000 TV homes are within the 42 counties of WOC-TV's coverage area.

And to help you get the maximum number of these dollars WOC-TV specializes in effectively co-ordinating and merchandising your buy at every level — the broker, wholesaler, direct salesman, key buyer as well as the retail outlet.

Your PGW Colonel has all the facts, figures and other data as well as day by day availabilities. See him today.

WOC TV channel 6
PRESIDENT Col. B. J. Palmer
VICE-PRES. & TREASURER D. D. Palmer
EXEC. VICE-PRESIDENT Ralph Evans
SECRETARY Wm. D. Wagner
RESIDENT MANAGER Ernest C. Sanders
SALES MANAGER Pat Shaffer
THE QUINT CITIES
DAVENPORT, BETTENDORF } IOWA
ROCK ISLAND, MOLINE, EAST MOLINE } ILL
PETERS, GRIFFIN, WOODWARD, INC.
EXCLUSIVE NATIONAL REPRESENTATIVES




## PUBLIC SERVICE

**Thisa 'n' data: KWK,** St. Louis, did a one week presidential candidate straw vote poll which drew a response of nearly 100,000 Republican and Democratic votes . . . **WJAG,** Norfolk, observing 35th year of public schools programing series . . . **WBZ-TV,** Boston, editorial news program **Starring the Editors,** celebrated its 10th anniversary 10 September . . . **WNEW,** N.Y.C., doing its part to help promote nation's little known colleges by airing minute spots highlighting the institutions' courses, degrees, vacancies etc. . . . **WAIT,** Chicago, enlisted the aid of Chicago's mayor in proclaiming **Community Clubs Day in Chicago** . . . **WALA-TV,** Mobile. **WSFA-TV,** Montgomery, and ETV Network, Andalusia, Birmingham, and Munford, Ala. to telecast NBC's new Continental Classroom course in Contemporary Mathematics beginning this month. Also to carry the Classroom programs are **KVAR,** Phoenix; **KTVE,** Eldorado and **KARK-TV,** Little Rock, Ark; **KMJ-TV,** Fresno; **KRCA,** LA; **KCRA-TV,** Sacramento; **KSBW-TV,** Salinas-Monterey **KFSD-TV,** San Diego; **KRON-TV,** San Francisco; **KCSJ-TV,** Colorado Springs-Pueblo; **KOA-TV,** Denver; and **KREX-TV,** Grand Junction, Colorado . . . **WBNS-TV,** Columbus, Ohio, conducted a locally produced telementary on childbirth by caesarean section. The half hour documentary, produced and filmed in a local hospital was applauded by viewers who tied up the station's switchboard with a deluge of congratulatory messages on its showing.

**Kudos: KMOX,** St. Louis, 1960 Safety Award presented to nine-year-old Barbara Blood for her entry in the station's Child Safety Campaign Slogan Contest . . . **WRCV,** Philadelphia, recipient of American Bar Association Silver Gavel for outstanding public service . . . **WJPS,** Evansville, Ind. awarded top United States Air Force Recruiting award for its outstanding recruiting program assisting the U.S. Air Force . . . **WOWO,** Fort Wayne, and **WFBM-TV,** Indianapolis, presented with sterling silver plaques by the American Heart Assn. for public service

# IN DETROIT...

# CKLW Radio is now NO. 1*

* DETROIT PULSE, AUGUST 1960
MONDAY-FRIDAY 6 A.M.-6 P.M.



LISTENING HABITS HAVE CHANGED-- TO CKLW RADIO 80, NOW THE NO. 1 STATION -- AND STILL THE NO. 1 BUY IN THE DETROIT AND GREAT LAKES AREA.

An RKO General Station

Robert E. Eastman & Co., Inc.
National Radio Representative

Essex Broadcasters, Inc.
GUARDIAN BLDG. Detroit 26, Michigan

CKLW
50,000 Watts • 800 KC

## In Roanoke in '60 the Selling Signal is SEVEN . . .

Roanoke is an ideal test market. Isolated from competing markets. Diversified industry. Self-contained economy. Large population. Many distribution outlets.

Put Roanoke on your schedule, and don't fumble the ball when buying television. Specify WDBJ-TV . . . serving over 400,000 TV homes of Virginia, N. Carolina and W. Va. in counties having a population of nearly 2,000,000.

*Sell like sixty on seven.* We'll help you to cross those sales goal lines.

*ASK YOUR PGW COLONEL FOR CURRENT AVAILABILITIES*

**WDBJ-TV**

**Roanoke, Virginia**




In Steubenville, Ohio



YOUR PRODUCT'S BEST FRIEND IS

**The FRIENDLY Group's**

**WSTV-TV**

CHANNEL 9

The lowest cost Television bridge to the Upper Ohio Valley's 5 Billion Dollar retail market. The best of CBS and ABC. Plus Shopper Topper Merchandising.

*For Rates and Avails*

IN STEUBENVILLE: John J. Laux, AT 2-6265

IN NEW YORK: Lee Goynor, OX 7-0306

Represented Nationally by Avery-Knodel, Inc.

**WSTV-TV** CHANNEL 9
The Best of CBS and ABC
STEUBENVILLE—WHEELING
Represented by Avery-Knodel, Inc.

**WRGP-TV** CHANNEL 3
The Best of NBC
CHATTANOOGA, TENNESSEE
Represented by H-R

**WRDW-TV** CHANNEL 12
The Best of CBS and ABC
AUGUSTA, GEORGIA
Represented by Avery-Knodel, Inc.

**WBOY-TV** CHANNEL 12
The Best of NBC and CBS
CLARKSBURG, WEST VIRGINIA
Represented by Avery-Knodel, Inc.

**KODE-TV** CHANNEL 12
The Best of CBS and ABC
JOPLIN, MISSOURI
Represented by Avery-Knodel, Inc.


work in behalf of its 1960 campaign . . . **WOWO,** Fort Wayne, received George Washington Gold Medal for its over-all programs on Freedom and the American Way . . . **WROC-TV,** Rochester, N. Y., presented its Award for Meritorious Achievement in the fields of Social Welfare and Medicine to Michael J. Crino, M.D.

**Ideas at work:**

**Good deeders: WIP,** Philadelphia, deejays Joe McCauley, Dan Curtis and Gene Hilner, devoting off-mike hours to assist at community projects. McCauley to toastmaster the Assumption Bearing Workers Guild Communion Breakfast, 9 October; Milner to emcee at Sons of Italy Columbus Day event, 12 October. Curtis gave assistance to Philly fire department men at the organization's annual show, 9 September.

**Service programing: WGAR,** Cleveland, giving voice to public expressions and opinions with its new program **Open Forum . . . WBC** stations **WBZ-TV,** Boston; **KDKA-TV,** Pittsburgh; **WJZ-TV,** Baltimore; **KYW-TV,** Cleveland; **KPIX,** San Francisco, to telecast **Face of the World,** new religious series early next year . . . **WAMP,** Pittsburgh, started public forum program **Profile-Pittsburgh,** 12 September . . . **WNEW,** N.Y.C., current event discussion show **Call Up and Be Counted** to become regular programing feature . . . **KOCO-TV,** Oklahoma City, beginning series **Expedition Oklahoma,** 4 October, spotlighting city's industries, personalities, etc.

**Services performed: KDKA-TV,** Pittsburgh, and **WBBM-TV,** Chicago, effectively put across the visual impact of television recently when both figured prominently in locating an amnesia victim. Unable to trace the elderly female victim's identity, the Bureau of Missing Persons appealed to the Pittsburgh station for help. Acting on a hunch, news director Dick Muller sent a filmed interview of the woman to the Chicago station. **WBBM-TV** news director Bill Garry used the film on the late news and less than five minutes later the woman was identified by her friends and relatives.



# Précision

A French word that means the same thing in English: quality or state of being precise; accuracy; definiteness. It's a precise description of an Air France pilot. Exacting. Accurate. Definite. An alert mind guiding skilled hands to precise action. Everyone expects it. Everyone who's ever flown Air France finds it. They find something else, too. The same quality of precision in everything. Food that is prepared in the great French tradition. Service that is accurate, and attentive to every detail. Atmosphere that is friendly, enjoyable, and authentically French. Precisely what you want... precisely what you get... *every time!*

**AIR FRANCE JET**

WORLD'S LARGEST AIRLINE/WORLD'S MOST PERSONAL SERVICE




more than doubles your Indianapolis potential

*only basic NBC coverage of America's* **15th TV Market**—*745,000 TV homes.*

**INDIANAPOLIS**—Major retail area for 18 richer-than-average counties, 1,000,000 population—350,600 families with 90% television ownership!

**11 SATELLITES**—Each market within WFBM-TV's verified Grade A Area: Anderson • Kokomo • Marion • Muncie • Bloomington • Vincennes • Terre Haute • Danville, Illinois • Lafayette • Peru • Logansport • Kokomo.

For every 10 TV homes in the Indianapolis Trading Area, three are 130 miles away. WFBM-TV dominates Mid-Indiana in total coverage and market penetration—Nielsen No. 3.

Represented Nationally by the KATZ Agency

CHANNEL 6 WFBM TV INDIANAPOLIS

11TH YEAR OF LEADERSHIP


# Tv and radio NEWSMAKERS



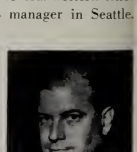
**Gerald A. Vernon** has joined the CBS Radio Network as account executive. Vernon, who comes to CBS from the NBC Television Network sales staff, has worked in the broadcasting field since 1937. He was formerly associate media director for J. Walter Thompson. In 1940 Vernon became assistant promotion manager in charge of research for NBC's Chicago division. Two years later he joined ABC Radio as sales development manager. With the event of tv he coordinated tv sales for ABC and the o&o stations.



**Bill Allred** has been appointed station manager of radio station KAKC, Tulsa, a Public Radio Corp. property. Prior to this appointment, he was associated with KBKC, the corporation's new property in Kansas City. Before joining KBKC, Alfred was sales manager for KIOA, Des Moines, also a Public Radio Corp. affiliation. He joined KAKC in August, 1957 and subsequently became sales manager. Alfred's appointment to the station manager post fills the vacancy created by the promotion of Robert J. Hoth.



**Harry Carlson** has been elected president of General Public Relations, Inc., public relations subsidiary of Benton & Bowles. He joined GPR in 1957 when the former B & B public relations department merged with Burns W. Lee Associates. Prior to his affiliation with Burns Lee, Carlson held public relations posts with Carl Byoir & Associates and the Union Pacific Railroad in L. A. Earlier he was United Press bureau manager in several western cities before joining Pacific Northwest UP as news manager in Seattle.



**Ned Cramer** has been appointed to the newly created post, assistant director of public affairs, for WCBS-TV. He will assist public affairs director Clarence Worden in developing and administering the station's community service programs, and in creating new community betterment programs. Cramer joined WCBS Radio in 1945 and by 1949 he had risen to producer, director and assistant manager of operations. He transferred to WCBS-TV in 1950, where he was appointed assistant program director in 1958.

# WHERE THERE'S A FARM (IN THE 67 COUNTY WHEELING-PITTSBURGH TRI-STATE AREA) THERE'S

# WWVA

NOW CELEBRATING ITS 25th CONSECUTIVE YEAR OF AWARD-WINNING "TOTAL AREA" FARM BROADCASTING




Farm notables gathered recently at a WWVA luncheon honoring the Tri-State Farm Broadcasters Association. Host, Paul J. Miller, Storer Vice President and Managing Director of WWVA, presented plaques in commemoration of twenty-five years of active participation in WWVA farm broadcasting to Bob Lang, County Agent, Belmont County, Ohio; and, to the Extension Service Departments of West Virginia University and, of Ohio State University. (Left to right): Paul A. Myers, Assistant Managing Director, WWVA; Authur Smith, Assistant Radio-TV Editor, College of Agriculture, Ohio State University; J. O. Knapp, Director, Agriculture, West Virginia University; Mr. Miller; Bob Lang, County Agent, Belmont County, Ohio and John Corrigan, the WWVA Farm Director.

***FOUR IMPORTANT FACTS THAT SHOULD INTEREST EVERY ADVERTISER:***

**1. WWVA's Tri-State Farm Broadcasters Association, programming one hour a day, five days a week, is one of the oldest of its kind in radio today.**

**2. WWVA is the only Wheeling 50,000 watt network station (CBS) serving the Pittsburgh Tri-State Area.**

**3. WWVA is the only radio station with "total area" programming in this Six Billion Dollar Market.**

**4. WWVA's farm broadcasts are the only programs with active participation (30 farm specialists) of the agricultural extension services of three states: West Virginia University, Ohio State University and Penn State University, plus the radio services of the U.S. Department of Agriculture.**

# WWVA

PULSE AREA SURVEY PROVED DOMINANT SEVEN DAYS A WEEK


Cleveland
Akron
Youngstown
Canton
Pittsburgh
McKeesport
Wheeling
Washington
Uniontown
Greensburg
Zanesville
Steubenville
Weirton
Fairmont
Clarksburg
Parkersburg
Charleston
Huntington
Ashland
Portsmouth
Newark
Cambridge
Marietta
Athens
Logan
Gallipolis
Ironton
Middletown
Hamilton
Dayton
Springfield
Columbus
Lancaster
Chillicothe
Circleville
Mansfield
Ashland
Wooster
Medina
Ravenna
Warren
Sharon
Erie
Meadville
Oil City
Franklin
Butler
Indiana
Kittanning
Ellwood City
New Castle
Beaver Falls
Aliquippa
Monaca
Rochester
Sewickley
Carnegie
Washington
Waynesburg
Uniontown
Connellsville
Somerset
Johnstown
Altoona
Bedford
Cumberland
Hagerstown
Frederick
Martinsburg
Keyser
Morgantown
Clarksburg
Fairmont
Grafton
Buckhannon
Elkins
Weston
Parkersburg
Point Pleasant
Huntington
Ashland
Portsmouth
Ironton
Gallipolis
Athens
Nelsonville
Logan
Chillicothe
Circleville
Lancaster
Zanesville
Cambridge
Newark

*frank talk to buyers of air media facilities*

# The seller's viewpoint

*The kind of radio programing the Negro seeks today is far different from the composite rhythm, blues, plus a sprinkling of gospel music which satisfied his wants 20 years ago, says Harry Wilber, general manager, WBEE, Chicago. Today's Negro looks for programing that is varied, creative, and informative, as well as entertaining. Initiative is the prime requisite, and this, coupled with experimentation, can prove both exciting and rewarding. For more details on Negro broadcasting see the 9th Annual Negro Market Supplement in this issue.*



## NEGRO RADIO: LAST FRONTIER IN BROADCAST

"Last frontiers" are where and what you make them. We have one in broadcasting—and it's called Negro radio.

For all intents and purposes, Negro radio has remained unchanged for 20 years. At that time someone came up with the original idea of broadcasting exclusively for Negroes. A simple programing format was devised. Rhythm and blues (with a sprinkling of gospel music) were the vehicles—and a personable Negro, with an ability to project his personality through sound, was the carrier. For one reason or another, concern was not given to the professional ability of the personality; programing standards were non-existent; and, creativity was left to "other" stations.

Obviously, that approach was a commercial success. In many areas, today, it may still be. But times have changed. The Negro is experiencing improved standards of living. His educational level has risen. His likes and dislikes have been conditioned by an environment vastly different from that of 20 years ago.

Today the Negro is vitally interested in what is happening around him. He is interested in the news. Today, the Negro resents the constant reminder of ethnic accent, archaic idioms, and poor grammar. He wants a professional delivery—the kind he and his children may use as a standard of speech. Finally, today the Negro seeks radio programing that tends to be varied, creative and informative, as well as entertaining.

The above approach to Negro programing in no way precludes commercial effectiveness and success. WBEE in Chicago has news on the hour and half hour—all of it sponsored. WBEE has sports programs six times daily—all sponsored. WBEE has ventured into live programing, commercially sponsored and vastly successful, since—in the case of one blue-chip sponsor—it caused a 12% sales volume increase in the product, a food product. This client's particular use of live programing will be repeated annually.

At this stage of Negro broadcasting, initiative is the prime requisite. Oddly enough, programing and broadcasting standards tried and true with general audience stations, are new and different in Negro radio.

Yes, Negro radio is a "last frontier" in broadcasting. There are so many ways to improve it, so many ways to fulfill our obligation of broadcasting in the public's convenience, interest and necessity. Programing experimentation in Negro radio can be exciting and rewarding; it's all in the way you approach your profession.



# All getting through to the same woman

he suburban woman — the most influ-
ti buyer in America. And who's get-
ng hrough to her? All four stations of
HE Herald Tribune Suburban Radio
ET ork with their network staff, editorial
on dge and skill. Four stimulating, aware
di tations that have the power to reach
e man whose world is on power-steered
ne whose life is in motion from super-market, to cookout, to school meeting, to commuter express. Your commercials can put her finger on the starter button for immediate buying because The Herald Tribune Suburban Radio Network reflects her community in the type of entertainment and the advertising it carries. The Herald Tribune Suburban Radio Network offers unique powerful suburban coverage because it communicates directly and *without waste* to the land of the commuter family — and *specifically* to the woman who does 66⅔% of the buying. *It's time you were getting through to the suburban woman!*

**Herald Tribune**
**SUBURBAN RADIO NETWORK**

*595 MADISON AVENUE, NEW YORK, N. Y. • Represented nationally by* **THE BOLLING CO.**, *247 Park Avenue, New York, N. Y.*

**WFYI** *Long Island* / **WVIP** *Westchester* / **WVOX** *Westchester* / **WGHQ** *Hudson Valley*

# SPONSOR SPEAKS

## Why doesn't tv talk back?

*Esquire*, the magazine that is struggling to shed its girl-and-kooky image in favor of an "intellectual" personality, sent us advance proofs of the tv article which appeared in last week's issue.

We just got around to reading it, and frankly we are shocked. Titled "A Last Look At Television," it is a three-part effort by Richard Rovere, Helen Lawrenson, and Robert Paul Smith.

Each takes a segment of a "typical tv day" and each viciously pans the medium with what we can best describe as the riper variety of Fire Island sophistication .

It is a regrettable performance, and particularly so since it pretends to approach tv on a "cultural" level. The article is sprinkled with literary name-dropping, but lacks all pretense of intellectual honesty and fairness.

Fortunately, what appears in *Esquire* has seldom any important impact on large masses of people. But the article itself, with its heavy-handed high school humor, highlights a troubling phenomenon.

Why has the tv industry allowed so many of these (and more serious attacks) to go unanswered and unchallenged?

Why doesn't tv talk back?

We can honestly applaud the many fine projects now in work at the TIO. We have read and heard many thoughtful and honorable statements by industry leaders.

But we do raise the question—is all this enough? Does the industry need, in addition, some more vigorous and positive expressions of its position?

As we see it, tv men have a dual job—to build the industry's image with the public, and to maintain their own self-respect in the face of violent and luridly unfair criticism.

Can both of these be accomplished without some more aggressive and confident actions than we have seen thus far?



**THIS WE FIGHT FOR:** *A continued drive in both radio and television to raise program standards and increase the vitality of the media.*

## 10-SECOND SPOTS

**Election Availabilities:** Ad in the N.Y. *Times* — "Baby elephant, only 42" high, available for publicity, etc. $150 per day. Donkey also available." *You haven't lived until you've used a 42" elephant for etc.*

**Apropos:** The above advertisement reminds us of Will Rogers' statement: "The reason most Americans don't own an elephant is that they've never been offered one at a dollar down and a dollar a week." *Or, may we add in the spirit of Section 315, a donkey.*

**Election earing:** Harvard Prof. Arthur Schlesinger, Jr., in the third volume of his *Age of Roosevelt* just published, recalls that in 1936 the Republicans prepared a series of radio spots in which "John and Mary," played by actors, stood before the marriage license window debating whether they could tie the knot with the national debt hanging over their heads. The spots were rejected by the president of NBC because, he said, "It would place the discussion of vital political and national issues on the basis of dramatic license rather than upon a basis of responsibility." *The '30's seem a long time ago.*

**Slogan time:** Barney Keep of KEX, Portland, Ore., reports seeing this election year advertisement around town: *Be Dead Right—Lacey for Coroner.*

**Double feature:** Headline in local gazette—'LET'S MAKE LOVE' AT TWO THEATERS. *Going to the movies is better than ever.*

**Twice as bubbly:** Conjecture along Ad Row runs this way as to how a hard-sell, proprietary drug-oriented agency would handle the Schweppes account if OBM ever gave it up. Something like—"ATTENTION MALARIA SUFFERERS . . . !"

**Dressing down:** Joe E. Lewis, unofficial ambassador of good will from Edinburgh, was bothered by a particularly loud female heckler during a recent nightclub performance. He quieted her, perhaps for all time, with: "Madam, I remember you from when I was here three years ago. *I don't remember your face, but I remember your dress.*"

# OUTSTANDING VALUES

## 1890



BICYCLES

We have taken the agency for the celebrated

Pic-

## 1960

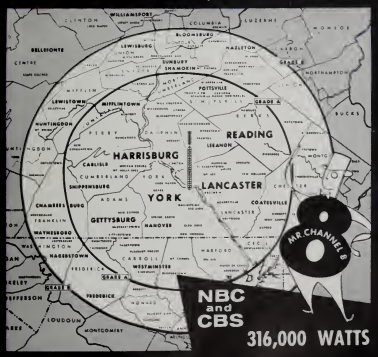
# WGAL-TV

*Channel 8*

**Lancaster, Pa.**

**NBC and CBS**

MULTI-CITY TV MARKET




Best buy in the Lancaster/Harrisburg/ York area today. This Channel 8 station is far and away the favorite in these three metropolitan markets and in many other communities as well. WGAL-TV delivers this responsive, prosperous viewing audience at lowest cost per thousand.

**WGAL-TV**

*Channel 8*

**Lancaster, Pa.**

**NBC and CBS**

STEINMAN STATION

Clair McCollough, Pres.

*Representative:* The MEEKER Company, Inc. New York • Chicago • Los Angeles • San Francisco




Alarmists paint a frightening picture of today's moral climate. Others are more optimistic. Both viewpoints were frankly expressed recently by a panel of distinguished guests on CBS Owned WBBM-TV, where Chicagoans look for–and expect to see–high-quality, unflinching, provocative local programming.

People who value their time find far more worth watching on WBBM-TV. Which naturally is why time is invaluable on WBBM-TV, Chicago's top-rated television station for 63 consecutive Nielsen reports.

WBBM-TV, CHANNEL 2 IN CHICAGO–CBS OWNED

26 SEPTEMBER 1960
PART TWO

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

THE MEMPHIS MARKET HAS TWO EARS
WDIA ALONE REACHES THE OTHER ONE!

40%



OF THE MEMPHIS AREA IS
NEGRO
WITH AN ANNUAL INCOME OF OVER A BILLION DOLLARS!

MEMPHIS' ONLY 50,000 WATT STATION
Represented Nationally By
THE BOLLING COMPANY

WDIA
COVERS THE "GOLDEN MARKET" OF 1,528,364 NEGROES

A-RATED BY EVERY SURVEY FOR OVER 10 YEARS!

ANOTHER SONDERLING STATION—KDIA, San Francisco-Oakland
1st by far in the area where 70% of the Negroes live (June '60 East Bay Negro Pulse)

**9TH ANNUAL NEGRO RADIO SUPPLEMENT**

A 52-page section of facts and figures on a medium getting more attention from admen

**Negro radio's $19 billion consumer market**

Page 6

**Why stations have growing ad potential**

Page 11

**Negro Basics: 8 pages of useful facts**

Page 17







| WENN | KOKY | KOKA | WOKJ |
|---|---|---|---|
| **BIRMINGHAM** | **LITTLE ROCK** | **SHREVEPORT** | **JACKSON** |
| No. 1 among 11 stations. Latest Hooper, June-July, 1960 | Tied for No. 1 among 8 stations. Latest Hooper, July-August, 1960 | No. 2 among 9 stations. Latest Hooper, April-May, 1960 | No. 1 among 6 stations. Latest Pulse, May, 1960. No Hooper to date |

# McLendon Ebony Radio... the Nation's highest rated Negro group

John McLendon, President and General Manager • Represented nationally by John E. Pearson Co.


From Experience...Confidence
CONTINENTAL
C B
BROADCASTING
America's most experienced negro radio stations
CONTINENTAL BROADCASTING
WNJR, new york area • WBEE, chicago area • WRAP, norfolk
WGEE, indianapolis (40% negro-programmed)

# WOOK

is *more* than radio! It is the most effective medium for selling one of America's largest and richest

## NEGRO MARKETS:

***The 600,000 high-income consumers in WASHINGTON, D.C.***

*The proof? In an 18-station market, WOOK Radio is rated second in total audience of all the stations licensed to operate in Washington, D. C. (According to Pulse, Dec., 1959)*

**WOOK**

**RADIO**

**WASHINGTON, D.C.**

**REpublic 7-8000**

*A Division of United Broadcasting Co.*

Represented nationally by:

NEW YORK: Bob Wittig, 420 Madison Ave.

ATLANTA: Dora-Clayton Agency, Inc.



**SPONSOR**

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE



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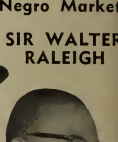
# WAMO

## PITTSBURGH, PA.

**NOW 1000 WATTS**
**Programming to Pittsburgh's 250,000 Population Negro Market**



**SIR WALTER RALEIGH**



**BILL POWELL**



**PORKY CHEDWICK**



**SUNNY JIM**



**CHARLES GORDON**
**News Director**



**ALEXANDER MARTIN**

**NOW 1000 WATTS ON 860 KC**

# WAMO

**PITTSBURGH**
**100% Negro Programming**
**BERNARD HOWARD**
**NAT'L. REP.**

Sing a song of savings with this thrifty trio *

# THE GEORGIA NEGRO GROUP

## COLUMBUS WCLS

*1000 Watts*
*1580 kc.*

Reach high sales at low cost with the Columbus area's only all-Negro programmed station. WCLS reaches 38% of the metro population with top-rated programs and personalities, beaming 100% to a Negro audience. Now in its 6th year of catering to Negro buyers, WCLS delivers a big market at small cost.

## MACON WIBB

*1000 Watts*
*1280 kc.*

Macon's only 100%-Negro programmed station, now in its 13th year of service to the Negro community, reaches 43% of the metro population. WIBB originated Negro programming in the Macon area and has top-rated personalities with exclusive coverage. WIBB brings this market to you at low cost.

## SAVANNAH WSOK

*250 Watts*
*1230 kc.*

This fast-growing popular-rated station gives you 40% of the metro population, beaming to a 100%-Negro audience 24 hours daily. Now the only station in the Savannah area programming to Negroes, WSOK offers specialized programming to a specialized audience with special results for advertisers.

*A THREE-IN-ONE BUY FOR THREE-IN-ONE SAVINGS: TIME, EFFORT, DOLLARS. EARN A GROUP DISCOUNT OF 5% ON PURCHASE OF TWO STATIONS-10% ON PURCHASE OF ALL THREE. **ONE ORDER** DELIVERS THESE KEY METRO MARKETS: **BERNARD HOWARD & CO.,** NATIONAL REPS.-**DORA-CLAYTON AGENCY,** SOUTHERN REPS.

# 6,500,000

# potential sales prospects !

Our quality list of Negro programmed stations can deliver over one-third of the most rapidly expanding and exciting market in the U.S. today!

**Let us tell you about it**

| | |
|---|---|
| KDIA | SAN FRANCISCO, CALIF. |
| KGFJ | LOS ANGELES, CALIF. |
| KNOK | DALLAS/FT. WORTH, TEX. |
| KXLW | ST. LOUIS, MO. |
| WABQ | CLEVELAND, OHIO |
| WAMO | PITTSBURGH, PENNA. |
| WDAS | PHILADELPHIA, PENNA. |
| WEBB | BALTIMORE, MD. |
| WFEC | MIAMI, FLA. |
| WGIV | CHARLOTTE, N. C. |
| WJLB | DETROIT, MICH. |
| WOPA | CHICAGO, ILL. |
| WQIC | MERIDIAN, MI... |

**THE OK GROUP**
**THE GEORGIA NEGRO GROUP**
**THE WALTON GROUP**

BERNARD HOWARD & CO., INC.
*radio and television station representatives*

NEW YORK • CHICAGO • ATLANTA • LOS ANGELES • SAN FRANCISCO

# NEGRO RADIO'S WIDENING STREAM OF ADVERTISING $$

Every day of the week, advertisers and buyers are on the receiving end of promotion from one or more Negro-appeal programed stations. The influx of material ranges from mimeographed promotion and trade ads to multi-colored brochures with illustrated pictures and sometimes off-the-air 45's of station personalities. Stations are financing sales trips to major advertising centers. Costly qualitative and quantitive studies are conducted by groups and individual Negro-programed stations.

But what does all this mean? It surely doesn't mean stations enjoy spending money. And they're certainly not keeping their fingers crossed hoping a national account may suddenly realize there is a Negro market and buy a few spots on their stations. What all this spending amounts to is that they have the money to spend, a continuous flow of revenue from national advertisers aiming at the Negro market. More and more national advertisers are realizing the buying potential of this rapidly expanding market which represents 10 percent of the total U. S. population. This 10 percent is not distributed throughout the U. S. evenly but rather gathered in large segments in certain states and cities, creating scores of Negro markets.

Advertisers are also beginning to feel that the way to reach this ethnic group is with carefully programed Negro-appeal radio.

To keep media people up-to-date on the facts of the fast growing Negro market, SPONSOR has carefully gathered facts of interest to the advertiser and station owner alike, covering such topics as Negro growth, programing and buying habits. Merchandising services, which are usually offered at no extra cost with the purchase of a schedule, often contribute in making Negro-appeal radio a must buy. Other material that can be found includes profiles of more than 200 Negro-appeal programed stations plus a long list of advertisers active in Negro radio.

# NEGRO RADIO'S PROSPEROUS MARKET

**19 million Negroes spend $19 billion annually, representing a growing market for national, regional, local advertisers using Negro-appeal radio to sell their products**

The most perceptive media buyers and marketers tend to agree that radio's biggest untapped potential lies in the rapid and rich growth of the Negro market.

And they think the tapping of this market by the national advertiser—who often has been slow to realize the value of supplementing mass audiences with specialized ones — is gaining momentum after a long quiescent period.

Quiescence is a costly stance, however, in light of these basic marketing facts:

- The Negro population approximates 12% of the national total, some 19 million Americans.
- Their annual spending rate is estimated to be a minimum of $19 billion.
- Except at the very highest and lowest income levels, Negroes outspend whites in almost all consumer product categories.

These are facts which advertisers and agencies can no longer ignore or minimize. They add up to this rare and happy prospect for the seller: an enormous, expanding market which has yet to be tapped for its dollar potential. Most other markets for advertisers—the mass market as well as some segments of it (teens, women, men)—have long been exposed to heavy advertising pressures.

But Negro markets and media are still an unknown quantity to many national advertisers, despite the selling successes of Negro-appeal radio for four decades. Clients and their agencies, however, are taking new and longer looks at the market and at radio, particularly.

Here's why they're scrutinizing the market:

Negro income is rising fast, as are educational levels. With an exodus from rural areas to urban centers, which in some cases show the Negro population tripling in the past decade, Negroes are acquiring more cosmopolitan tastes and can afford to satisfy them. They're moving from low-paying farm and manual work to high-paid industrial jobs.

Here are some reasons why buyers

## THERE ARE 3 BIG NEW TRENDS IN ADVERTISERS'

### Commercials feature top 'names'

**SATCHMO** Louis Armstrong typifies "name" Negro personalities whom sponsors are using for product pitches. He's featured in Rheingold beer jingles in parody of "Let's Do It." With him, Tom McDonnell, producer, Foote, Cone & Belding agency, N. Y.



### Gospel shows are more popular

**AUNT JEMIMA,** Edith Wilson of Quaker Oats Co., starred on company's *Gospel Talent Hunt* for self-rising flour. Gospel is gaining favor with sponsors because of its perennial appeal, its dominance in Sunday air schedules. At right, H. P. Bell, flour sales manager





**INDIGENT RURAL NEGRO** is becoming part of past, as emcee Mike Wallace saw on recent Westinghouse Broadcasting trip. Today's Negro has higher income, better education, sophisticated consuming patterns, tastes. Influx of rural Negro to metro areas is impetus for new concepts

and marketers are looking at Negro-appeal radio more carefully . . . and buying it.

Although Negro-appeal radio has gone on smoothly like Old Man River for 40 years, torrents of new advertiser interest are giving it a fast pace it's never shown before. Negro stations, traditionally at the low end of the media income spectrum in most markets, are making more money than ever before.

This means there's new revenue for support of policies and practices which advertisers — particularly national manufacturers—want in their selection of station: quality programing with large blocks of specific Negro-appeal programs; identification with established local Negro personalities, usually disk jockeys or homemakers; music which departs from the too-standard rhythm and blues or rock and roll stereotypes; station activity and responsibility within the Negro community.

Sponsors and stations have worked together to define the Negro market locally and to accomplish these several goals. The end result, says Al Sessions, buyer at Gumbinner Advertising in New York and an expert in the Negro market, is that "the ethics of the business are high, the program quality the best ever and the results excellent for admen who know the market and how to reach it."

The first fact of which they're aware: the Negro market is fluctuating—and at a very fast rate. This is pointed up in a compilation of statistics for the 59 cities in 12 states in which a complete census has been taken since the official U. S. census survey in 1950 (new 1960 census data will not be available until No-

# USE OF NEGRO-APPEAL RADIO

## Transcribed shows and spots see big gain

**TRANSCRIPTIONS** are trend in programing as well as announcements, with sponsors liking advantages of (1) flexibility of time yet (2) control of content. Sidney J. Wolf (c), pres., Keystone Broadcasting System, which has a Negro network of 463 radio stations, chats with E. R. Peterson, (l), Keystone's sr. vp., and Sid McCoy, (r), owner of production firm of that name



...ket in December of this year). The survey was compiled by The ... H. Kendrix Organization, Washington, D. C. Negro marketing firm, and shows some astronomical percentages of gain in population changes among the non-white residents. Only two cities in the 59-city study showed a loss in the non-white group: Pine Bluff, Ark. and West Palm Beach, Fla. But many major market areas registered notable increases in non-white, particularly in contrast with the percentage gain in the white population since 1950.

Among these cities in which the non-white growth is matching or outpacing that of the white: Phoenix, the white rise, 18.1%; non-white (in italic), *59.4%*; Fort Lauderdale, 76.3 and *63.0%*, respectively; Miami, 3.0% and *8.9%*; Tallahassee, 32.7% and *53.5%*; Baton Rouge, 18.9% and *23.2%*; New Orleans, 0.2% and *17.2%*; Shreveport, 25.9% and *27.5%*; Las Vegas, 108.6% and *78.4%*; New York City, down 5.9% for whites, up *41.3%* for non-whites.

The biggest gains and those most marked as tracing a (1) move Northward and/or to (2) urban areas is seen in the California, Illinois, Indiana and New York figures. For California, the percentage increase in the non-white population is 282.5% for Bakersfield, with white 40.5% (white figures will appear in parentheses for the following cities) Compton, 374.9% (15.5%); Fresno, 55.7% (32.3%); Los Angeles, 47.3% (9.9%); Sacramento, 49.5% (11.3%); San Bernardino, 149.1% (27.8%); San Diego, 83.2% (45.7%) Stockton, 32.6% (3.0%).

In two large suburban areas adjacent to Chicago, the rise in non-white is again more predominant than that for the whites: Chicago Heights, 39.4% (13.5%); Evanston, 9.8% (0.9%). The same pattern evolves in Indiana: Fort Wayne, 82.4%, (53.9%); Gary, 81.5%, (14.1%); Indianapolis, 36.6%, (3.0%).

Income as well as shifting population is another major factor in appraisal of the Negro market. The Negro family has a higher income and is spending more money on consumer goods and services than ever before. Just exactly how much this is, no one knows for sure. But Sam Vitt, v.p. at DCS&S, New York, (see page 5) estimates the total market to spend $19 billion a year. He says a Negro family with a $5,000 annual income lives at the rate of a white family earning $8,000.

The U. S. government has some 1958 income figures which give some dimension as to how much money Negro families earn.

The median income (not average: median is at the precise half-way point between the highest and the lowest reported incomes) for the urban non-white family was $3,392, contrasted with $5,679 for the white. Rural non-farm and rural farm incomes are significantly lower, of course: Negro: rural farm media, $1,123; rural non-farm, $2,361; white, rural farm, $3,025; rural non-farm, $5,211.

Income for non-whites as for whites seems to be related directly to the number of school years completed. Another Bureau of Census summary indicates that the white with a college education earns a median annual salary of $7,373, contrasted with $5,634 for the Negro. Median years of school completed for whites, 11.3; for the Negro, 8.2. These figures

## PROGRAM PATTERNS: PET MILK'S IS UNIQUE




**DEPTH IN MEDIA** and marketing is strategy of Pet Milk Co. and Gardner Adv., St. Louis, explains Ray Morris (r), ad mgr., evaporated milk at Pet, with Earl Hotze (l), a.e. on evaporated milk at Gardner. ... revised s.t. *Sunday Morning* gospel show for 64 Negro stations



**COMMUNITY RELATIONS** were major plus in Pet's first *Sunday Morning* Gospel Singing Contest. Reception group included (l to r), Jim Bridwell, Gardner; Bob Vanasse, Pet Milk; Mrs. Louise Prothro, Pet's home economist; Bob Hughes, Gardner, at finals last July

pply to the head of the household nd are based on 1958 data.

Other kinds of data are also influencing national and regional advertisers to move into special Negro narket activity. Reports from retailers and various business groups ndicate significant use patterns in ertain major categories of business. Here are some generalized highlights or a few of them.

PROPRIETARY DRUGS: There re more Negro doctors in the North han in the South, and most Negroes prefer to counsel doctors of their own ace. Many Negroes earn minimum vages and salaries, and still more of hem live in rural areas far from a physician. These factors combine to foster self-medication among Negroes, nd to encourage their purchase of dvertised drug products.

WOMEN'S AND GIRLS' APPAREL: Surveys show that Negro women spend from 12% to 85% more for their apparel items than do white women in the same income classification. On the basis of available data, SPONSOR estimates that the Negro housewife spends an average of $145 on herself and her daughters for every $100 spent by the white housewife. Three years ago, Negro families spent an estimated $678 million annually on women's and girls' outerwear ($400 million), underwear ($95 million), footwear ($104 million) and hats, gloves and accessories ($73 million), estimated the U. S. Bureau of Labor Statistics and the U. of Pa.

ALCOHOLIC BEVERAGES: Almost 91% of all Negro households drink or serve some alcoholic beverage. The most popular are beer (with 87.5% of Negro homes), whiskeys (28.4%), wines (22.4%) and non-whiskey types such as gin, rum, vodka, cordials, brandy, etc. (10.2%). So reports Johnson Publishing Co. and its *Ebony Magazine*. Negroes in cities spend more on alcoholic beverages than do those in small towns or rural areas. One reason for their higher rate of expenditure and consumption: in many areas night clubs and restaurants are barred to them and they do their social drinking in private homes.

COSMETICS-TOILETRIES: The individual Negro, both man and woman, tends to spend more than a white person on cosmetic and toiletry items. Annual expenditures are estimated at $500 million, three times the rate in 1950. Estimates as to the percent of Negroes using different types of cosmetics are given by *Chemical Week Magazine*: bleach creams, 14%; cake make-up, 6.5%; toilet water, 45.5%; nail polish, 65.2%; deodorant, 85%; rouge, 18%; lipstick, 75%; hand lotion, 93%; face powder, 11%; shampoo, 59%; talcum, 37%; wave set, 2.3%; hair pomade, 88.6%; home permanents, 8%; toilet soaps, 99%; facial creams, 90%. *Chemical Week* also reports that Avon brand is a favorite in many product types. This may be encouraged by the door-to-door selling of this company's representatives, particularly helpful in small-town and rural areas.

FOOD PRODUCTS: The Negro family on the average spends more than the white family of the same income on food. Two major reasons for this: (1) the Negro family earns less, so a larger percentage of income is spent on feeding the family, which usually has more members than a

(*Please turn to next page*)

# BUYING PATTERNS: FROM AD AGENCY SPECIALISTS

**BUYERS** *and account people say fast-rising number of general product advertisers — contrasted with so-called "Negro product" clients — use Negro-appeal radio to reach vast audience of alert and interested buyers.*

*Some die-hard clients and agencies contend Negroes have "their own" tastes. But market and media pros say tastes are determined by social and economic patterns; new interests, income make Negro market a "must" for progressive advertisers.*

*Among views expressed in the text are those of these two Negro radio buying specialists.*



Al Sessions, Gumbinner, N. Y.



Dorothy Glasser, KHCC&A, N. Y.

# WHY BUYERS SEEK NEGRO MARKET



Peter Bardach, FC&B, New York

*Peter M. Bardach is an all-media supervisor at Foote, Cone & Belding agency, New York, and a former buyer. He's long been a specialist in Negro-appeal radio, as well as other media aimed at this segment of the nation's mass market.*

**by PETER M. BARDACH**

The size of this special supplement is testimony to the fact that the Negro market is big, important, and still growing. Yet, in spite of this recognition, only a handful of *national* advertisers devote any part of their advertising budgets to the specialized medium of Negro radio (or other Negro media for that matter).

This is caused by the natural tendency to think in terms of national campaigns and broad national media. Furthermore, many clients would only consider Negro radio as an *adjunct* of a local or national spot radio campaign. On the other hand, the great success of numerous "local" and regional advertisers who *do* employ Negro radio as an integral part of their marketing strategy, should in itself serve as evidence that Negro radio may be an important media force for increasing sales.

To be sure, most *mass* media do a reasonably adequate job of reaching the Negro consumer. But can we be content with just *adequate* coverage? The answer, of course, depends on the product itself—its marketing profile,

(*Please turn to page* 49)



Sam Vitt, DCS&S, New York

*Sam B. Vitt is vice president and associate media director at Doherty, Clifford, Steers & Shenfield, New York. He is a former account executive at Biow and buyer at Benton & Bowles. He also worked at CBS.*

**by SAM B. VITT**

In the July issue of *Fortune* is a list of the 500 largest U. S. industrial corporations as measured by their 1959 sales volume. The total sales from this group represented approximately 40% of the 1959 U. S. gross national product.

If you started at the bottom of this list accumulating sales totals and worked yourself up through the corporation rankings, you would have gone through the 400's, the 300's and into the 200's before your accumulated sales reached that figure which many experts are using as their current estimate of the value of the U. S. Negro market.

That figure would be approximately $19 billion. If this does not impress you, you might consider another comparative. The current Negro market represents a purchasing power approximating the value of the total merchandise annually exported from the U. S.

Many advertisers have been and are continuing to be impressed by statistics such as these regarding the Negro market—advertisers such as

(*Please turn to page* 50)

white family; (2) the Negro family in certain areas finds public restaurants and eating places closed to it so more meals are cooked and served in the home. The greater percentage of Negroes still lives in small towns and rural areas where more emphasis is placed on home cooking and where there is greater variety in the dishes served.

Most of the national business in Negro-appeal radio comes from the "general" products and the specifically Negro-appeal products. The former would include such standard "big" categories of advertiser as: cigarettes, beers, soft drinks, cosmetics, food and drug (self-medicating variety) products, gas and oil. Some of the specialized Negro market products are cosmetics and toiletries designed for use by this group only.

In the past few years, the buying trend has swung from radio schedules which were dominated by the so-termed Negro item toward the general product manufacturer because of (1) the general advertiser's new awareness of this vast and growing market; (2) changing consumption patterns of many Negroes as they move to urban areas, make more money, increase their education and therefore change their life and socio-economic patterns.

Typical of the general advertiser with national distribution who is using Negro-appeal radio to reach mass markets is Rem, made by Block Drug Co., New York. It's currently testing in two markets preliminary to an anticipated announcement sweep. The buying pattern, according to Al Sessions, long-time Negro buying pro and buyer at Gumbinner Advertising, is to use only full-time, all Negro-appeal stations with 20 to 25 announcements weekly in a 16-week period featuring live copy platforms around which Negro personalities work.

The medium is particularly effective for self-medication products, says Sessions, because Negroes are steeped in the tradition of helping and treating themselves. Despite Negro-appeal radio's success with this type of product, Sessions thinks "Every kind of product will *have* to get into the

(*Please turn to page* 47)

# NEGRO-APPEAL PROGRAMING: AN OLD MEDIUM WITH GROWING POTENTIAL

**Negro-appeal radio stations throughout the country continue to prosper while the growing Negro market gains national acceptance from clients**

A timebuyer at a top advertising agency handling a nationally distributed product proudly boasted before the account executive, "I never buy Negro-appeal radio." "Why not," said the account executive, "our competitor does." A rep was called, facts and figures were gathered and a campaign was launched to effectively reach the "neglected" 19 million Negroes making up hundreds of markets throughout the country. Results: the outcome is obvious, sales went up.

The moral of the story is clear; advertisers all over the country are discovering the booming Negro market. They're beginning to learn that the American Negro cannot effectively be reached with radio in general but demands individual attention. The message must be geared directly at him or he's just not going to buy. True, the Negro is certainly using products which were never exposed to the Negro market, simply because the product is a necessity. However, you can be sure, if he gets wind of a competitive product mentioned on the local Negro-appeal radio station or any other Negro directed medium, if any, there's a good chance he'll switch brands and remain loyal to the latter.

And wherever there are Negroes there are Negro-appeal stations. SPONSOR's master list carries more




## Talent creates loyal audiences: and Negro-appeal radio has both

**ALTHOUGH** name talent has been surrendered to the television industry, leaving virtually none for radio as a whole, Negro-appeal radio continues to feature notable personalities for interviews, discussions, lectures and regularly scheduled programs on a live and syndication basis. To mention a few performers that are more actively associated with Negro-appeal radio are Alma John (upper left), interviewed by Alice Wyche, hostess of the "Home Executive" program, WERD, Atlanta; Duke Ellington (lower left), receiving "The Distinguished Artist Award" from Mrs. Thelma Kirchner, General Manager, Jaunita McCurdy and surrounded by air personalities of KGFJ, Los Angeles; Mahalia Jackson (lower right), guest of KOKY, Little Rock

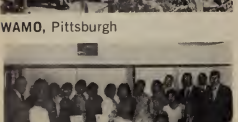




# Negro stations aim: News and public service



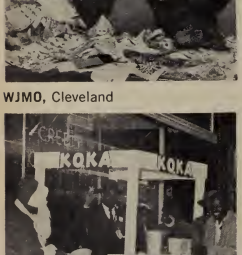

WAMO, Pittsburgh



KSAN, San Francisco

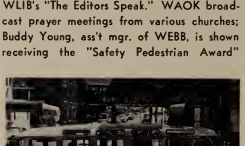


WJMO, Cleveland

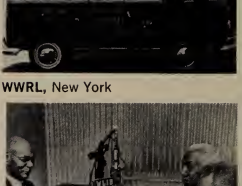



KNOE, Shreveport

**THE** American Negro wants to know what's happening in the world on the local as well as the national level: and as illustrated in the photos, news and public service fits well into the Negro-appeal format. Negro-appeal stations all over the counry, as well as those summarized on this page, are covering events similar to WAMO's on-the-spot broadcast of Jackie Robinson's address to the Freedom Jubilee Rally at Forbes Field. Guests included Rev. Martin Luther King, Mahalia Jackson, etc. Other events include KSAN's scholarship contest give-away to the best teenage disk jockey amongst high school students; WJMO's Christmas appeal for underprivileged families; an on-the-street booth set up by KOKA with known station personalities for yule time donations; WWRL covers events in the New York area with its mobile unit; Rev. Amos Carnegie (l), Dir. of the Afro-American Co-op Assoc., is the guest on WLIB's "The Editors Speak." WAOK broadcast prayer meetings from various churches; Buddy Young, ass't mgr. of WEBB, is shown receiving the "Safety Pedestrian Award"

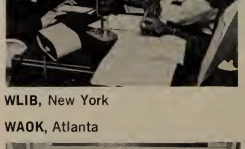


WWRL, New York




WLIB, New York

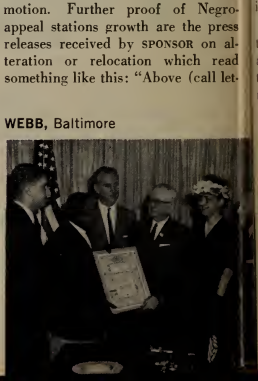
WAOK, Atlanta



than 800 stations with some Negro-appeal programing and more are being launched on a regular basis. Many stations are altering their format to prepare for the continuous Negro population growth. Sales Management figures show an over-all U.S. Negro population increase of 23 percent over the past decade. Increases in some northern states go as high as 183 percent. The tremendous shift in Negro population to the North is primarily due to open industry. There's no segregation in the aircraft plants of the Pacific, nor at the automotive industry of the midwest. Salaries are the same for black and white alike and salaries are high.

As a result of this growing market and the social acceptance of the American Negro, the stations are making money. Many of these stations are going through great expense in promoting, both on the national and local level. WOOK in Washington recently had Pulse conduct a social and economic Negro market study available to buyers on request. This type of promotion is a contribution to the industry as a whole as well as the market and finally the station. An advertising executive points out that surveys of this kind are an asset to the industry in general and, "will certainly result in some business for all." Investments of this kind mean only one thing: Negro-appeal radio stations are making money. WHAT, Philadelphia, distributed to all interested timebuyers a multi-colored album containing a sample record of all station personalities together with poop sheets on their shows, a seldom available station promotion. Further proof of Negro-appeal stations growth are the press releases received by SPONSOR on alteration or relocation which read something like this: "Above (call let-

WEBB, Baltimore



## Increasing revenue spurs station promotion




**WHAT,** Philadelphia



**WRAP,** Norfolk



**WDAS,** Philadelphia



**WJLD,** Birmingham

**THE** prosperity of Negro-appeal radio is emphasized by costly promotion efforts made by stations throughout the country such as WHAT's station personality album distributed to radio buyers; WRAP's Homemakers Holiday; WDAS' Jubilee Contest with a response of 76,800 Carnation labels; and WJLD's talent contest, financing a singing career for the lucky winner

ters, in this case WOOK) is an architect's rendering of the new radio station building, now under construction. The new building will be one of the most modern, up-to-date radio stations in the country. General business offices and reception will be on the first floor. The second floor will house a large studio for group broadcast and five additional auxiliary studios, equipped with the best electronic equipment."

Negro-appeal stations throughout the Nation are expanding their offices and/or investing in top flight facilities although radio in general has maintained the same level for years.

Programing plays an important part of this elaborate expansion. Speaking for the majority, radio stations in recent years have had no reason to expand or invest into additional studios, or for that matter even use the additional studios they have. Their programing format is usually cut and dry. Stations on the so-called "juke box" format call for little, if any, additional equipment, whereas Negro-appeal stations are going all out to bring "television" back into radio.

Emphasis on local market situation takes most Negro-appeal stations out of the music and news category, replacing half the music with public service. In view of the growing Negro population, New York City stations, among others, have expanded news and public service facilities to keep up with local news and community coverage. Negro-appeal station WWRL has recently purchased a fully equipped mobile unit operating daily in and around the metropolitan area. News of interest to the Negro audience as well as community affairs are broadcast directly from the scene. Mobile units also serve as first class station promotion. People like publicity and Negroes are no exception. Direct contact with Negro listeners or relatives of listeners or even friends of listeners creates loyalty and a loyalty which will probably never be found within the majority groups.

"The ever changing concept of radio which today reflects the ever changing concept of global activity, has added new dimensions to the scope of "local" radio broadcasting," says Harry Novik, general manager of Negro-appeal radio station WLIB, New York City. "These changes have become particularly necessary to stations broadcasting to specialized markets. The reasons for the changes in programing concepts in specialized operations are many, but the most important one was the complete change in meaning over the last couple of years of the term "service to the community," a term that each broadcaster must evaluate care-

(*Please turn to page* 52)

## Stations help campaigns with merchandising



**WUST,** Washington

**NEGRO-APPEAL** radio stations back up their clients' schedules with strong merchandising services. KDIA sees to it that advertisers get store display in a pretty way. Kids in the Washington area play an important part in WUST's creative merchandising service

**KDIA,** Oakland



## F. M. FITZGERALD APPOINTED CHAIRMAN OF NRA

### Thirty-seven stations join the Negro Radio Association



F. M. Fitzgerald, pres. of WGIV, Charlotte, to be top man for new NRA

**KAOK,** Lake Charles, La.
**KDIA,** San Francisco, Calif.
**KNOK,** Fort Worth, Texas
**KOKA,** Shreveport, La.
**KOKY,** Little Rock, Ark.
**KSAN,** San Francisco, Cal.
**KYOK,** Houston, Texas
**WAAA,** Winston Salem, N. C.
**WABQ,** Cleveland, Ohio
**WAMO,** Pittsburgh, Penna.
**WAOK,** Atlanta, Ga.
**WBOK,** New Orleans, La.
**WCIN,** Cincinnati, Ohio
**WDAS,** Philadelphia, Penna.
**WDIA,** Memphis, Tenn.
**WEBB,** Baltimore, Md.
**WENN,** Birmingham, Ala.
**WGIV,** Charlotte, N. C.
**WGOK,** Mobile, Ala.
**WHAT,** Philadelphia, Penna.
**WIBB,** Macon, Ga.
**WJLD,** Birmingham, Ala.
**WLIB,** New York, N. Y.
**WLOK,** Memphis, Tenn.
**WLOU,** Louisville, Ky.
**WMBM,** Miami Beach, Fla.
**WOIC,** Columbia, S. C.
**WOKJ,** Jackson, Miss.
**WOPA,** Chicago, Ill. (Oak Park)
**WPAL,** Charleston, S. C.
**WRMA,** Montgomery, Ala.
**WSRC,** Durham, N. C.
**WTMP,** Tampa, Fla.
**WVOL,** Nashville, Tenn.
**WXOK,** Baton Rouge, La.
**WYLD,** New Orleans, La.
**WYNN,** Florence, S. C.

# THE NEW NEGRO RADIO ASSOCIATION

**Stations, reps and agencies join forces to better promote Negro-appeal radio**

The most recent and promising contribution to the rapidly growing Negro-appeal radio industry is the intelligence, time and ambition volunteered by the seven radio pioneers who constitute the board of directors for the new Negro Radio Association.

Francis M. Fitzgerald, industry leader and president of Negro radio station WGIV, Charlotte, N. C., has been appointed Chairman of the Board.

"The particular business and objective of the Association shall be to foster, study, develop and improve Negro radio programing; to study, foster and develop public service programing for the benefit of Negro groups, and to cooperate in the development of Negro talent and program product in the United States, its territories and possessions and throughout the world, and for such other related or incidental purposes as may be adopted from time to time by the Board of Directors."

The Association will operate under the above constitution and other bylaws which place emphasis on the development of programing, especially public service and whenever possible, utilize Negro talent.

Being the first and only association of its kind to promote and gain acceptance for Negro-appeal radio as a whole, the NRA will strongly uphold the right to receive and cancel membership as it sees fit. Radio stations filing application for membership must carry at least 50 percent Negro-appeal programing and must comply with the rules and regulations designed to better Negro-appeal radio on the national level.

"I am delighted by the tremendous enthusiasm and interest shown by the members of this organizing group," says Mr. Fitzgerald, referring to the charter members who gave the NRA its financial boost. "We in the Negro broadcasting industry have long needed an association of this type in order to better promote our mutual interests; and in our charter stations, we have most of the leaders in the Negro broadcasting industry already signed up." Mr. Fitzgerald goes on to say, "I sincerely believe, based on letters, telegrams, and telephone calls, that within a short period of time our active membership list will grow to 100."

Although dues for membership do not start until 1 November 1960, 37 stations out of an expected 100 applicants have voluntarily contributed a charter fee of $250, giving the Association initial support. In addition, these and other stations in markets with a population of 100,000 or more, may avail themselves of the many research and promotion services contemplated by the NRA with a monthly fee of seven times their highest one-minute rate. A flat monthly fee of $25 will be paid by member stations with a population of less than

(*Please turn to page* 52)






HOT ROD
6 to 10 AM



FATMAN
1 to 4 PM



MARY DEE
10 AM to 1 PM

# The Nation's Best-Known Negro Personalities "Live" Here!

Metropolitan Negroes all across the nation know Mary Dee . . . Fatman . . . Bill Curtis . . . and the great Hot Rod! Now, working in the exciting atmosphere of WHAT's ultra-modern facilities, they're at their best. They come "alive" to Philadelphia's vast—and still growing—Negro audience (now 686,000).

WHAT's line-up of stars represents 57 years of combined broadcasting experience. They know their audience as well as their audience knows them.

They're PROS! Not neo-broadcasters selected for the sake of "keeping the overhead down."

If your product requires SPECIAL HANDLING, in-depth selling, a force that reaches beyond canned E.T.'s (and *every* product aimed toward Negroes does), WHAT's professional personality line-up is the ONE selling force in Philadelphia with the audience influence you need.

**Call Herb Schorr—TRinity 8-1500—**
**or any John Pearson office now!**

100% NEGRO
WHAT
Twenty-four Hours a Day
PHILADELPHIA



BILL CURTIS
4 to 9 PM



MARY MASON
9 to 10 PM



MARK HYMAN
News



LOUISE WILLIAMS
Sunday 6 to Noon



EMORY SAUNDERS
Sunday Noon to 6 PM

Phila. 31, Pa.

Represented Nationally by John E. Pearson Company—New York • Chicago • Atlanta • Dallas • Los Angeles • San Francisco

BEST WAY TO EMBRACE THE NEW YORK NEGRO COMMUNITY...

# "LIB" it up!




If ever two thoughts were synonymous—it's the New York Negro Community and WLIB.

Metropolitan New York has the largest Negro Community in America—1,494,000. And it's growing larger every day.

WLIB has by far the largest share of that growing community in Metropolitan New York. And its lead has grown consistently year after year.

You can't think of one without the other. WLIB is first in the Negro Pulse, first in Negro Public Service, first in Negro News. And it offers more Negro programming than all other stations in New York combined.

That's why more national advertisers place more business on WLIB than on any other station programming to this vital market—they know that WLIB has proved itself far and away the most effective buy. Get the facts. You'll agree it makes sense to re-evaluate your media schedule and "LIB IT UP".

WLIB

Hotel Theresa, 125th Street & 7th Avenue, New York 27, N. Y.

**EMBRACES THE ENTIRE NEGRO MARKET IN GREATER NEW YORK**

# NEGRO MARKETING BASICS

## NON-WHITE FAMILIES, HOUSEHOLDS ARE LARGER THAN WHITE

### NON-WHITE AND WHITE POPULATION BY HOUSEHOLD*

*In all instances, the non-white population numbers more persons (1) per household as well as (2) per family than the white group. The gap is particularly broad between whites and non-whites in figures concerning the under-18 years group. These are the latest available Census Bureau figures.**

| | Average population per household | | | Average population per family | | |
|---|---|---|---|---|---|---|
| | All ages | Under 18 | 18 & over | All ages | Under 18 | 18 & over |
| **Total U. S.** | **3.35** | **1.21** | **2.14** | **3.66** | **1.40** | **2.26** |
| **Non-White** | 3.93 | 1.70 | 2.24 | 4.39 | 2.05 | 2.34 |
| **White** | 3.29 | 1.16 | 2.13 | 3.59 | 1.34 | 2.26 |

*Source: Bureau of Census, Current Population Reports, April 1960, Series P-20, No. 100

## NON-WHITE, WHITE FAMILY UNIT PATTERNS ARE SIMILAR

### FAMILY CHARACTERISTICS OF NON-WHITE AND WHITE*

*Ninety-one percent of all American families are classified as white; 9% as non-white, with Negroes accounting for an estimated 95% of all non-white persons. This chart compares the number of families for both groups.*

| | TOTAL FAMILIES | | | | PERCENT DISTRIBUTION | | | |
|---|---|---|---|---|---|---|---|---|
| | ALL FAMILIES | Husband-wife families | Other families with male head | Families with female head | All families | Husband-wife families | Other families with male head | Families with female head |
| **All families** | **44,202** | **38,585** | **1,285** | **4,332** | **100.0** | **100.0** | **100.0** | **100.0** |
| White | 40,209 | 35,709 | 1,109 | 3,391 | 91.0 | 92.5 | 86.3 | 78.3 |
| Non-white | 3,993 | 2,876 | 176 | 941 | 9.0 | 7.5 | 13.7 | 21.7 |

*Source: Bureau of Census, Current Population Reports, April 1960, Series P-20, No. 100

# NEGRO MARKETING BASICS

## MANY NEGROES ARE MOVING TO NORTHERN CITIES

### MIGRATION PATTERNS OF NEGROES IN 23 CITIES OVER 20 YEARS*

*Continental Broadcasting, Negro radio representative firm, compares the percentages of non-whites in 23 major market areas in 1940, 1950 and 1959 (latest available figures)* with a range from 12 to 53%.*

| CITY | PERCENTAGE OF NON-WHITES IN TOTAL POPULATION 1940 | 1950 | 1959 |
|---|---|---|---|
| *WASHINGTON, D. C.* | 28.5% | 35.4% | 53.0% |
| *JACKSON, MISS.* | 39.0 | 40.9 | 40.0 |
| *BIRMINGHAM, ALA.* | 40.7 | 39.9 | 39.7 |
| *WINSTON-SALEM, N. C.* | 45.1 | 41.9 | 39.6 |
| *RICHMOND, VA.* | 31.8 | 31.7 | 38.3 |
| *MONTGOMERY, ALA.* | 44.2 | 39.9 | 37.0 |
| *GARY, IND.* | 18.3 | 29.4 | 36.1 |
| *MEMPHIS, TENN.* | 41.5 | 37.2 | 35.9 |
| *NEWARK, N. J.* | 10.8 | 17.2 | 34.7 |
| *NEW ORLEANS, LA.* | 30.3 | 32.0 | 34.1 |
| *COLUMBIA, S. C.* | 35.6 | 35.9 | 33.0 |
| *ATLANTA, GA.* | 34.6 | 36.6 | 31.9 |
| *BALTIMORE, MD.* | 19.4 | 23.8 | 30.4 |
| *ST. LOUIS, MO.* | 13.4 | 18.0 | 28.6 |
| *CHARLOTTE, N. C.* | 31.1 | 28.0 | 26.4 |
| *HOUSTON, TEX.* | 22.5 | 21.1 | 21.0 |
| *TAMPA, FLA.* | 21.5 | 22.0 | 20.4 |
| *CHICAGO, ILL.* | 8.3 | 14.1 | 20.0 |
| *PHILADELPHIA, PA.* | 13.1 | 18.3 | 19.3 |
| *DAYTON, OHIO* | 9.6 | 14.1 | 19.2 |
| *PITTSBURGH, PA.* | 13.1 | 12.3 | 16.4 |
| *LOS ANGELES, CALIF.* | 6.5 | 10.7 | 13.9 |
| *NEW YORK, N. Y.* | 6.4 | 9.8 | 12.6 |

*Source: 1940 and 1950, U. S. Census Bureau. Latest (1959) figures from Census Bureau for Memphis, Gary, Los Angeles and New York; for others, state or local sources.

# Keystone
## NEGRO NETWORK

REACHES

# 52%

## OF THE TOTAL U. S. NEGRO POPULATION

You can *reach* this great American market totalling 17½ million people and you can *cover* this entire market or any part of it using Keystone Broadcasting System's special radio network. KBS will build you a network tailored specifically to your marketing needs. In the South for example, Keystone's coverage of the Negro market is a whopping 85% of all the Negro population. We'll be happy to send you our station list and a representative will gladly call and discuss your problem and your product aimed at this very profitable segment of the American market. Write or phone the following offices:

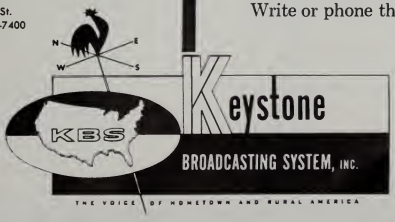
**Chicago**
111 W. Washington
State 2-8900

**New York**
527 Madison Ave.
Eldorado 5-3720

**Detroit**
Penobscot Building
WOodward 2-4505

**Los Angeles**
3142 Wilshire Blvd.
Dunkirk 3-2910

**San Francisco**
57 Post St.
Sutter 1-7400



# NEGRO MARKETING BASICS

## NEGROES ARE MOVING TO URBAN FROM SMALL-TOWN AREAS

### NEGRO POPULATION IN 47 U. S. CITIES

*Continental Broadcasting, Negro radio station representative firm, analyzes 1958 Negro population and 1959 total population for the 47 cities with the largest Negro population and then determines the percent of Negroes to the total population. These are major marketing targets for the national advertiser.*

| Market | Negroes, 1958 | Total population, 1959 | % Negroes |
|---|---|---|---|
| NEW YORK/NEW JERSEY | 1,493,765 | 10,349,800 | 14.4 |
| CHICAGO | 1,165,848 | 6,050,900 | 20.0 |
| PHILADELPHIA | 750,000 | 4,241,200 | 19.3 |
| LOS ANGELES | 685,025 | 6,450,300 | 13.9 |
| DETROIT | 655,000 | 3,813,700 | 16.7 |
| WASHINGTON, D. C. | 635,500 | 2,046,400 | 53.0 |
| BALTIMORE | 485,000 | 1,681,800 | 30.4 |
| ST. LOUIS | 395,000 | 2,054,400 | 28.6 |
| SAN FRANCISCO | 360,000 | 2,797,200 | 13.4 |
| BIRMINGHAM | 265,000 | 648,900 | 40.0 |
| NORFOLK | 264,000 | 727,700 | 36.0 |
| HOUSTON | 245,000 | 1,220,000 | 21.0 |
| NEW ORLEANS | 225,000 | 868,100 | 34.1 |
| CLEVELAND | 223,000 | 1,258,100 | 12.4 |
| ATLANTA | 212,000 | 926,800 | 31.9 |
| MEMPHIS | 207,000 | 571,000 | 35.9 |
| PITTSBURGH | 147,800 | 2,410,000 | 16.4 |
| CINCINNATI | 135,000 | 1,071,600 | 12.5 |
| DAYTON | 131,174 | 683,200 | 19.3 |
| KANSAS CITY | 128,400 | 1,039,200 | 12.3 |
| JACKSONVILLE | 126,000 | 441,200 | 28.9 |
| MIAMI | 120,000 | 1,160,100 | 10.3 |
| SHREVEPORT | 111,000 | 262,500 | 42.3 |
| RICHMOND, VA. | 104,500 | 398,800 | 38.3 |
| DURHAM/RALEIGH | 102,000 | 279,500 | 32.7 |
| MOBILE | 101,000 | 280,000 | 36.1 |
| LOUISVILLE | 98,000 | 700,200 | 14.0 |
| GREENSBORO/HIGH POINT | 98,000 | 261,900 | 37.4 |
| WINSTON-SALEM | 98,000 | 189,700 | 39.6 |
| CHARLESTON, S. C. | 95,000 | 210,700 | 45.2 |
| AUGUSTA | 88,500 | 245,000 | 36.4 |
| INDIANAPOLIS | 88,100 | 659,600 | 13.2 |
| TAMPA/ST. PETERSBURG | 87,000 | 657,800 | 20.4 |
| NASHVILLE | 83,600 | 377,200 | 22.1 |
| MONTGOMERY | 81,000 | 167,500 | 37.0 |
| BATON ROUGE | 78,000 | 236,100 | 33.1 |
| JACKSON, MISS. | 76,000 | 171,900 | 40.0 |
| SAVANNAH | 74,000 | 176,500 | 41.8 |
| BOSTON | 71,000 | 3,041,500 | 2.3 |
| LITTLE ROCK | 68,000 | 260,000 | 26.1 |
| BUFFALO | 67,500 | 1,338,700 | 5.0 |
| COLUMBUS, OHIO | 66,000 | 660,100 | 10.0 |
| CHARLOTTE, N. C. | 64,000 | 275,000 | 26.1 |
| COLUMBIA, S. C. | 64,000 | 236,500 | 33.0 |
| YOUNGSTOWN, OHIO | 60,000 | 607,700 | 9.0 |
| MACON | 59,000 | 172,000 | 34.3 |
| COLUMBUS, GA. | 58,000 | 247,800 | 23.3 |

# NEGRO MARKETING BASICS

## NON-WHITE POPULATION IS GROWING FASTER FOR ALL AGES

### NON-WHITE AND WHITE POPULATION CHANGES

*This pattern of non-white and white population changes covers a nine-year period from* 1950 *to July,* 1959, *and includes members of the Armed Forces abroad.* It shows bigger gains for non-white than white in all age groups, with an over-all rise of* 25.5% *to an estimated* 19.8 *million non-white persons.*

| | NON-WHITE Population (000) 8/1/59 | 4/1/50 | Percent change 1950 to 1959 | WHITE Population (000) 8/1/59 | 4/1/50 | Percent change 1950 to 1959 |
|---|---|---|---|---|---|---|
| **All ages** | **19,813** | **15,789** | **+25.5%** | **157,290** | **135,343** | **+16.2%** |
| **Under 18 years** | 8,517 | 5,788 | +47.2 | 54,656 | 40,965 | +33.4 |
| **18-24** | 1,989 | 1,828 | + 8.8 | 13,883 | 14,253 | — 2.6 |
| **25-44** | 4,976 | 4,692 | + 6.0 | 41,850 | 40,692 | + 2.8 |
| **45-64** | 3,281 | 2,660 | +23.4 | 32,572 | 28,060 | +16.1 |
| **65 and over** | 1,050 | 821 | +27.9 | 14,330 | 11,374 | +26.0 |

*Source: Bureau of Census, Current Population Reports, January 1960, Series P-25, No. 212

## SCHOOL REGISTRATION FOR NON-WHITES IS RISING

### SCHOOL REGISTRATION FOR NON-WHITES

*More than* 5.5 *million non-white persons were registered in schools as of October,* 1959. *The chart includes those from* 5 *to* 34 *years of age. Where no figure is shown, the base was less than* 150,000 *persons.**

| | AGE | | | | | | | TOTAL |
|---|---|---|---|---|---|---|---|---|
| **BOTH SEXES (add 000)** | 5-6 years | 7-13 | 14-17 | 18-19 | 20-34 | (20-24) | (25-34) | 5-34 |
| Total enrolled | 820 | 3,227 | 1,115 | 189 | 162 | (110) | (52) | **5,513** |
| Elementary school or kindergarten | 820 | 3,180 | 257 | .... | 4 | .... | (4) | **4,261** |
| High school | ..... | 47 | 841 | 115 | 27 | (16) | (11) | **1,030** |
| College | ..... | ..... | 17 | 74 | 131 | (94) | (37) | **222** |
| **MALE (add 000)** | | | | | | | | |
| Total enrolled | 422 | 1,620 | 560 | 94 | 102 | (67) | (35) | **2,798** |
| Elementary school or kindergarten | 422 | 1,598 | 156 | ..... | ..... | ..... | ..... | **2,176** |
| High school | ..... | 22 | 400 | 63 | 17 | (9) | (8) | **502** |
| College | ..... | ..... | 4 | 31 | 85 | (58) | (27) | **120** |
| **FEMALE (add 000)** | | | | | | | | |
| Total enrolled | 398 | 1,607 | 555 | 95 | 60 | (43) | (11) | **2,715** |
| Elementary school or kindergarten | 398 | 1,582 | 101 | .... | 4 | .... | (4) | **2,085** |
| High school | ..... | 25 | 441 | 52 | 10 | (7) | (3) | **528** |
| College | ..... | ..... | 13 | 43 | 46 | (36) | (10) | **102** |

*Source: Bureau of Census, Current Population Reports, May 1960, Series P-20, No. 101

# NEGRO MARKETING BASICS

## NON-WHITE EDUCATIONAL LEVELS ARE RISING RAPIDLY

### EDUCATIONAL STATUS OF NON-WHITES

*Latest available data on level of school completed by persons 25 to 29 years old from 1940 to 1959.**

| Age and Date | PERCENT BY LEVEL OF SCHOOL COMPLETED: Less than 5 years elementary school | 4 years or more of high school | 4 years or more of college | Median school years completed |
|---|---|---|---|---|
| **25 years and over** | | | | |
| *1959 (March)* | 23.5% | 20.0% | 3.2% | 8.1 |
| *1950 (April)* | 31.5 | 13.2 | 2.2 | 6.8 |
| *1940 (April)* | 41.1 | 7.5 | 1.8 | 5.8 |
| **25 to 29 years** | | | | |
| *1959 (March)* | 7.8 | 39.1 | 4.6 | 10.9 |
| *1950 (April)* | 15.6 | 22.9 | 2.8 | 8.7 |
| *1940 (April)* | 26.7 | 12.1 | 1.3 | 7.1 |

*Source: Bureau of Census, Current Population Reports, February 1960, Series P20, No. 99

## NON-WHITE ILLITERACY RATES ARE DECREASING FOR ALL AGES

### ILLITERACY RATE AMONG NON-WHITES

*Relating to persons 14 years and over for the civilian, non-institutional population as of March, 1959. (All persons completing six years or more of school are considered literate, and these data were obtained only on persons completing less than six years.) Illiteracy is highest among older persons.**

| | BOTH SEXES: Total Population | Illiterate: Number | Illiterate: Percent |
|---|---|---|---|
| ***Total, 14 years and over*** | **12,210,000** | **910,000** | **7.5** |
| *14 to 24 years* | 3,121,000 | 38,000 | 1.2 |
| *25 to 34 years* | 2,534,000 | 106,000 | 4.2 |
| *35 to 44 years* | 2,317,000 | 141,000 | 6.1 |
| *45 to 54 years* | 1,941,000 | 198,000 | 10.2 |
| *55 to 64 years* | 1,266,000 | 164,000 | 13.0 |
| *65 years and over* | 1,031,000 | 263,000 | 25.5 |
| *Urban* | 8,357,000 | 414,000 | 5.0 |
| *Rural nonfarm* | 1,963,000 | 225,000 | 11.5 |
| *Rural farm* | 1,890,000 | 271,000 | 14.3 |
| *Northeast* | 1,910,000 | 31,000 | 1.6 |
| *North Central* | 2,246,000 | 75,000 | 3.3 |
| *South* | 6,900,000 | 760,000 | 11.0 |
| *West* | 1,154,000 | 44,000 | 3.8 |

*Source: Bureau of Census, Current Population Reports, February 1960, Series P20, No. 99

# YOU MISS 1,413,000 POTENTIAL BUYERS WITHOUT ROUNSAVILLE RADIO

YOU HAVE TO AIM RIGHT or you miss the buying power of more than 1,413,000 Negroes who live in the Rounsaville Radio coverage area . . . consumers with $824,000,000 to spend—*AFTER* taxes! This enormous consumer potential can influence the national sales picture of *any* product. And NEGRO RADIO, and ONLY Negro Radio, can reach them. It's a fact: Over 95% of all Negroes listen to radio! Negroes have faith in and buy the products they hear about on their radio—NEGRO RADIO. Any budget you make for these six important markets . . . any media you use . . . a proper part of your advertising dollar *must* go to Negro Radio, or you miss this market! Get the facts on Rounsaville Radio —all six stations are Number-One Rated by *BOTH* Pulse and Hooper. Call Rounsaville Radio in Atlanta, John E. Pearson, or Dora-Clayton in the Southeast.

## Personal Letter



Everyone in the world appreciates recognition. Certainly the people to whom we program, the American Negro, is no exception to this rule. That is why we, at Rounsaville Radio, program exclusively for the Negro with Negro talent. Our continued success at Rounsaville Radio is based on this knowledge and how we use it. You can make excellent use of our Know-How to sell your products. Call on us, we'll be happy to help you. We are one of the oldest and the *largest* broadcasters in our chosen field.

ROBERT W. ROUNSAVILLE
*Owner-President*

**FIRST U.S. NEGRO-PROGRAMMED CHAIN • FIRST IN RATING IN SIX BIG MARKETS**

**WCIN** 1,000 Watts (5,000 Watts soon)—Cincinnati's only all Negro-Programmed Station!

**WLOU** 5,000 Watts—Louisville's only all Negro-Programmed Station!

**WMBM** 5,000 Watts—Miami-Miami Beach's only full time Negro-Programmed Station!

**WVOL** 5,000 Watts—Nashville's only all Negro-Programmed Station!

**WYLD** 1,000 Watts—New Orleans' only full time Negro-Programmed Station!

**WTMP** 5,000 Watts—Tampa-St. Petersburg's only all Negro-Programmed Station!

**BUY ONE OR ALL—**
**GROUP DISCOUNTS WITH TWO OR MORE!**

ROUNSAVILLE RUR RADIO

# ROUNSAVILLE RADIO STATIONS

*Peachtree at Mathieson, Atlanta 5, Georgia*

ROBERT W. ROUNSAVILLE
*Owner-President*

HAROLD F. WALKER
*V.P. & Nat'l Sales Mgr.*

JOHN E. PEARSON CO.
*Nat'l Rep.*

DORA-CLAYTON
*Southeastern Rep.*

# NEGRO MARKETING BASICS

## NON-WHITE INCOME IS RISING AT ALL LEVELS

### MEDIAN INCOME OF INDIVIDUALS

*For those 14 years of age and over for urban and rural U. S., 1958**

| Residence | MALE Total | MALE White | MALE Nonwhite | FEMALE Total | FEMALE White | FEMALE Nonwhite |
|---|---|---|---|---|---|---|
| **UNITED STATES** | | | | | | |
| *Number of persons.....(000)* | 58,378 | 52,625 | **5,753** | 62,995 | 56,551 | **6,444** |
| *Number of persons with income.....(000)* | 53,543 | 48,423 | **5,120** | 33,340 | 29,205 | **4,135** |
| *Median income for persons with income..* | $3,742 | $3,976 | **$1,981** | $1,176 | $1,279 | **$750** |
| **URBAN** | | | | | | |
| *Number of persons.....(000)* | 35,480 | 31,652 | **3,828** | 40,117 | 35,595 | **4,522** |
| *Number of persons with income.....(000)* | 32,715 | 29,288 | **3,427** | 22,463 | 19,542 | **2,921** |
| *Median income for persons with income..* | $4,099 | $4,285 | **$2,710** | $1,423 | $1,518 | **$969** |
| **RURAL NONFARM** | | | | | | |
| *Number of persons.....(000)* | 15,303 | 14,361 | **940** | 15,910 | 14,892 | **1,018** |
| *Number of persons with income.....(000)* | 14,126 | 13,288 | **838** | 7,916 | 7,238 | **678** |
| *Median income for persons with income..* | $3,922 | $4,084 | **$1,612** | $932 | $985 | **$463** |
| **RURAL FARM** | | | | | | |
| *Number of persons.....(000)* | 7,595 | 6,610 | **985** | 6,968 | 6,064 | **904** |
| *Number of persons with income.....(000)* | 6,702 | 5,847 | **855** | 2,961 | 2,425 | **536** |
| *Median income for persons with income..* | $1,699 | $1,980 | **$552** | $476 | $613 | **$299** |

*Source: U. S. Bureau of Census, Series P. 60, No. 33.

### MEDIAN INCOME OF FAMILIES

*Also covers figures for unrelated individuals for urban and rural U. S., 1958**
*(Median not shown where base is less than 200,000)*

| Residence | FAMILIES Total | FAMILIES White | FAMILIES Nonwhite | UNRELATED INDIVIDUALS Total | UNRELATED INDIVIDUALS White | UNRELATED INDIVIDUALS Nonwhite |
|---|---|---|---|---|---|---|
| **UNITED STATES** | | | | | | |
| *Number .....(000)* | 44,202 | 40,209 | **3,993** | 10,731 | 9,124 | **1,627** |
| *Median income .....* | $5,087 | $5,300 | **$2,711** | $1,486 | $1,592 | **$1,080** |
| **URBAN** | | | | | | |
| *Number .....(000)* | 27,192 | 24,385 | **2,807** | 8,338 | 6,983 | **1,355** |
| *Median income .....* | $5,469 | $5,679 | **$3,392** | $1,734 | $1,860 | **$1,250** |
| **RURAL NONFARM** | | | | | | |
| *Number .....(000)* | 12,006 | 11,361 | **645** | 1,797 | 1,609 | **186** |
| *Median income .....* | $5,048 | $5,211 | **$2,361** | $1,116 | $1,189 | .... |
| **RURAL FARM** | | | | | | |
| *Number .....(000)* | 5,004 | 4,463 | **541** | 616 | 532 | **84** |
| *Median income .....* | $2,747 | $3,025 | **$1,123** | $835 | $919 | .... |

*Source: U. S. Bureau of Census, Series P. 60, No. 33.

# A MUST

## for your Negro radio station!

# NATIONWIDE NETWORK INC.

**the only organization of its kind in the world**
**for over 20 years producing exclusively**
**for the Negro market**

**"ALL AMERICAN NEWS"**

*The only daily international Negro Radio News Service!*
*Vital! Exciting!*

*Tape transcriptions reaching the biggest audiences in the Negro Market.*

**"NEGRO SPORTS HISTORY"**

*This weekly show presents a strange and unusual human interest story about Negro athletes who have made sports history.*

**"NEGRO UNIVERSITY CHOIRS"**

*This thirty minute show introduces the finest Negro talent in American music.*

These subjects are produced, edited and released by the same organization which is now producing the "At Home With Alma John" show weekly in 30 radio markets in 14 states.

These transcribed radio programs are available to radio stations, spot advertisers, station representatives, national or local sponsors.

*Price Quotations on Request*

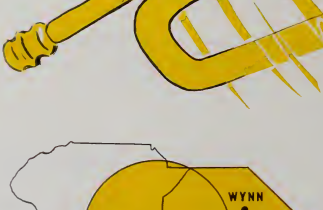
*Phone, Wire or Write for "Pilot" Tape*

**Send Your Request to:**

**NATIONWIDE NETWORK, INC. . 1733 Broadway, New York 19, N. Y.**
**JUdson 6-7782**




Speidel pinpoints an audience representing more than half of South Carolina's total population, over 1,000,000 Negroes. In terms of dollars, the Negro is a vital part of this market—he is earning more, spending more than ever before.




WOIC, WPAL and WYNN all program exclusively for their special audience; design their programs to their audience's taste. As a result, they have tremendous audience loyalty. Speidel stations can truthfully say, "Our listener buys what we advertise." Merchandising penetrates deeper because Speidel stations stay close to their markets and retailers.

To sell in South Carolina, investigate Speidel. Let our representatives show you why it costs less to advertise in this growing Negro market. Buy all three stations and get a 7½% discount . . . any two—save 5%. Bob Dore, National Reps, or Dora-Clayton in the Southeast will gladly supply success stories and full information.

GOLDEN HORN STATIONS

**SPEIDEL**

BROADCASTING CORPORATION

**concentrated coverage where it count**

# 000,000 NEGROES
## listen to the Golden Horn

**HERE'S WHY:**




***South Carolina***
***only the***
***Speidel Stations***
***specialize***
***in a specialized market***

| WOIC | WPAL | WYNN |
|---|---|---|
| 1000 W 1470 KC COLUMBIA, S. C. | 1000 W 730 KC CHARLESTON, S. C. | 250 W 540 KC FLORENCE, S. C. |

# NEGRO MARKETING BASICS

## EMPLOYMENT STATUS OF NON-WHITES

### FOR PERSONS 14 YEARS AND OVER IN 1958*

*The annual average for the number of non-white persons in the labor force is almost seven and one-half million people. The majority of these non-whites do not work in agriculture.*

| | Annual Average Number | EMPLOYED | | UNEMPLOYED | | NOT IN LABOR FORCE |
|---|---|---|---|---|---|---|
| | | Agricultural | Non-agricultural | Number | Percent of civilian labor force | |
| BOTH SEXES | 7,453,000 | 877,000 | 5,639,000 | 938,000 | 12.6% | 4,531,000 |
| MALE | 4,511,000 | 624,000 | 3,267,000 | 619,000 | 13.7 | 1,100,000 |
| FEMALE | 2,943,000 | 252,000 | 2,371,000 | 318,000 | 10.8 | 3,431,000 |

*Latest available figures from Bureau of Census, Annual Report on the Labor Force, June, 1959, series P-50, No. 89

## PERCENT OF NON-WHITES IN LABOR FORCE

### BY AGE, WITH ANNUAL AVERAGES FOR 1958, 1957 AND 1950*

*The number of young persons working is declining, indicating a longer attendance in schools. Otherwise, the non-white labor force remains fairly steady, with approximately 80% of the men and 40% of the women employed. This three-year comparison indicates major trends.*

| Age | 1958 | | 1957 | | 1950 | |
|---|---|---|---|---|---|---|
| | Male | Female | Male | Female | Male | Female |
| TOTAL | 80.4% | 46.2% | 80.8% | 45.5% | 83.3% | 45.7% |
| 14 to 19 years | 44.0 | 24.8 | 46.1 | 25.8 | 56.1 | 30.9 |
| 20-24 | 88.7 | 48.3 | 89.6 | 46.7 | 91.4 | 46.9 |
| 25-34 | 96.3 | 50.8 | 96.1 | 50.5 | 92.6 | 51.6 |
| 35-44 | 96.4 | 60.8 | 96.5 | 58.8 | 96.2 | 55.7 |
| 45-54 | 93.9 | 59.8 | 93.5 | 56.9 | 95.1 | 54.3 |
| 55-64 | 83.3 | 42.8 | 82.2 | 44.3 | 81.9 | 40.9 |
| 65 and over | 34.5 | 13.3 | 35.9 | 13.3 | 45.5 | 16.5 |

*Bureau of Census, Series P-50, No. 89, June, 1959

# JOIN

## *these outstanding stations*

. . . in selling national advertisers at executive and management levels the exciting story of Negro Market Radio and the ever-increasing role it will play in their sales picture; getting advertisers to create budgets specifically earmarked for Negro Market Radio.

. . . in furnishing advertisers and agencies certified statistical research to back up our valid claims of the *daily* influence Negro-appeal radio has on 18,500,000 American Negroes.

. . . in studying, fostering, developing, and improving Negro radio programming with particular emphasis on public service for the benefit of the Negro race; and cooperating with one another in the development of Negro talent and program product.

CHARTER STATIONS
NEGRO RADIO ASSOCIATION (Sept. 15, 1960)

KAOK, Lake Charles, La.
KDIA, San Francisco, Calif.
KNOK, Fort Worth, Texas
KOKA, Shreveport, La.
KOKY, Little Rock, Ark.
KSAN, San Francisco, Calif.
KYOK, Houston, Texas
WAAA, Winston-Salem, N. C.
WABQ, Cleveland, Ohio
WAMO, Pittsburgh, Pa.
WAOK, Atlanta, Ga.
WBOK, New Orleans, La.
WCIN, Cincinnati, Ohio
WDAS, Philadelphia, Pa.
WDIA, Memphis, Tenn.
WEBB, Baltimore, Md.
WENN, Birmingham, Ala.
WGIV, Charlotte, N. C.
WGOK, Mobile, Ala.
WHAT, Philadelphia, Pa.
WIBB, Macon, Ga.
WJLD, Birmingham, Ala.
WLIB, New York City
WLOK, Memphis, Tenn.
WLOU, Louisville, Ky.
WMBM, Miami, Florida
WOIC, Columbia, S. C.
WOKJ, Jackson, Miss.
WOPA, Chicago, Ill.
WPAL, Charleston, S. C.
WRMA, Montgomery, Ala.
WSRC, Durham, N. C.
WTMP, Tampa, Florida
WVOL, Nashville, Tenn.
WXOK, Baton Rouge, La.
WYLD, New Orleans, La.
WYNN, Florence, S. C.

Charter memberships available until November 1, 1960. Stations are urged to apply for membership now. Full information may be had by writing Negro Radio Association, P. O. Box 10063, Charlotte 1, N. C.

Associate memberships available to National Representatives of Negro Radio, to National Advertising Agencies, and Advertisers.

**NEGRO RADIO ASSOCIATION**

NRA

# NEGRO RADIO BASICS

## Facts and trends concerning Negro-appeal stations

### STATIONS WITH MERCHANDISING SERVICES

| | Yes | No | No Answer |
|---|---|---|---|
| No. of stations | 132 | 30 | 9 |

### NEGRO PROGRAM HOURS 1960 VS 1959

| | Same | Increase | Decrease | No Answer |
|---|---|---|---|---|
| No. of stations | 120 | 50 | 1 | 0 |

### VOLUME OF NEGRO BUSINESS 1960 VS 1959

| | Up | Down | Same | No Answer |
|---|---|---|---|---|
| No. of stations | 132 | 8 | 22 | 9 |

Note: Total Responses 171

### USE OF FACT SHEETS VS E.T.'S

| % SPONSORS USING FACT SHEETS | 0 | 25% or less | 26-50% | 51-75% | 76-100% | No. Answer |
|---|---|---|---|---|---|---|
| No. of stations reporting | 15 | 44 | 42 | 19 | 32 | 19 |

### NUMBER OF YEARS OF NEGRO PROGRAMING

| No. of years | 1-2 Yrs. | 3-5 Yrs. | 6-10 Yrs. | 11-19 Yrs. | 20 & over | N/A |
|---|---|---|---|---|---|---|
| No. of stations | 16 | 29 | 59 | 59 | 7 | 1 |

### STATION SHARE DEVOTED TO NEGRO APPEAL PROGRAMING

| % hrs. on air of Negro-appeal shows | 10-25% | 25-49% | 50-74% | 75-99% | 100% | No Answer |
|---|---|---|---|---|---|---|
| | 71 | 34 | 8 | 5 | 37 | 16 |

Note: Total Responses 171

The charts above were made up from answers to questionnaires sent to more than 800 Negro-appeal stations for SPONSOR's 1960 Negro radio issue. About 200 sent answers. The chart concerning "Fact sheets over e.t.'s" shows the number of stations which reported percent of their Negro-directed advertisers who sent in fact sheets instead of recorded announcements. For example, 44 stations reported that 25% or less of their Negro-directed advertisers use fact sheets. With the exception of this chart, the raw material for the figures here can be found in Negro station profiles in this issue.

## Small towns in south are well covered by Negro-appeal radio

### KEYSTONE COVERAGE OF THE NEGRO POPULATION IN 13 SELECTED STATES

| State | Total Negro population[1] (000) | Negro population as a % of total population in state[2] | Total Negro population covered by KBS[3] (000) | % of total Negro population covered by KBS |
|---|---|---|---|---|
| Alabama | 909.9 | 28.6% | 846.2 | 93.0% |
| Arkansas | 421.8 | 24.0 | 406.2 | 96.3 |
| Florida | 881.2 | 19.8 | 874.2 | 99.2 |
| Georgia | 1,058.6 | 27.6 | 976.0 | 92.2 |
| Kentucky | 228.2 | 7.5 | 133.7 | 58.6 |
| Louisiana | 950.9 | 30.4 | 672.3 | 70.7 |
| Maryland | 518.9 | 17.0 | 406.3 | 78.3 |
| Mississippi | 848.8 | 39.7 | 782.6 | 92.2 |
| North Carolina | 1,043.1 | 23.0 | 981.6 | 94.1 |
| South Carolina | 800.6 | 33.7 | 743.8 | 92.9 |
| Tennessee | 578.0 | 16.7 | 558.9 | 96.7 |
| Texas | 1,239.9 | 13.0 | 1,143.2 | 92.2 |
| Virginia | 816.3 | 28.3 | 562.4 | 68.9 |
| **Total** | **10,296.2** | **23.8** | **9,087.4** | **88.3** |

Sources: [1] The percent of Negro population by county and state as defined in the 1950 Census was applied to the "Sales Management" 3/4/60 population estimates to arrive at the figure for total Negro. [2] 1950 Census. [3] KBS coverage based upon Nielsen Coverage Service #2 and half-millivolt data.

# AHEAD WHERE THE BEST BELONGS

## SELL 100,000 NEGROES

TEXAS'... 5th LARGEST MARKET
NATION'S... 77th LARGEST MARKET




2295 CALDER AVE. TERMINAL 2-0201 P.O. BOX 2673 Beaumont, Texas

## SELL 60,000 NEGROES

TENNESSEE'S... 4th LARGEST MARKET
NATION'S... 86th LARGEST MARKET




835 McCALLIE AVE. AMHERST 6-4145 P.O. BOX 166 ChattaNOOga, Tennessee

BOTH STATIONS FIRST BY FAR IN THE NEGRO MARKET
SECOND BY FAR IN THE TOTAL MARKET

BOTH STATIONS 100% NEGRO PROGRAMING

DORA-CLAYTON AGENCY
502 MORTGAGE GUARANTEE BLDG.
ATLANTA, GEORGIA

REPRESENTED BY:
BERNARD HOWARD CO.
20 E. 46TH STREET
NEW YORK, N. Y.

*A DOLLAR SPENT WITH EITHER STATION IS AN INVESTMENT IN THE FUTURE OF YOUR BUSINESS*

# NEGRO STATION PROFILES

| State and City | Call Letters | Rep Regional Network | Power | Freq. (kc) | Net. or Ind. (a) | Group-owned | Yrs. on Air | Yrs. of Negro Program. (b) | Hrs. Per Wk. on Air (c) | % Hours Negro Program. (d) | Change in Negro Program. Hrs. (e) | Negro Program Breakdown (in %) D. J. | Other Music | Religious | News | Homemaker | Public Service | Other | % Negro Adv. (f) | Merch. (g) | Negro Pop. (000) (h) | Avg. Negro Family Income (i) | Rural and Farm (j) |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **ALABAMA** | | | | | | | | | | | | | | | | | | | | | | | |
| Auburn | WAUD | | 250w | 1230 | N | | 13 | 13 | 125 | 25 | S | 80 | 5 | 5 | 5 | | 5 | | 30 | Y | 73 | $2,000 | 40 |
| Birmingham | WENN | John E. Pearson & Co. | 5kw | 1320 | I | McLendon Ebony Gp. | 10 | 10 | 93½D | 100 | S | 49 | | 35 | 5 | 1 | 10 | | 100 | Y | 335 | 3,500 | |
| | WJLD | Forjoe | 250w | 1400 | I | Johnston Bdcstg. | 18 | 16 | 132 | 100 | S | 46 | 8 | 39 | 3 | 2 | * | 2 | 100 | Y | 259 | | |
| Butler | WPRN | Keystone | 1kw | 1220 | I | | 1 | 1 | | D 45 | I | | 25 | 3 | 5 | 2 | 5 | 5 | 50 | Y | 25 | 900 | 50 |
| Eufaula | WULA | KBS | 250w | 1240 | N | C. A. McClure stations | 12 | 12 | 13B | 25 | I | 50 | | 25 | 10 | 15 | | | 25 | N | 120 | 3,000 | 55 |
| Evergreen | WBLO | | 1kw | 1460 | I | | 3½ | 3½ | | D 65 | I | 75 | | 20 | | | 5 | | 5 | Y | 25 | 2,800 | 90 |
| Flomaton | WTCB | Hil F. Best | 500w | 990 | I | | 5 | 5 | | D 10 | I | 80 | | 20 | | | | | | | | | |
| Florence | WJOI | KBS | 250w | 1340 | N | | 14 | 14 | | 30 | I | 70 | | 30 | | | | | 20 | Y | 20 | 5,000 | 25 |
| Gadsden | WETO | Mac M. Thomas, KBS | 1kw | 930 | I | Gadsden Radio Co. | 10 | 5 | 90 | D 10 | S | 60 | | 40 | | | | | 115 | N | 11 | 3,000 | 15 |
| Huntsville | WEUP | Regional (The Bernard Ochs Co.), National (Bob Dore & Assoc.) | 5kw | 1600 | I | | 2 | 2 | 101½D | 100 | S | 25 | | 52 | 5 | 14 | 4 | | | | | 3,500 | 78 |
| Mobile | WGOK | Bernard Howard Co., Inc. | 1kw | 900 | I | O. K. Group | 2 | 2 | B4 | D 100 | S | 46 | | 42 | 4 | | 8 | | 100 | Y | 183 | 3,975 | 10 |
| | WMOZ | Dore-Clayton (South) | 1kw | 960 | I | | 9 | 9 | 9B | D 100 | S | 75 | | 10 | 5 | 5 | 5 | | 70 | Y | 248 | | 15 |
| Montgomery | WRMA | Everett-McKinney, Inc. | 1kw | 950 | I | Radio Stn. WAOK-Atlanta, Ga. | B | B | 9B | D 100 | S | 60 | | 30 | | B | 2 | | 100 | Y | 225 | 1,800 | 60 |
| Selma | WGWC | Hal Holman, N.Y. James S. Ayres, Atlanta | 250w | 1340 | N | | 14 | 14 | 204 | 50 | S | | | | | | | | 50 | Y | 100 | 2,500 | 50 |
| Tuscaloosa | WTUG | National-National Times Sales, Southeast-Bernard I. Ochs Co. | 500w | 790 | I | Skyline Radio Network | 3 | 3 | 96 | D 100 | S | 24 | 5 | 23 | B | 7 | 33 | | 100 | Y | 140 | | 70 |
| Tuscumbia | WVNA | Jack Masla, Inc., Dora Clayton (regional) | 5kw | 1590 | I | | 6 | 6 | | D 12 | I | 50 | | 17 | 17 | | 16 | | 5 | Y | 94 | | 32 |
| **ARKANSAS** | | | | | | | | | | | | | | | | | | | | | | | |
| Arkadelphia | KVRC | Hil F. Best Co. | 250w | 1240 | I | | 14 | 14 | 11B | 25 | S | 60 | 15 | 10 | | | 10 | 5 | 5 | Y | 40 | | |
| Helena | KFFA | Hil F. Best-KBS | 1kw | 1360 | N | | 19 | 19 | 115 | 35 | I | B4 | | 10 | | 2 | 2 | 2 | 25 | Y | 94 | 900 | 30 |
| Hope | KXAR | KBS | 250w | 1490 | I | | 13 | 7 | B7½D | 10 | S | 80 | | 20 | | | | | 30 | | 7 | 1,600 | 45 |
| Hot Springs | KBLO | Masla; Southern Key Net. | 1kw | 1470 | I | | 7 | 5 | 70 | D 10 | I | 60 | 10 | 20 | | | | 2 | 10 | Y | 45 | 2,100 | 70 |
| Little Rock | KOKY | John E. Pearson | 5kw | 1440 | I | McLendon Ebony Group | 4 | 4 | 90 | D 100 | S | 50 | | 30 | 7 | 1 | 12 | | 100 | Y | 200 | 3,880 | |
| Monticello | KHBM | Razorback Sports Net.; Southeastern Key Net; KBS | 1kw | 1430 | I | | 5½ | 5 | 12 | D 33½ | S | 35 | 2 | 20 | 10 | 5 | 25 | 3 | | Y | 48 | | |
| **CALIFORNIA** | | | | | | | | | | | | | | | | | | | | | | | |
| Los Angeles | KGFJ | Bernard Howard & Co., Inc., N. Y., Chic., Atlanta; Torbet, Allen & Crane, Inc., San Francisco | 250w | 1230 | I | | 34 | 14 | 164 | 100 | S | 57 | B | 12 | 6.5 | | 13 | 3.5 | 90 | Y | 650 | 6,000 | 0 |
| Oakland | KDIA | Bernard Howard, Tracy Moore & Assoc. (L.A.) | 1kw | 1310 | I | Sonderling Stations | 37 | 25 | 15B | BB | I | 73 | | 22 | 3 | | 2 | | 80 | Y | 285 | 4,000 | |
| San Francisco | KSAN | Bob Dore | 250w | 1450 | I | | 38 | 18 | 147 | D 100 | S | 55 | | 30 | 5 | | 10 | | 100 | Y | 342 | 4,000 | |
| **DELAWARE** | | | | | | | | | | | | | | | | | | | | | | | |
| Wilmington | WILM | Bolling | 1kw | 1450 | N | | 37 | 10 | 140 | 12½ | S | 100 | | | | | | | 15 | Y | 36 | 4,000 | 0 |

| | | | | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **D. C.** | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Washington | WOOK | United Bdcstg. | 250w | 1340 | I | United Bdcstg. | 14 | 14 | 168 | 100 | S | 60 | .... | 10 | 15 | 5 | 10 | .... | 100 | Y | 600 | 4,500 | .... |
| | WUST | John E. Pearson & Co. | 250w | 1120 | I | ..... | 13 | 9 | 98 | D 100 | S | 65 | .... | 22 | 7 | 2 | 2 | 4 | 100 | Y | 544 | 5,000 | .... |
| **FLORIDA** | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Chipley | WBGC | ..... | 250w | 1240 | I | ..... | 4 | 3 | 118 | 30 | S | 30 | .... | 30 | .... | 5 | .... | 35 | 15 | N | 30 | 2,608 | 10 |
| Daytona Beach | WROD | John E. Pearson Co. White Sox Baseball Network | 250w | 1340 | N | Mining Journal. Wkly. | 13 | 13 | 125 | 10 | I | 88.5 | .... | 11.5 | .... | .... | .... | .... | 5.2 | N | 28 | .... | .... |
| Fort Lauderdale | WFTL | ..... | 250w | 1400 | I | ..... | 14 | 10 | 132 | 10 | S | 100 | .... | .... | .... | .... | .... | .... | 7 | Y | 66 | .... | .... |
| Jacksonville | WOBS | Gil Perna, Inc. & Dora Clayton Agency | 5kw | 1360 | I | ..... | 12 | 12 | 98 | D 100 | S | 66 | 34 | ° | .... | ° | .... | .... | 100 | Y | 220 | 3,150 | 12 |
| | WRHC | Hal Walton Assoc. (nat.) Bernard Howard Co. (reg.) | 250w | 1400 | N | ..... | 10 | 10 | 132 | 45 | S | 60 | .... | 20 | 10 | 5 | 5 | .... | .... | .... | 150 | 4,200 | 5 |

(a) (N)etwork. (I)ndependent. (b) No. of sta. station has presented Negro appeal programing. (c) Yrs. station has presented Negro appeal programing. (d) % weekly hrs. devoted to Negro appeal programing. (e) Indicates whether hrs. of Negro programing has (I)ncreased, (D)ecreased or remained (S)ame in last 12 months. (f) Station provide merchandising support to clients at no extra charge: (Yes) does provide such support. (g) Station estimate of Negro population in market, in thousands. (i) Station estimate of average annual family Negro income in market. (j) % of Negroes in market living on farms, subject to rural area, as estimated by station. Station did not supply breakdown for program in categories as marked




COMMUNITY ACTIVITIES BUILD KGFJ IN SO. CALIFORNIA NEGRO MARKET

LOS ANGELES, CAL., Pearl Robinson, receives the KGFJ Trophy as winner of the 1960 "Miss Bronze California" title from Mrs. Thelma Kirchner, General Manager of KGFJ, one of the many local Community activities of the station.

THE TOP RATED STATION IN THE NATION'S 3rd LARGEST NEGRO MARKET

OF MORE THAN

650,000

SPENDING ANNUALLY—

$700 MILLION

1230 ON YOUR DIAL

LOS ANGELES

KGFJ

KGFJ

KGFJ

BROADCASTING 24 HOURS A DAY BRINGS YOU 30 to 52% SHARE OF THIS VITAL NEGRO AUDIENCE

(LOS ANGELES NEGRO MARKET PULSE MARCH, 1960)

THE ORIGINAL 24 HOUR STATION IS SOUTHERN CALIFORNIA'S ONLY ALL NEGRO APPEAL STATION!

REPRESENTED BY

BERNARD HOWARD & CO., New York, Chicago, Atlanta

TORBET, ALLEN & CRANE, San Francisco

SUCCESS
REPEATS
ITSELF!

In the Baltimore
Negro market of
380,000 . . .

**W-E-B-B**

is

**1 ST**

AGAIN!

In every Pulse segment . . .
thruout the broadcast day . . .

**W-E-B-B is NUMBER 1**

Source:
Negro Pulse, May 1960

**W-E-B-B**

100% Negro programming
5,000 watts • 1360 kc

**Baltimore 16, Md.**

*Represented by*
Bernard Howard & Co., Inc.
20 E. 46th St., New York 17
OXford 7-3750


| State and City | Call Letters | Rep Regional Network | Power | Freq. (Kc) | Net. or Ind. (a) | Group-owned | Yrs. on Air | Yrs. of Negro Program. (b) | Hrs. Per Wk. on Air | Negro Program Hours (c) | % Hours Negro Program. (d) | Change in Negro Program. Hrs. (e) | Negro Program Breakdown (in %) | | | | | | | | | | | | Rural and Farm (j) |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | | | | | | | | | | D. J. | Other Music | Religious | News | Homemaker | Public Service | Other | % Negro Adv. (f) | Merch. (g) | Negro Pop. (000) (h) | Avg. Negro Family Income (i) | |
| **Live Oak** | WNER | KBS | 1kw | 1250 | I | | 12 | 12 | 84 | D 10 | D | 50 | | 40 | 10 | | | 1 | | 30 | Y | 22 | | 75 |
| **Madison** | WMAF | | 250w | 1230 | N | | 4 | 4 | 88½ | 15 | I | 82 | | 17 | | | | 1 | | 15 | Y | 12 | 2,080 | 50 |
| **Miami** | WFEC | Bernard Howard, nat'l; Bernard Ochs, south | 250w | 1220 | I | | 12 | 7 | | D 100 | S | 75 | | 24 | 1 | | | | | 100 | Y | 250 | 2,850 | 10 |
| | WMBM | John E. Pearson Co. | 5kw | 790 | I | Rounsaville | 13 | 8 | | 100 | S | | | | | | | | 100 | Y | 311 | | 20 |
| **Milton** | WEBY | | 5kw | 1330 | N | | 6 | 6 | | D 45 | S | 75 | | 25 | | | | | 2 | N | 20 | 2,600 | 20 |
| **Orlando** | WOKB | Dora Clayton | 1kw | 1600 | I | | 2 | 2 | 84 | D 100 | S | | | | | | | | 100 | Y | 80 | | 20 |
| **Pahokee** | WRIM | Southeastern Key Market Net, Economy Network | 500w | 1250 | I | | 3 | 1 | | D 30 | I | 100 | | | | | | | 15 | Y | 50 | 3,380 | 20 |
| **Pensacola** | WBOP | N.Y. & Chic-Nat'l Times Sq.; Atl.-Ga. Net.; Harlan G. Oaks & Assoc.; Southeast-Bernard I. Ochs | 1kw | 980 | I | Tri-Cities Bdcstg Co., Inc. | 4 | 2½ | 96 | D 100 | S | 40 | 2 | 25 | 9 | 3 | 20 | 1 | 100 | Y | 85 | 5,200 | 15 |
| **Quincy** | WCNH | Hil F. Best Southeastern Key, KBS | 250w | 1230 | N | | 12 | 12 | 120 | 12.5 | I | 50 | | 45 | 5 | | | | 30 | Y | 30 | 1,500 | 60 |
| **Sanford** | WTRR | | 250w | 1400 | I | | 13 | 13 | 111 | 11 | S | 84 | | 16 | | | | | 5 | N | 29 | | |
| **Tampa** | WTMP | John E. Pearson Co. | 5kw | 1150 | I | Rounsaville | 6 | | | D 100 | S | | | | | | | | 100 | Y | 157 | 1,778 | |
| **GEORGIA** | | | | | | | | | | | | | | | | | | | | | | | | | |
| **Albany** | WJAZ | John Pearson Co. | 5kw | 960 | I | | 8 | 8 | 36 | D 30 | S | 50 | | 30 | 10 | | 10 | | | Y | 120 | 2,000 | 30 |
| **Atlanta** | WAOK | Daron F. McGaven Co. | 5kw | 1380 | I | WAOK Bdcstg Co. | 6½ | 6½ | 168 | 100 | S | 44 | | 26 | 7 | 17 | 1 | 5 | 100 | Y | 275 | | 12 |
| | WERD | Bob Dore Assoc., Dora-Clayton Agency | 1kw | 860 | I | | 12 | 11 | 85½ | D 100 | S | 62 | | 26 | 7 | 2 | | 3 | 60 | Y | 360 | 5,200 | 15 |
| **Augusta** | WAUG | Nat'-Grant Webb & Co.; Nat'l-Ala. & Ga. Net. | 1kw | 1050 | I | | 8 | 8 | 98 | D 65 | I | 60 | | 25 | 5 | | 10 | | 60 | Y | 285 | 1,200 | 20 |
| **Bainbridge** | WMGR | Grant Webb-N. Y. Harry Cannon-Atlanta, Georgia Cracker | 5kw | 930 | I | John A. Dowdy | 14 | 14 | 126 | 33⅓ | I | 50 | 10 | 5 | 5 | 20 | 5 | 5 | 5 | Y | 30 | 2,000 | 60 |
| **Baxley** | WHAB | | 5kw | 1260 | I | | 6 | 6 | 91 | D 20 | I | 50 | 15 | 5 | 10 | 10 | 10 | | 20 | Y | | | 3 |
| **Cairo** | WGRA | Continental, KBS | 1kw | 790 | I | Stevens Industries | 10 | 10 | 90 | D 15 | I | 40 | 3 | 30 | 2 | 5 | 10 | 10 | | Y | | 1,900 | 75 |

| | | | | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **Columbus** | **WCLS** | Bernard Howard-nat'l Dora-Clayton-south); | 1kw | 1580 | I | | 6 | 6 | 84 | D | 100 | S | 50 | .... | 30 | 8 | 2 | 10 | .... | 100 | Y | 60 | ..... | 5 |
| | **WOKS** | Bernard I. Ochs Co. | 250w | 1340 | I | | 2 | 2 | 168 | | 100 | S | 70 | .... | 20 | 6 | 2 | 2 | .... | 100 | Y | 210 | 3,000 | 20 |
| **Dawson** | **WDWD** | Indie Sales, Inc.; Georgia KBS | 1kw | 990 | I | | 12 | 12 | 75 | D | 80 | S | 80 | .... | 20 | .... | .... | .... | .... | 80 | Y | 215 | 2,400 | 70 |
| **Fort Valley** | **WFPM** | Indie Sales, Inc., NYC; Tech Sports Net. | 1kw | 1150 | N | | 9 | 9 | 84 | D | 40 | I | 65 | .... | 35 | .... | .... | .... | .... | 60 | Y | 17 | 3,000 | 40 |
| **Macon** | **WIBB** | Bernard Howard Co., Inc. (nat) Dora-Clayton Agency (reg), Georgia Negro Group | 1kw | 1280 | I | | 13 | 13 | 90 | D | 100 | S | 59 | 2 | 15 | 6 | 1 | 15 | 2 | .... | N | 250 | 1,472 | 50 |
| **Moultrie** | **WMTM** | Thomas F. Clark Southeastern Key Market Net. | 5kw | 1300 | I | | 7 | .... | 98 | D | 10 | I | .... | .... | .... | .... | .... | .... | .... | 10 | Y | 300 | 2,400 | 40 |
| **Savannah** | **WSOK** | Bernard Howard, Geo. Trio | 250w | 1230 | I | | 14 | 2 | 168 | | 100 | S | 11 | .... | 43 | 3 | .... | 10 | 2 | 100 | Y | 75 | 3,500 | 20 |
| **Valdosta** | **WGOV** | Bob Dore Assoc., N.Y.; Dora-Clayton, Atlanta | 5kw | 950 | N | | 20 | 10 | 129½ | | 12 | S | 83 | .... | 17 | .... | .... | .... | .... | 8 | Y | 140 | 1,150 | 40 |
| **Waycross** | **WAYX** | Charles Lowd | 250w | 1230 | N | Wayx Inc. | 23 | 23 | 168 | | 12 | I | 40 | .... | 40 | 20 | .... | .... | .... | 25 | Y | 48 | 3,000 | 10 |
| **Waynesboro** | **WBRO** | Clyde Beavers | 1kw | 1310 | I | Jim Denny-Webb Pierce | 5 | 5 | | D | 50 | I | 10 | 10 | 10 | 10 | 25 | 5 | 30 | 50 | Y | 170 | 2,000 | 80 |
| **ILLINOIS** | | | | | | | | | | | | | | | | | | | | | | | | |
| **Chicago** | **WAAF** | Forjoe | 1kw | 950 | I | Corn Belt Pub. | 38 | 10 | | D | 35 | S | 90 | .... | .... | .... | .... | 10 | .... | 35 | Y | 1,000 | 4,700 | |
| | **WBEE** | Continental Radio Sales | 1kw | 1570 | I | Rollins Bdcstg. | 5 | 5 | 72 | D | 100 | S | 73 | .... | 15 | 7 | .... | 5 | .... | 40 | Y | 1,250 | | |
| | **WGES** | ..... | 5kw | 1390 | I | ..... | 36 | 15 | 137 | | 65 | I | 52 | .... | 8 | 10 | .... | 30 | .... | 65 | N | 900 | | |
| **Oak Park** | **WOPA** | Bernard Howard & Co., Inc. | 250w | 1490 | I | Sonderling Stations | 10 | 8 | 168 | | 33⅓ | S | 85 | .... | 15 | .... | .... | .... | .... | 33 | Y | 1,000 | | |
| **INDIANA** | | | | | | | | | | | | | | | | | | | | | | | | |
| **Gary** | **WWCA** | John E. Pearson Co. | 1kw | 1270 | I | ..... | 11 | 11 | 140 | | 13 | S | 90 | .... | 10 | .... | .... | .... | .... | 10 | Y | 60 | 3,300 | 0 |
| **Indianapolis** | **WGEE** | Continental | 5kw | 1590 | I | Rollins Bdcstg., Inc. | 4 | 4 | 84 | D | 37 | S | 70 | .... | 20 | 5 | .... | 5 | .... | 40 | Y | 110 | 4,000 | |
| **KENTUCKY** | | | | | | | | | | | | | | | | | | | | | | | | |
| **Louisville** | **WLOU** | John E. Pearson Co. | 5kw | 1350 | I | Rounsaville | 12 | 9 | 98 | D | 100 | S | 86 | .... | 10 | 2 | .... | 2 | .... | 100 | Y | 173 | 2,289 | |
| **Pineville** | **WMLF** | Continental (natl), Ky. Radio Sales (reg), KBS | 250w | 1230 | I | ..... | 4 | 4 | 114 | | 15 | S | 66 | .... | 20 | .... | .... | 14 | .... | 3 | Y | 4 | 6,000 | 40 |

(a) (N)etwork, (I)ndependent. (b) No. of yrs. station has presented Negro-appeal programing. (c) D: daytime only. (d) % weekly hrs. devoted to Negro appeal programing. (e) Indicates whether hrs. of Negro programing has (I)ncreased, (D)ecreased or remained (S)ame since last year. (f) % of total business from Negro-appeal advertisers. (g) (Y)es: stations provide merchandising support to clients at no extra charge; (N)o: don't provide such support. (h) Station estimate of Negro population in market, in thousands. (i) Station estimate of average annual family Negro income in market. (j) % of Negroes in market living on farms, and/or rural areas, as estimated by station. *Station did not supply breakdown but programs in categories so marked.


THE GEORGIA NEGRO GROUP

COLUMBUS
1000 Watts
1580 kc.
WCLS

MACON
1000 Watts
1280 kc.
WIBB

SAVANNAH
WSOK 250 Watts
1230 kc.

SEE PAGE 3 THIS ISSUE






in 300 super markets supports your . . .
RADIO COVERAGE of the NEGRO MARKET in HOUSTON, TEXAS
KCOH
Get the story from your John Pearson man.

| State and City | Call Letters | Rep Regional Network | Power | Freq. (kc) | Net. or Ind. (a) | Group-owned | Yrs. on Air | Yrs. of Negro Program. (b) | Hrs. Per Wk. on Air (c) | % Hours Negro Program. (d) | Change in Negro Program. Hrs. (e) | Negro Program Breakdown (in %) D. J. | Other Music | Religious | News | Homemaker | Public Service | Other | % Negro Adv. (f) | Merch. (g) | Negro Pop. (000) (h) | Avg. Negro Family Income | Rural and Farm (2) |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **LOUISIANA** | | | | | | | | | | | | | | | | | | | | | | | |
| Baton Rouge | WXOK | Bernard Howard & Co., Inc. | 1kw | 1260 | I | OK Group | 7½ | 7½ | 91 | 100 | S | 40 | 2 | 40 | 4 | ... | 14 | ... | 100 | Y | 183 | 6,000 | 20 |
| Eunice | KEUN | ... | 250w | 1490 | N | ... | 8 | 8 | 117 | 50 | I | 50 | 10 | 10 | 10 | ... | 10 | 10 | 25 | Y | 54 | 2,000 | 18 |
| Lafayette | KVOL | Robert Meeker | 1kw | 1330 | N | ... | 25 | 15 | 129½ | 35 | S | 25 | 25 | ... | 25 | ... | 25 | ... | ... | ... | 143 | ... | ... |
| Lake Charles | KAOK | Bernard Howard & Co. | 250w | 1400 | I | OK Group | 13 | 8 | 126 | 16 | S | 90 | ... | 10 | ... | ... | ... | ... | 30 | Y | 50 | 3,500 | 5 |
| Monroe | KLIC | ... | 250w | 1230 | N | ... | 10 | 10 | 138 | 25 | S | ... | ... | ... | ... | ... | ... | ... | 20 | Y | 31 | ... | ... |
| Natchitoches | KNOC | KBS | 250w | 1450 | I | ... | 13 | 11 | 118 | 14 | S | 60 | 6 | 30 | 2 | ... | 2 | ... | 30 | Y | 32 | 2,200 | 40 |
| New Orleans | WBOK | Bernard Howard & Co., Inc., N. Y. | 1kw | 800 | I | OK Group | 10 | 10 | | D 100 | S | 28 | ... | 60 | 2 | ... | 5 | 5 | 100 | Y | 275 | 3,800 | 10 |
| | WYLD | John E. Pearson Co. | 1kw | 940 | I | Rounsaville | 11 | 11 | 133 | 100 | S | 60 | ... | 23 | 2 | 1 | 14 | ... | 100 | Y | 384 | 2,052 | 15 |
| Shreveport | KANB | Robert L. Wittig, N.Y.; Devney, Chic.; Dora-Clayton, Atlanta; Harlan Oakes, L. A.; | 1kw | 1300 | I | ... | 2 | 2 | 95 | D 95 | S | 43 | ... | 38 | 1 | 1 | 1 | 16 | 100 | Y | 158 | 3,876 | 38 |
| | KOKA | John E. Pearson Co. | 5kw | 980 | I | McLendon Ebony Group | 10 | 7 | 90 | D 100 | S | 51 | ... | 37 | 6 | 1 | 5 | ... | 100 | Y | 405 | 3,952 | ... |
| Winnsboro | KMAR | ... | 500w | 1570 | I | ... | 3 | 3 | 84 | D 30 | I | 25 | ... | 50 | ... | ... | ... | 25 | 10 | Y | 20 | 3,000 | 65 |
| **MARYLAND** | | | | | | | | | | | | | | | | | | | | | | | |
| Annapolis | WANN | John E. Pearson Co., N.Y.C. | 10kw | 1190 | I | ... | 14 | 11 | 84 | D 100 | S | 66 | ... | 18 | 10 | 1 | 5 | ... | 85 | Y | 702 | 4,570 | 20 |
| Baltimore | WEBB | Bernard Howard, Inc. | 5kw | 1360 | I | 1360 Bdcstg. Co., Inc. | 5 | 5 | | D 100 | S | 80 | ... | 4 | 2 | ... | 14 | 5 | 100 | Y | 380 | 3,590 | 50 |
| | WITH | Select, Adam Young, James Ayares | 250w | 1230 | I | ... | 20 | 17 | 165 | 25 | I | 85 | ... | 15 | ... | ... | ... | ... | ... | Y | 345 | 3,500 | 5 |
| | WSID | United | 1kw | 1010 | I | United Bdcstg. | 10 | 10 | 104 | D 100 | S | 70 | ... | 5 | 10 | 5 | 10 | ... | 80 | ... | 386 | 4,200 | 10 |
| **MICHIGAN** | | | | | | | | | | | | | | | | | | | | | | | |
| Detroit | WJLB | Bernard Howard, N.Y.; John E. Pearson Co., nat. | 250w | 1400 | I | Booth Bdcstg. Co. | 33 | 20 | 168 | 45 | I | 80 | ... | 15 | ... | ... | ... | ... | 37 | Y | 638 | 5,100 | 5 |
| Flint | WAMM | Grant Webb & Co. | 500w | 1420 | N | ... | 5 | 5 | 82 | D 25 | S | 85 | ... | 15 | ... | ... | ... | ... | 10 | Y | 25 | 4,000 | ... |
| | WMRP | Sears & Ayer | 1kw | 1570 | I | ... | 14 | 14 | 73½ | D 10 | S | ... | 40 | 40 | 2 | 1 | 6 | 11 | 5 | N | 40 | ... | ... |
| Inkster | WCHB | Bob Dore Assoc., Dora-Clayton Co. | 1kw | 1440 | I | ... | 4 | 4 | 105 | D 100 | S | 65 | ... | 15 | 10 | 5 | 5 | ... | 100 | Y | 638 | 5,800 | 1 |
| **MISSISSIPPI** | | | | | | | | | | | | | | | | | | | | | | | |
| Brookhaven | WCHJ | ... | 1kw | 1470 | I | ... | 5 | 5 | 56 | D 10 | S | ... | 50 | 50 | ... | ... | ... | ... | ... | Y | 23 | ... | ... |
| Canton | WDOB | Gene Bolles Co. | 1kw | 1730 | I | Madison County Bdcstg. Co. | 9 | 9 | 90 | D 25 | S | 70 | ... | 25 | ... | 5 | ... | ... | 75 | N | 6 | 2,300 | 50 |
| Clarksdale | WROX | Everett-McKinney, Inc., KBS | 250w | 1450 | N | Mid South Net. | 18 | 14 | 42 | 25 | I | 60 | ... | 30 | 5 | ... | 5 | ... | 40 | Y | 140 | 1,100 | 60 |
| Cleveland | WCLD | Gene Bolles Co., N.Y., KBS | 250w | 1490 | I | Radio Cleveland, Inc. | 11 | 11 | 126 | 45 | S | 80 | ... | 30 | ... | ... | ... | ... | 35 | Y | 150 | ... | 60 |
| Columbus | WCBI | Everett-McKinney, Inc., Midsouth Net. | 1kw | 550 | N | ... | 20 | 20 | 118½ | 12 | S | 75 | ... | 25 | ... | ... | ... | ... | ... | Y | ... | ... | ... |
| Greenville | WESY | ... | 1kw | 1580 | I | ... | 2½ | 2 | 98 | D 100 | S | 57 | ... | 36 | ... | 7 | ... | ... | 100 | Y | 600 | ... | 30 |
| | WGVM | Devney | 1kw | 1260 | I | Mid America | 11 | 11 | 90 | D 100 | S | 90 | ... | 5 | 5 | ... | ... | ... | 33 | Y | 150 | ... | 50 |
| Houston | WCPC | KBS | 5kw | 1320 | I | ... | 5 | 5 | 98 | D 12.5 | I | 75 | ... | 15 | 10 | ... | ... | ... | 2 | Y | 300 | ... | 80 |
| Jackson | WOKJ | John E. Pearson | 5kw | 1590 | I | McLendon Ebony Group | 6 | 6 | 97 | D 100 | S | 46 | ... | 39 | 7 | 1 | 7 | ... | 100 | Y | 250 | 2,610 | ... |
| Magee | WSJC | George T. Hopewell, KBS | 1kw | 790 | I | Mathis Bros. | 3 | 3 | 98 | D 15 | I | 60 | ... | 40 | ... | ... | ... | ... | ... | ... | ... | ... | ... |

| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| | | Southeast | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| McComb | WAPF | KBS | 1kw | 980 | N | Southwestern Bdcstg. Co. of Miss. | 12 | 10 | 90 | D | 11 | 5 | 50 | 40 | 5 | — | 5 | .... | 70 | Y | 70 | 1,200 | 60 |
| Pascagoula | WPMP | ..... | 1kw | 1580 | N | ..... | 9 | 3 | 86½ | D | 15 | 1 | 50 | 40 | .... | .... | .... | .... | 5 | Y | 61 | 3,150 | 35 |
| Starkville | WSSO | KBS | 250w | 1230 | 1 | Mid-South | 12 | 12 | 121 | | 10 | S | 55 | 45 | .... | .... | .... | .... | 50 | Y | 100 | 1,500 | 75 |
| West Point | WROB | KBS, Midsouth Net. | 250w | 1450 | N | ..... | 13 | 13 | 114½ | | 20 | S | 50 | 30 | .... | .... | 10 | 10 | 30 | Y | 220 | 2,700 | 50 |
| **MISSOURI** | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Kansas City | KPRS | John E. Pearson Co. | 1kw | 1590 | 1 | Rounsaville | 11 | 11 | | D | 100 | S | .... | .... | .... | .... | .... | .... | .... | Y | 134 | 3,200 | .... |
| St. Louis | KATZ | John E. Pearson; Continental Bdcstg. | 5kw | 1600 | 1 | Laclede Radio, Inc., N. Y. | 6 | 6 | 168 | | 100 | S | ° | ° | ° | ° | ° | ° | 100 | Y | 420 | 3,500 | 5 |
| | KXLW | Bernard Howard & Co., Inc. | 1kw | 1320 | 1 | ..... | 14 | 10 | 101 | D | 100 | S | 61 | 28 | 8 | — | 3 | .... | 100 | Y | 365 | .... | 0 |

(a) (N)etwork. (I)ndependent. (b) No. of yrs. station has presented Negro-appeal programming. (c) D: dayline only. (d) % weekly hrs devoted to Negro appeal programing. (e) Indicates whether hrs. of Negro programing has (I)ncreased, (D)ecreased or remained (S)ame since last year. (f) % of total business from Negro-appeal advertisers. (g) (Y)es: stations provide merchandising support to clients at no extra charge; (N)o: don't provide such support. (h) Station estimate of Negro population in market. (i) Station estimate of average annual family Negro income in market. (j) % of Negroes in market living on farms, and/or rural areas, as estimated by station. °Station did not supply breakdown but program in categories so marked.





• These 3 Dee Jays contribute mightily to make **WJLB** the number one Negro station in the Detroit area.

**WJLB LEADS IN NEGRO APPEAL PROGRAMMING**

• 88-1/2 weekly broadcast hours beamed at an approximate 600,000 audience with an annual aggregate income of $700,000,000 makes **WJLB** a "must buy" for Negro directed advertising.

**FOR 21 YEARS** and particularly in the last decade, **WJLB** has racked up sales for the knowing advertiser who wants to capitalize on the rich potential Negro market.

Let the 3 Disc-A-Teers — 'Senator' Bryant, 'Joltin' Joe and 'Frantic' Ernie plus WJLB's other superb talent do the *telling* and the *selling* to a huge audience that LISTEN IN to **WJLB** because they LOOK UP to **WJLB**




**WJLB**

3100 DAVID BRODERICK TOWER • DETROIT 26, MICH.

NEW YORK REPRESENTATIVE: BERNARD HOWARD COMPANY
20 East 46 Street, New York 17, N.Y. • Phone OX. 7-3750

| State and City | Call Letters | Rep Regional Network | Power | Freq. (kc) | Net. or Ind. (a) | Group-owned | Yrs. on Air | Yrs. of Negro Program. (b) | Hrs. Per Wk. on Air (c) | % Hours Negro Program. (d) | Change in Negro Program. Hrs. (e) | Negro Program Breakdown (in %) D. J. | Other Music | Religious | News | Homemaker | Public Service | Other | % Negro Adv. (f) | Merch. (g) | Negro Pop. (000) (h) | Avg. Negro Family Income (i) | Negro unemployment (j) |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **NEW JERSEY** | | | | | | | | | | | | | | | | | | | | | | | |
| Newark | WHBI | Blessed Martin Net. | 2½kw | 1280 | I | May Radio Bdcstg. Corp. | 38 | 25 | 168 | 100 | S | | | 75 | | | 25 | | 100 | Y | 1,500 | 3,000 | |
| | WNJR | Continental Bdcstg. | 5kw | 1430 | I | Continental Bdcstg., Inc. | 13 | 7 | 139 | 100 | S | 50 | | 20 | 10 | | 20 | | 100 | N | 1,500 | 3,250 | 0 |
| Vineland | WDVL | | 500w | 1270 | I | | 1 | 1 | 56 | D 20 | S | 77 | | 3 | 15 | | 5 | | 15 | N | 90 | 3,500 | 50 |
| **NEW YORK** | | | | | | | | | | | | | | | | | | | | | | | |
| New York | WADO | | 5kw | 1280 | I | Bartell Bdcstg. Corp. | 33 | 15 | 144 | 40 | S | 65 | | 15 | 10 | | 10 | | 22 | Y | 1,500 | 5,200 | 0 |
| | WHOM | | 5kw | 1480 | I | | 30 | 1 | 148½ | 12 | S | * | | | | | | | | | | | |
| | WLIB | Forjoe-Chic. | 1kw | 1190 | I | | 18 | 12 | 100 | D 93 | S | 40 | 5 | 30 | 7 | 7 | 5 | 6 | 85 | Y | 1,500 | | 0 |
| | WWRL | | 5kw | 1600 | I | | 34 | 18 | 163 | 25.4 | S | 73 | | 3 | 8 | 6 | 2 | 8 | 40 | Y | 1,465 | | 0 |
| **NORTH CAROLINA** | | | | | | | | | | | | | | | | | | | | | | | |
| Charlotte | WGIV | Bernard Howard & Co., Inc. | 1kw | 1600 | I | | 13 | 13 | 163 | 60 | I | 66 | 9 | 8 | 6 | 6 | 5 | | 61 | Y | 256 | 3,060 | 8 |
| Dunn | WCKB | | 1kw | 780 | I | Tobacco Net. | 14 | 13 | 72 | 15 | I | 64 | | 36 | | | | | 4 | N | 25 | | 50 |
| Durham | WSRC | Bob Dore Assoc.; Bernard I. Ochs Co., Atlanta | 1kw | 1410 | I | | 6 | 6 | 97 | D 100 | S | 45 | 3 | 20 | 7 | 3 | 7 | 15 | 95 | Y | 102 | 6,678 | 20 |
| Elizabeth City | WCNC | Bogner & Martin | 250w | 1240 | N | | 21 | 10 | 117 | 20 | S | 85 | | 10 | | 5 | | | 15 | Y | 75 | 1,900 | 60 |
| Elizabethtown | WBLA | Hil E. Best | 1kw | 1440 | N | | 4 | 4 | 90 | D 35 | I | 35 | 19 | 10 | 16 | 4 | 4 | 12 | 25 | Y | 50 | 1,600 | 60 |
| Fairmont | WFMO | | 1kw | 860 | I | Tobacco Radio Net. | 7 | 7 | | D 10 | S | 40 | | 40 | | 10 | 10 | | 10 | Y | 75 | | 70 |
| Fayetteville | WFAI | Thomas F. Clark Co., KBS | 250w | 1230 | N | | 12 | 6 | 128½ | 23 | I | 80 | | 10 | 5 | | 5 | | 20 | Y | 30 | | 20 |
| | WFNC | Walker-Rawalt Co., Tobacco Net | 10kw | 940 | N | | 21 | 7 | 126 | 16.6 | S | 60 | | 25 | | 5 | | 10 | 10 | N | 120 | | 40 |
| Forest City | WAGY | | 500w | 1320 | I | Tri-City Bdcstg. | 2 | 2 | 120 | 20 | I | 25 | | 50 | | | 25 | | 5 | Y | | 3,000 | 10 |
| High Point | WHPE | Hal W. Hicks; Gary C. Davis, KBS | 1kw | 1070 | I | | 13 | 10 | 84 | 10 | I | 85 | | 5 | | 3 | | 7 | 3 | Y | 125 | 3,600 | 12 |
| Kinston | WELS | Bogner & Martin, Carolina Radio Net., Tobacco Net. | 1kw | 1010 | I | | 10 | 9 | 84 | D 10 | S | 80 | | 20 | | | | | 5 | N | 120 | 900 | 80 |
| | WISP | Hal Walton Assoc. | 250w | 1230 | I | | 6 | 6 | 105 | 20 | I | 10 | 10 | 10 | 10 | 10 | 10 | 40 | 10 | N | 25 | 3,500 | 30 |
| Laurinburg | WEWO | Dora-Clayton, KBS | 1kw | 1080 | I | Scotland Bdcstg. Co. | 13 | 13 | 70 | D 10 | S | 70 | | 15 | | | 15 | | * | Y | 25 | | 50 |
| Leaksville | WLOE | | 250w | 1490 | N | | 14 | 8 | 118½ | 10 | I | | 50 | 25 | 5 | 10 | 10 | | 12 | Y | 1,200 | 2,600 | 40 |
| Mt. Airy | WSYD | Hil E. Best, Southeastern Key Market Net., Duke Football Net. | 5kw | 1300 | N | | 9 | 4 | 125 | 11 | S | 100 | | | | | | | 12 | Y | 2 | 2,080 | 40 |
| Raleigh | WRAL | Tobacco Radio Net. | 250w | 1240 | N | | 21 | 12 | 120 | 15 | S | 20 | | 10 | 40 | | 30 | | 10 | Y | 35 | 3,000 | 20 |
| Rocky Mount | WCEC | John E. Pearson | 1kw | 810 | N | Tobacco Radio Net. | 13 | 13 | 85 | 12 | S | 50 | | 20 | | | 10 | 20 | 15 | Y | 325 | 1,400 | 60 |
| Southern Pines | WEEB | Hal Holman, Dora-Clayton (SE) | 5kw | 990 | N | | 13 | 13 | | D 30 | S | 60 | 5 | 25 | 5 | 5 | | | 20 | | | | |
| Wilson | WGTM | Penn T. Watson, Jr. | 5kw | 590 | N | | 23 | 14 | 120 | 16 | I | 90 | | | | | 10 | | 15 | Y | 360 | 2,700 | 68 |
| Winston Salem | WAAA | Bob Dore, Bernard I. Ochs | 1kw | 980 | I | Laury Assoc. Inc. | 10 | 10 | 84 | D 100 | S | 50 | 10 | 30 | 2 | | 8 | | 100 | Y | 333 | 3,849 | 4 |

| | | | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **OHIO** | | | | | | | | | | | | | | | | | | | | | | | | | |
| **Chillicothe** | **WBEX** | Ohio Stations, Columbus; Thomas Clark, N.Y. | 250w | 1490 | N | | 13 | 12 | 131 | 10 | I | 90 | | 10 | | | | | | | N | 2 | 3,700 | 25 |
| **Cincinnati** | **WCIN** | John E. Pearson Co. | 1kw | 1480 | I | Rounsaville | 7 | 7 | 98 | D 100 | S | 61 | | 25 | 7 | | 7 | | 100 | Y | 174 | 2,273 | | |
| **Cleveland** | **WABQ** | Bernard Howard | 1kw | 1540 | I | Tuschman Bdcstg. Corp. | 12 | 8 | | D 100 | S | 40 | | 30 | 10 | 10 | 10 | | 100 | Y | 300 | 4,000 | | |
| | **WJMO** | United Bdcstg., N.Y., Dora-Clayton, South | 250w | 1490 | N | United Bdcstg. | 13 | 8 | 168 | 91 | S | 56 | 3 | 13 | 9 | 3 | 13 | 3 | 95 | Y | 250 | 4,500 | 5 | |
| **OKLAHOMA** | | | | | | | | | | | | | | | | | | | | | | | | | |
| **Muskogee** | **KMUS** | Gene Bolles | 1kw | 1380 | I | | 12 | 8 | 136 | 13 | S | 70 | | 30 | | | | | 4 | N | 12 | 2,400 | | |
| **Okmulgee** | **KOKL** | KBS | 250w | 1240 | N | Don-Rey Medium | 25 | | 112 | 20 | S | 75 | | 5 | | | | | 5 | Y | 75 | | | 15 |
| **PENNSYLVANIA** | | | | | | | | | | | | | | | | | | | | | | | | | |
| **Philadelphia** | **WDAS** | Bernard Howard & Co. | 5kw | 1480 | I | | 38 | 8 | 146 | 100 | S | 80 | 5 | 7 | 3 | 1 | 4 | | 100 | Y | 648 | 3,818 | 0 | |
| | **WHAT** | John E. Pearson Co. | 250w | 1340 | I | | 35 | 15 | 163 | 100 | I | 55 | | 10 | | | 10 | 25 | 100 | Y | 520 | 1,548 | | |
| **Pittsburgh** | **WAMO** | Bernard Howard | 1kw | 860 | I | | 12 | 12 | 100 | D 100 | I | 70 | | 10 | 10 | | 5 | 5 | 100 | Y | 250 | | | |
| **SOUTH CAROLINA** | | | | | | | | | | | | | | | | | | | | | | | | | |
| **Anderson** | **WANS** | Grant Webb Co., Key Market, Tobacco Net. | 1kw | 1280 | N | Radio Anderson, Inc. | 11 | 11 | 135 | 19 | I | 23 | 9 | 24 | 8 | 23 | 3 | 10 | 12 | Y | 151 | 6,619 | 38 | |
| **Charleston** | **WPAL** | Bob Dore Assoc., Dora-Clayton | 1kw | 730 | I | Speidel Bdcstg. Corp. | 14 | 13 | 85 | D 100 | S | 40 | 10 | 40 | | | 10 | | 90 | Y | 500 | | | 60 |
| **Columbia** | **WCOS** | Meeker Co. | 1kw | 1400 | I | | 21 | 15 | 168 | | I | 90 | | 10 | | | | | 50 | | | | | |
| | **WOIC** | Dore Assoc., Dora-Clayton, SE | 5kw | 1470 | I | Speidel | 6 | 6 | 90 | D 100 | I | 40 | | 40 | | 5 | 10 | 5 | 50 | Y | 391 | 4,500 | 60 | |
| **Dillon** | **WDSC** | Gill-Perna, Dora-Clayton, SE | 1kw | | N | | 14 | 14 | 84 | 25 | S | 15 | | 10 | | | 5 | | 25 | Y | | 3,600 | 40 | |
| **Florence** | **WYNN** | Bob Dore Assoc., N.Y.; Dora-Clayton Agency, Atlanta | 250w | 540 | I | Speidel Bdcstg. Corp. | 2 | 2 | 98 | D 100 | S | 67 | 5 | 20 | 5 | | 3 | | 20 | Y | 300 | 2,440 | 53 | |
| **Greenville** | **WESC** | Headley Reed Co. | 5kw | 660 | I | | 14 | 14 | 84 | D 13 | S | 92 | | 8 | | | | | 10 | Y | 203 | 2,500 | 45 | |
| **Marion** | **WATP** | Continental Radio Sales | 1kw | 1430 | I | Peedee Bdcstg. Co., Inc. | 3 | 1 | | D 12.5 | I | 50 | | 30 | | 20 | | | 5 | N | | 1,300 | 90 | |
| **Sumter** | **WSSC** | Hil F. Best, Thomas F. Clark Co. | 250w | 1340 | N | Blue Ridge Bdcstg. Co. | 7 | 7 | 126 | 31 | I | 95 | | 5 | | | | | 15 | Y | 42 | | | 60 |
| **Walterboro** | **WALD** | Donald Cooke, Inc., KBS | 1kw | 1220 | N | | 13 | 13 | 84 | D 10 | I | 60 | | 20 | 10 | 10 | | | 12.5 | Y | 32 | | | 80 |
| **TENNESSEE** | | | | | | | | | | | | | | | | | | | | | | | | | |
| **Alcoa** | **WEAG** | KBS, Vol Sports Net. | 1kw | 1470 | N | | 3 | 3 | 90 | D 10 | S | 60 | | 30 | | 5 | | 5 | 2 | N | 6 | 3,000 | 35 | |
| **Chattanooga** | **WNOO** | Bernard Howard Co. | 1kw | 1260 | I | Leon S. Walton Stations | 9 | 9 | | D 100 | S | 60 | 3 | 12 | 10 | 2 | 10 | 3 | 100 | Y | 60 | 3,250 | 2 | |
| **Jackson** | **WJAK** | John E. Pearson Co. | 1kw | 1460 | I | | 5½ | 5½ | 84 | D 100 | S | 50 | | 20 | 5 | 8 | 10 | 7 | 75 | Y | 126 | 3,900 | 55 | |
| **Knoxville** | **WKXV** | | 1kw | 900 | N | | 7 | 7 | 84 | D 16 | S | 40 | | 50 | 10 | | | | 5 | N | | | | |
| **Memphis** | **WDIA** | Bolling Co. | 50kw | 1070 | I | Sonderling Stations | 13 | 12 | 140 | 100 | S | 86 | | | 8 | 4 | 3 | | 100 | N | 1,528 | 2,332 | | |
| | **WLOK** | Bernard Howard & Co. | 5kw | 1480 | I | O K Group | 4 | 4 | 105 | D 100 | S | 30 | | 40 | 10 | | 20 | | 10 | Y | 395 | 3,300 | 40 | |
| **Murfreesboro** | **WGNS** | David W. Martin | 250w | 1450 | I | Regional Bdcstg. Corp. | 13 | 13 | 122½ | 15 | S | 100 | | | | | | | 3 | N | 3 | 3,500 | | |
| **Nashville** | **WLAC** | Katz Agency, Inc., N.Y. | 50kw | 1510 | N | Life & Casualty Ins. Co. | 34 | 13 | 168 | 20 | S | 100 | | | | | | | 22 | Y | 309 | 1,755 | 13 | |
| | **WVOL** | John E. Pearson Co. | 5kw | 1470 | I | Rounsaville | 9 | | 132 | 100 | S | 59 | | 31 | 7 | 3 | | | 100 | Y | 174 | 2,273 | 13 | |

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| State and City | Call Letters | Rep Regional Network | Power | Freq. (kc) | Net. or Ind. (a) | Group-owned | Yrs. on Air | Yrs. of Negro Program. (b) | Hrs. Per Wk. on Air (c) | | % Hours Negro Program. (d) | Change in Negro Program. Hrs. (e) | Negro Program Breakdown (in %) D. J. | Other Music | Religious | News | Homemaker | Public Service | Other | % Negro Adv. (f) | Merch. (g) | Negro Pop. (000) (h) | Negro Family Income (i) | Negro Farm (j) |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| **TEXAS** | | | | | | | | | | | | | | | | | | | | | | | | |
| Beaumont | KJET | Bernard Howard | 1kw | 1380 | I | Leon Walton | 13 | 13 | 98 | D | 100 | S | 48 | | 33 | 7 | | 10 | | | Y | 100 | 3,000 | 10 |
| Dallas-Fort Worth | KKSN | | 500w | 730 | I | Kissin' Radio, Inc. | 4 | 1 | 101½ | D | 100 | S | 50 | | 25 | 7 | 3 | 15 | | 100 | Y | 500 | 4,715 | 18 |
| | KNOK | Bernard Howard & Co., Inc. | 1kw | 970 | I | Townsend Corp. of America | 14 | 12 | 168 | | 100 | S | 50 | | 20 | 10 | 5 | 15 | | 100 | Y | 315 | 2,605 | 15 |
| Galveston | KGBC | John E. Pearson Co. | 1kw | 1540 | I | | 13 | 11 | 110 | | 19 | S | 75 | | 15 | 10 | | | | 22 | Y | 35 | 5,200 | 5 |
| Houston | KCOH | John E. Pearson Co. | 1kw | 1430 | I | | 10 | 7 | 98 | D | 100 | S | 40 | 15 | 20 | 10 | | 15 | | 100 | Y | 350 | 4,468 | 13 |
| | KLVL | | 1kw | 1480 | I | | 10 | 10 | 135 | | 17 | S | | | 100 | | | | | 15 | N | 350 | 3,500 | 0 |
| | KYOK | Bernard Howard | 5kw | 1590 | I | O K Group | 14 | 6 | 126 | | 100 | S | 50 | | 25 | 5 | 5 | 15 | | 100 | Y | 309 | 4,016 | |
| Jasper | KTXJ | | 1kw | 1350 | I | | 14 | 14 | 91 | D | 10 | S | 90 | | 5 | | | 5 | | 15 | Y | | | |
| Longview | KLUE | Jack Masla-nat'l; Clyde Melville-SW; C. K. Beaver-SE; Big-K Net. | 1kw | 1280 | N | | 13 | 1 | 91 | D | 10 | I | 75 | | 2 | 15 | 2 | 6 | | 2 | Y | 115 | 2,300 | 40 |
| Marshall | KMHT | Jack Masla-nat'l; Clyde Melville-SW; C. K. Beaver-SE; Texas State Net. | 250w | 1450 | N | | 14 | 14 | 119 | | 12 | S | 75 | | 8 | 15 | 2 | | | 5 | Y | 87 | 2,300 | 35 |
| Midland | KJBC | | 1kw | 1150 | I | | 10 | 10 | 91 | | 20 | S | 60 | | 30 | | 5 | 5 | | 20 | Y | 8 | 4,500 | |
| San Antonio | KCOR | Devney-O'Connell, Sombrero Network | 5kw | 1350 | I | | 18 | 10 | 140 | | 17 | I | 70 | | 25 | 4 | 1 | | | | | 140 | | |
| | KMAC | Weed Radio Corp. | 5kw | 630 | N | | 34 | 22 | 126 | | 14 | S | 100 | | | | | | | | | | | |
| Taylor | KTAE | | 1kw | 1260 | I | | 12 | 12 | 91 | D | 15 | S | 85 | | 10 | | | | 5 | 10 | Y | 75 | 2,500 | 35 |
| Tyler | KZEY | Dora-Clayton: Atlanta; Bob Dore Assoc.: N.Y. & Chic.; | 250w | 690 | I | | 3 | 2 | 94½ | D | 100 | S | 45 | 5 | 30 | 10 | 5 | 5 | | 100 | Y | 126 | | |
| **VIRGINIA** | | | | | | | | | | | | | | | | | | | | | | | | |
| Christianburg | WBCR | Grant Webb & Co., KBS, SE, Key Mkt. | 1kw | 1260 | N | | 6 | 6 | 70 | D | 99 | S | 70 | | 10 | 15 | | 5 | | 99 | Y | 1 | 1,000 | 10 |
| Farmville | WFLO | | 1kw | 870 | I | | 13 | 13 | 90 | D | 10 | S | | | | 50 | | 50 | | 10 | N | 25 | 1,000 | 95 |
| Franklin | WYSR | Thomas F. Clark Co., Inc. | 1kw | 1250 | I | | 4 | 3½ | 84 | D | 30 | S | 60 | 10 | 10 | 10 | | 10 | | | N | 35 | | |
| Gloucester | WDDY | Grant Webb & Co. | 1kw | 1420 | I | | 3½ | 3 | 86 | D | 12 | S | 70 | 5 | 15 | 10 | | | | 10 | N | 22 | 2,700 | 85 |
| Lynchburg | WBRG | Thomas F. Clark Co., KBS | 1kw | 1050 | I | | 4 | 4 | 84 | D | 20 | S | 70 | | 30 | | | | | 25 | Y | 60 | 4,800 | 50 |
| Martinsville | WHEE | | 1kw | 1370 | I | Patrick Henry Bdcstg | 6 | 6 | 84 | D | 10 | S | * | | | | | * | | | Y | 25 | | 5 |
| Newport News-Norfolk | WYOU | United | 1kw | 1270 | I | United | 12 | 4 | 42 | | 50 | S | 75 | | | 10 | | 15 | | 80 | | 408 | 2,800 | 5 |
| Norfolk | WRAP | Continental Bdcstg | 5kw | 850 | I | Continental Bdcstg, Inc. | 9 | 9 | 140 | | 100 | S | 60 | | 20 | 10 | 5 | 5 | | 75 | Y | 330 | 3,400 | 2 |
| Petersburg | WSSV | Grant Webb & Co. | 1kw | 1240 | N | | 15 | 15 | 140 | | 15 | I | 90 | | 10 | | | | | 12 | Y | 35 | | 20 |
| Richmond | WANT | United | 1kw | 990 | I | United | 9 | 9 | 104 | D | 100 | S | 60 | | 10 | 10 | | 10 | | 10 | Y | 112 | 3,000 | 15 |
| **WEST VIRGINIA** | | | | | | | | | | | | | | | | | | | | | | | | |
| Welch | WELC | | 1kw | 1150 | I | Pocahontas Bdcstg Co. | 10 | 10 | | D | 30 | S | 60 | | | 20 | | 20 | | | N | 45 | 4,000 | 2 |

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# NEGRO STATION PROGRAMING

## 100% Negro-appeal programing

| CITY | CALL LETTERS |
|---|---|
| **ALABAMA** | |
| Birmingham | WENN |
| Birmingham | WJLD |
| Huntsville | WEUP |
| Mobile | WGOK |
| Mobile | WMOZ |
| Montgomery | WRMA |
| Tuscaloosa | WTUG |
| **ARKANSAS** | |
| Little Rock | KOKY |
| **CALIFORNIA** | |
| Los Angeles | KGFJ |
| San Francisco | KSAN |
| **DISTRICT OF COLUMBIA** | |
| Washington | WOOK |
| Washington | WUST |
| **FLORIDA** | |
| Jacksonville | WOBS |
| Miami | WFEC |
| Miami | WMBM |
| Orlando | WOKB |
| Pensacola | WBOP |
| Tampa | WTMP |
| **GEORGIA** | |
| Atlanta | WAOK |
| Atlanta | WERD |
| Columbus | WCLS |
| Columbus | WOKS |
| Macon | WIBB |
| Savannah | WSOK |
| **ILLINOIS** | |
| Chicago | WBEE |
| **KENTUCKY** | |
| Louisville | WLOU |
| **LOUISIANA** | |
| Baton Rouge | WXOK |
| New Orleans | WBOK |
| New Orleans | WYLD |
| Shreveport | KOKA |
| **MARYLAND** | |
| Annapolis | WANN |
| Baltimore | WEBB |
| Baltimore | WSID |
| **MICHIGAN** | |
| Flint | WCHB |
| **MISSISSIPPPI** | |
| Greenville | WESY |
| Greenville | WGVM |
| Jackson | WOKJ |
| Meridian | WQIC |
| **MISSOURI** | |
| Kansas City | KPRS |
| St. Louis | KATZ |
| St. Louis | KXLW |
| **NEW JERSEY** | |
| Newark | WHBI |
| Newark | WNJR |
| **NORTH CAROLINA** | |
| Durham | WSRC |
| Winston Salem | WAAA |
| **OHIO** | |
| Cincinnati | WCIN |
| Cleveland | WABQ |
| **PENNSYLVANIA** | |
| Philadelphia | WDAS |
| Philadelphia | WHAT |
| Pittsburgh | WAMO |
| **SOUTH CAROLINA** | |
| Charleston | WPAL |
| Columbia | WOIC |
| Florence | WYNN |
| **TENNESSEE** | |
| Chattanooga | WNOO |
| Jackson | WJAK |
| Memphis | WDIA |
| Memphis | WLOK |
| Nashville | WVOL |
| **TEXAS** | |
| Beaumont | KJET |
| Dallas-Ft. Worth | KKSN |
| Ft. Worth | KNOK |
| Houston | KCOH |
| Houston | KYOK |
| Tyler | KZEY |
| **VIRGINIA** | |
| Norfolk | WRAP |
| Richmond | WANT |

## 75-99% Negro-appeal programing

| CITY | CALL LETTERS |
|---|---|
| **CALIFORNIA** | |
| Oakland | KDIA |
| **GEORGIA** | |
| Dawson | WDWD |


# Capital Buys in the Capital Cities

## WAOK
**Atlanta, Ga.**

**1st in 69 of 72 quarter-hours**
**(Negro Pulse, Feb., 1960)**
**in ATLANTA**

You need WAOK to cover this 12-station market. It is 3d in general Hooper (May-June 1960) and 4th in general Pulse (April 1960). First in four afternoon half-hours (Hooper).

## WAOK
**Atlanta, Ga.**

Represented by
Daren F. McGavren Co., Inc.

## WRMA
**Montgomery, Ala.**

**1st in all quarter-hours 6AM-6PM, M-F**
**(Pulse, April, 1960)**
**in MONTGOMERY**

Top performer of Alabama major market stations with 30% morning metro share (67% ahead of next station) and 28% afternoon share (56% ahead of next station).

## WRMA
**Montgomery, Ala.**

Represented by
Everett-McKinney, Inc.

*5% discount on combination buys*

| CITY | CALL LETTERS |
|---|---|
| **LOUISIANA** | |
| Shreveport | KANB |
| **NEW YORK** | |
| N. Y. | WLIB |
| **OHIO** | |
| Cleveland | WJMO |
| **TEXAS** | |
| Taylor | KTAE |
| **VIRGINIA** | |
| Christianburg | WBCR |

## 50-74% Negro-appeal programing

| CITY | CALL LETTERS |
|---|---|
| **ALABAMA** | |
| Evergreen | WBLO |
| Selma | WGWC |
| **GEORGIA** | |
| Augusta | WAUG |
| Waynesboro | WBRO |
| **ILLINOIS** | |
| Chicago | WGES |


# WGES

*Established in 1924*

**There are only 10 cities in the United States with a *total* population greater than the Negro population of Chicagoland.**

***This is a big market with big buying power in a concentrated area.***

***The Negro population of Chicagoland area is now more than 1,000,000.***

***The buying power of this responsive segment is more than $4 billion dollars.***

WGES is the only full time 5000 watt Chicago station devoting a major portion of its time to broadcasts directed to the Negro Market.

WGES broadcasts more programs to the Negro Chicagoland area than any other Chicago station.

**It takes WGES to reach the Chicagoland Negro Market!**

You can reach the Negro audience without WGES but don't make the mistake of trying if economy and resulting sales are important.

The Negro personalities who broadcast your advertising message are experienced air salesmen.

**Richard Stamz**
5:30 AM to 7:00 AM
12:00 Noon to 1:00 PM
Monday thru Saturday

**Ric Ricardo**
8:30 AM to 12:00 Noon
Monday thru Saturday

**Al Benson**
1:00 PM to 2:00 PM
3:00 PM to 6:00 PM
Monday thru Saturday

**Norm Spalding**
2:00 PM to 3:00 PM
11:00 PM to 12:00 Midnight
Monday thru Saturday

**Roy Wood**
9:00 PM to 10:00 PM
Monday thru Saturday

**Sam Evans**
10:00 PM to 11:00 PM
Monday thru Saturday

**Sid McCoy**
12:00 Midnight to 1:30 AM
Monday thru Saturday

# WGES

*First choice to sell the Chicagoland Negro Market!*

5000 Watts

3700 W. Washington Blvd. Chicago 12, Illinois


| CITY | CALL LETTERS |
|---|---|
| **KENTUCKY** | |
| Pineville | WMLF |
| **LOUISIANA** | |
| Eunice | KEUN |
| **NORTH CAROLINA** | |
| Charlotte | WGIV |
| **VIRGINIA** | |
| Newport News-Norfolk | WYOU |

## 25-49% Negro-appeal programing

| | |
|---|---|
| **ALABAMA** | |
| Auburn | WAUD |
| Butler | WPRN |
| Eufaula | WULA |
| Florence | WLOI |
| **ARKANSAS** | |
| Arkadelphia | KVRC |
| Helena | KFFA |
| Monticello | KHBM |
| **FLORIDA** | |
| Chipley | WBGC |
| Jacksonville | WRHC |
| Milton | WERV |
| Pahokee | WRIM |
| **GEORGIA** | |
| Albany | WJAZ |
| Balnbridge | WMGR |
| Ft. Valley | WFPM |
| **ILLINOIS** | |
| Chicago | WAAF |
| Oak Park | WOPA |
| **INDIANA** | |
| Indianapolis | WGEE |
| **LOUISIANA** | |
| Lafayette | KFOL |
| Monroe | KLIC |
| Winnsboro | KMAR |
| **MARYLAND** | |
| Baltimore | WITH |
| **MICHIGAN** | |
| Detroit | WILB |
| Flint | WAMM |
| **MISSISSIPPI** | |
| Canton | WDOB |
| Clarksdale | WROX |
| Cleveland | WCLD |
| **NEW YORK** | |
| N. Y. | WADO |
| N. Y. | WWRL |

| CITY | CALL LETTERS |
|---|---|
| **NORTH CAROLINA** | |
| Elizabethtown | WBLA |
| Southern Pines | WEEB |
| **SOUTH CAROLINA** | |
| Dillon | WDSC |
| Sumter | WSSC |
| **VIRGINIA** | |
| Franklin | WYSR |
| **WEST VIRGINIA** | |
| Welch | WELC |

## 10-24% Negro-appeal programing

| CITY | CALL LETTERS |
|---|---|
| **ALABAMA** | |
| Flomaton | WTCB |
| Gadsden | WETO |
| Tuscumbia | WVNA |
| **ARKANSAS** | |
| Hope | KXAR |
| Hot Springs | KBLO |
| **DELAWARE** | |
| Wilmington | WILM |
| **FLORIDA** | |
| Daytona Beach | WROD |
| Ft. Lauderdale | WFTL |
| Live Oak | WNER |
| Madison | WMAF |
| Quincy | WCNH |
| Sanford | WTRR |
| **GEORGIA** | |
| Baxley | WHAB |
| Cairo | WGRA |
| Moultrie | WMTM |
| Valdosta | WGOV |
| Waycross | WAYX |
| **INDIANA** | |
| Gary | WWCA |
| **LOUISIANA** | |
| Lake Charles | KAOK |
| Natchitoches | KNOC |
| **MICHIGAN** | |
| Flint | WMRP |
| **MISSISSIPPI** | |
| Brookhaven | WCHJ |
| Columbus | WCBI |
| Houston | WCPC |
| Magee | WSJC |
| McComb | WAPF |
| Pascagoula | WPMP |
| Starkville | WSSO |
| West Point | WROB |
| **NEW JERSEY** | |
| Vineland | WDVL |
| **NEW YORK** | |
| N. Y. | WHOM |
| **NORTH CAROLINA** | |
| Dunn | WCKB |
| Elizabeth City | WCNC |
| Fairmont | WFMO |
| Fayetteville | WFAI |
| Fayetteville | WFNC |
| Forest City | WAGY |
| High Point | WHPE |
| Kinston | WELS |
| Kinston | WISP |
| Laurinburg | WEWO |
| Leaksville | WLOE |
| Mt. Airy | WSYD |
| Raleigh | WRAL |
| Rocky Mount | WCEC |
| Wilson | WGTM |
| **OHIO** | |
| Chillicothe | WBEX |
| **OKLAHOMA** | |
| Muskogee | KMUS |
| Okmulgee | KOKL |
| **SOUTH CAROLINA** | |
| Anderson | WANS |
| Greenville | WESC |
| Marion | WATP |
| Walterboro | WALD |
| **TENNESSEE** | |
| Alcoa | WEAG |
| Knoxville | WKVT |
| Murfreesboro | WGNS |
| Nashville | WLAC |
| **TEXAS** | |
| Galveston | KGBC |
| Houston | KLVL |
| Jasper | KTXJ |
| Longview | KLUE |
| Marshall | KMHT |
| Midland | KJBC |
| San Antonio | KCOR |
| San Antonio | KMAC |
| Taylor | KTAE |
| **VIRGINIA** | |
| Farmville | WFLO |
| Gloucester | WDDY |
| Lynchburg | WBRG |
| Martinsville | WHEE |
| Petersburg | WSSV |


WUST SELLS! THE WASHINGTON, D.C. *NEGRO MARKET

WASHINGTON, D. C.
*the Greatest Concentrated High-Income Negro Audience in America*



**Al BIG BOY Jefferson**
D.C.'s top broadcoster of sounds, the young odore him. the oldsters respect him. Daily 6:30 to 9 AM— 3 to 6 PM

**Bill "THE DUKE" Johnson**
A real crockerjack solesmon. A solid product builder with o steadfast audience Daily 9 to 10 AM— 12 to 3 PM





**Col. ED BROWN**
with D.C.'s largest spiritual audience Real big-response audience program 10 AM to 12 Noon Mon. thru Sat.— 7 AM to 1 PM Sun

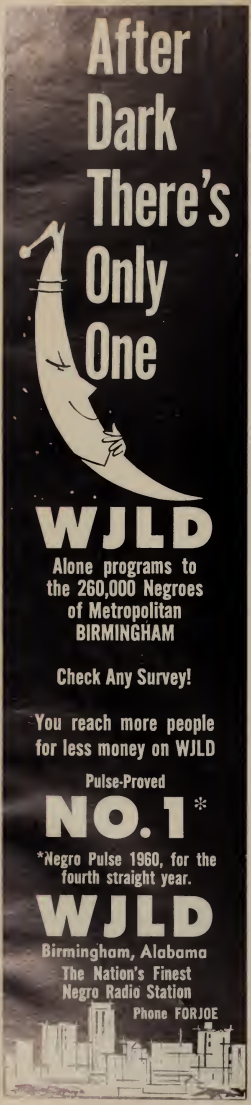
**LENNY GREEN**
The Washington Senator's Popular centerfielder with the real inside dope on sports. Daily 5:55 PM



*The Big Station with the 1-2-3-4 Punch*

Represented Nationally By
JOHN E. PEARSON CO.
New York • Chicago • Atlanta
Los Angeles • San Francisco

WUST, 9th & V Streets, N.W.
Washington, D. C.




## NEGRO RADIO'S CLIENTS

*This list of national and regional advertisers who used Negro appeal radio during this past year is a partial roster of names taken from station questionnaires*

**A**

Admiration Coffee
Alka Seltzer
American Bakeries
American Finance Corp.
American Oil Co.
American Tobacco Co.
American Wine
Anheuser
Arrid
Armour
Arrow Beer
Artra Skin Cream
Associated Investments
Associated Sepian Products
Atlas Finance
Atlas Sewing Machine
Aunt Jemima

**B**

Mrs. Baird's Bread
Ballantine Beer
Bayer
B.C. Remedy
B. F. Goodrich
Beauty Glow
Belfast Beverages
Best Foods Co.
Big Bear Snuff
Birdseye Foods
Birley's Beverages
Black Draught
Black & White Ointment
Bleach & Glow
Blue Seal Bread
Bond Bread
Borden's Dairy Products
Breast-O-Chicken Tuna
Brer Rabbit Syrup
Bristol-Myers
Bruton's Sweet Snuff
Budweiser
Buhler Mills
Buick
Bull of the Woods Chewing Tobacco
Burgermeister Beer
Busch Bavarian
Butter Krust Bread

**C**

Cadillac
Camel Cigarettes
Canada Dry Beverages
C&P Telephone
C & H Sugar
Carling's Beer
Carnation
Carolina Rice
Champagne Velvet Beer
Champale malt liquor
Chattanooga Medicine Co.
Chesebrough-Ponds
Chevrolet
Clabber Girl Baking Powder
Coca-Cola
Colonial Baking Co.
Comet Cleanser
Continental Baking
Country Club malt liquor
Creomulsion
C. V. Beer

**D**

D-Con
Deep Rock Oil Co.
Denman Tires
Dental Sweet Snuff
Dixie Peach
Doctor Shor
Domino Sugar
Drewry's Beer
Duquesne Beer

**E**

Easy Monday Starch
English Ford
Eno
Esso
Ever-Dry Products
Ex-Lax

**F**

Falls City Beer
Falstaff Beer
Feen-A-Mint
Food Fair
Ford

**G**

Gallo Wine
Garrett's Products
General Foods
Gillette Razor Co.
Gloss 8
Goebel Beer
Golden Spur
Goodyear Tires
Guinness Stout

**H**

Haas-Davis
Hadacol
Hair Specialty Co.
Hamm's Beer
Hardin's Bread
Hart's Bakery
Hill Bros. Coffee
Holsum Bread
Hormel Meats

**I**

Ideal Bread
Independent Life & Accident Ins.
Interstate Bakeries
Italian Swiss Colony Wine

**J**

Jay Beer
Jefferson's Discount Stores

**K**

Kaser Distillers Wine
Kelly's Canned Foods
King Dollar Stores
Kroger

**L**

Lady Lennox Hair Dye
Langendorf Bread
Laura Scudder's Food Products
Leggett's Dept. Stores
Lever Bros.
Liebman Breweries
Liggett & Myers
Lipton Tea
Lone Star Beer
P. Lorillard
Lucky Lager Beer
Lucky Strike
Lucky Tiger
Lydia Pinkham

**M**

Madera Wine
M&S Soft Drinks
Manischewitz Wine
Mar-O-Oil
Marvelene Hair Dressing
Mason's Root Beer
Maxwell House
Meister Bros.
Milan Wineries
Millbrook Bread
Miller Hi-Life Beer
Mission Orange
Monticello Drugs
Mueller Macaroni
Mum Deodorant
Muntz Tv

**N**

Nadinola Cream
National Biscuit Co.
National Standard Life Ins.

**O**

OCB Wine
Omega Flour
Oscar Mayer Meat Products

**P**

Pabst Brewing
Pall Mall cigarettes
Pearl Beer
Pepsi-Cola
Personal Products
Pet Milk
Pharmaco
Plough Sales
Premier gasoline

**Q**

Quaker Oats


7½* HOURS DAILY — NEGRO Community Programming

+

16½** HOURS DAILY — SPANISH PUERTO RICAN Programming

=

24 HOURS DAILY — of *Whirl-Wind* sales action

**WWRL**

NEW YORK DE 5-1600
*10:00AM-5:30PM **5:30PM-10:00AM



*Make the* **BIG BUY**
*on the only* **100%**

Negro-programed station in

**JACKSONVILLE**

WOBS ranks at or near the top in all rating reports.

WOBS dominates the reports on Negro listening.

40% of the Jacksonville market is Negro.



**WOBS** 5,000 watts

JACKSONVILLE, FLORIDA

Larry Picus, Gen. Mgs. — Gill-Perna, Inc., Nat. Rep. — Dora-Clayton, Southern Rep.

R

Red Cap Ale
Regal Ale
Regal Select Beer
Rem
Rheingold Beer
R. J. Reynolds
Harold Ritchie Corp.
Robin Hood Flour
Roma Wine
Royal Crown Cola
Royal Crown Hair Dressing
Ruppert Beer

S

S&H Green Stamps
Santa Fe Wine
S. C. Dreher Packing Co.
Schaeffer Beer
Schmidt's Blue Ribbon Bread & Rolls
Schlitz Beer
Scott's Emulsion
Seaboard Finance
Sealtest Foods
Sears Roebuck
Sessions Cooking Oil
Seven-Up
Shell gas & oil
Silkly Strate
Silvercup bread
Silver Satin Wine
Singer Sewing Machine
666 Cold Tablets
666 Tonic
Skin Success
Spree
SSS Tonic
Sta Glo Hair Dressing
Staley Syrup
Stanback Co.
Standard Brands
St. Joseph Aspirin
R. J. Strickland Co.
Suburban Club Beverages
Sulphur 8
Sunoco
Swamp Root
Sweet Peach snuff
Swift Packing Co.

T

Tareyton cigarettes
Texaco
Tidewater Oil
Tiger Rose wine
Tip Top bread
Tom Thumb Super Markets
Tops Snuff
Tube Rose Snuff

U

Union Oil
Universal Insurance
U. S. Royal Tires

V

Valiant
Vaseline petroleum jelly

W

Ward Baking Co.
White King Soap
White Rose
Wholesome broad
Wilen wines
Winn-Dixie Stores
Winston cigarettes
Wonder bread
Wrigley gum

Y

Charles Young Products
Yukon's Best flour


# 1,053,870

NEGROES

# $1,117,793,000

SPENDABLE INCOME

THE

# PIEDMONT PACKAGE

(In North Carolina, of course)

# WAAA WSRC RADIO

WINSTON-SALEM, GREENSBORO, DURHAM, RALEIGH, HIGH POINT

Call Bob Dore for discount details

# FIRST BY FAR* . . . The Sonderling Stations

## KDIA
### SAN FRANCISCO-OAKLAND

*Where 70% of the Negroes live*

6 STAR PERSONALITIES

COMPLETE MERCHANDISING DEPT. and SERVICE

The ONLY Negro-Programmed Bay Area Radio Station reaching all Negro communities

*June 1960 East Bay Negro Pulse

## WOPA
### CHICAGO-OAK PARK

*Among the 350,000 Negroes on Chicago's West Side

*3 Phenomenal Air Salesmen*

- "BIG BILL" HILL
- PERVIS SPANN
- "SATELLITE POPPA" SHELLEY POPE

*Feb. 1960 West Side Negro Hooper

## WDIA
### MEMPHIS-MID-SOUTH

*Among 1,500,000 Negroes in the Mid-South

50,000 WATTS OF GOOD WILL

America's Greatest Negro-Programmed Station

The most potent sales force in the Mid-South

Top rated by all surveys for 10 years

Rep. by: Bernard Howard & Co., Inc.

WEST COAST: Tracy Moore & Assoc.

Rep. by: The Bolling Co., Inc.


**PROSPEROUS MARKET**

(*Continued from page* 10)

Negro market because of its size and influence."

He thinks radio is a "perfect admixture" to reach this market because Negro habit patterns tend to stress hours and the environment more favorable to radio than to print and television.

Negroes, he says, go to work earlier than most white people so radio reaches all members of the family early in the morning. Radio also backgrounds their nighttime activities. "They aren't sedentary people," says Sessions, "and they don't watch tv as whites do." That's why he buys radio around the clock, in morning times before the peak traffic periods —and peak prices—and at night.

It's his conviction that Negroes like pure entertainment in their radio scheduling, and that their favorite formats are disk jockey, gospel music, sports and homemaker shows. He and most of his agency colleagues agree on these ground rules for good copy: keep it simple and direct; don't "talk down"; omit sophisticated and intellectual patter; talk directly to the Negro listener; avoid any "Amos 'n' Andy" dialogue or accents.

One of radio's biggest appeals for the advertiser, of course, is cost. Al Sessions analyzed some 1958 figures which he delivered in a purchase for a client on Negro-appeal stations rather than general stations in New York City. A five-county summary shows he reached 1,462,000 homes at a cost per 1,000 homes of 19 cents. Had he used non-Negro stations, he estimates the equivalent c.p.m. would have been $2.91. He notes, too, that a 7 rating on a Negro station is "not unusual," whereas a 5 for white is considered good.

In contrast with this general product buying pattern are those for four products identified particularly with Negro consumers: Sulphur 8 hair conditioner, Dixie Peach hair pomade, Gloss 8 pressing oil and Swamp Root diarrhetic. Each of these accounts puts the biggest portion of its budget into spot radio to reach Negroes.

Buyer on all four is Dorothy Glasser of Kastor, Hilton, New York, an experienced professional in the purchase of Negro-appeal radio. But her buying patterns have changed in recent years, she says, and the biggest reason is because of what she terms "over-saturation of Negro stations with both general and Negro-appeal products." She contends some stations "take anything that looks like business, and crowd all the announcements into shorter time spans so you have to work harder for identification."

Her answer: to shorten what may have been a 52-week campaign to 39, and to increase the weekly frequency. Many of the flights are for 13 weeks. Another factor: costs have gone up, and she estimates she gets seven announcements today for what 10 cost a couple of years ago. Unless client budgets rise proportionately — and many of them don't—this means a further move in the direction of a heavy-up during a shorter period of time.

She deplores two moves she sees taken frequently by stations: "(1) they steal someone else's disk jockey and think this will automatically up the rating, and don't give enough thought to other factors which go to make a rating—listener loyalty, sta-

in key city
CLEVELAND:

Only WJMO programs top Negro talent . . . backed with consistent and heavy promotion to deliver your message to 230,000 Negroes at Cleveland's

LOWEST COST PER LISTENER

★ ★ ★

WJMO
RADIO
Cleveland, Ohio

*A Division of United Broadcasting Co.*

Represented nationally by:
NEW YORK: Bob Wittig, 420 Madison Ave.
ATLANTA: Dora-Clayton Agency, Inc.

tion image, choice of music; (2) if stations are going to compete for business in the general market, they'll have to stick to their last—Negro-appeal programing." Yet she says many are converting to rock and roll and losing the distinguishing factors which made them different: their appeals to the Negro.

This identification factor is inherent in her selection of all Negro-appeal stations for a line-up or of a block of Negro-appeal shows rather than a participation in an "island" Negro program surrounded by "general" programs. She buys some 50 stations for Sulphur 8, about 25 in the North for Dixie Peach and some 20 as market openers in the South and Southwest, preferring minutes. She's also recommended that copy, previously handled live, now be transcribed, a growing trend among bigger advertisers because "in many instances we didn't get the reproduction we should have." But lead-ins are still live and handled by the local station personality.

A general product advertiser who maintains a corollary media program directed specifically to Negroes is the Pet Milk Co., St. Louis, for its evaporated milk. The client and Gardner Advertising agency developed a weekly half-hour transcribed gospel show called *Sunday Morning*, aired on a spot basis in 64 markets.

The program is produced by a well-known Chicago Negro radio personality, Sid McCoy, owner of his own production firm there, and points up the perennial popularity of gospel singing with the Negro. A big feature of the program is a three-minute billboard offered to local churches in each community.

Why a program, and particularly this format? Says Ray Morris, advertising manager for the product at Pet Milk: "We want to control our own climate, and a transcribed show lets us do this. We have a top quality show, which we want reflected on our product. We want identification in and with the community. And we also want a strong vehicle which can be merchandised locally."

Community relations and merchandising peak with the annual Gospel Singing Contest, when a local winner from each city where the program is carried competes for the national title and a recording contract. The show is aired in the span from 10 to 12 on Sunday, and Morris says in many markets "it's the best-rated local program except for morning and noon farm news." He, as does Buyer Dorothy Glasser, wants to get away from "the deluge of spots" which make it difficult for an announcement to claim listener attention.

Because of the difficulty in running store checks and getting specific audits traceable to Negro radio advertising, Morris and Earl Hotze, evaporated milk account executive at Gardner, admit that much buying in the market has to be done on faith.

"Evidence of actual results is hard to come by," they agree, but Morris says he and his company have seen many factors which lead them to think Negro radio appeals are "unusually effective, that the audience is responsive in terms of tune-in as well as product purchase and that their return dollar-for-dollar is extremely good." Usage is based on one solid marketing fact they have proved: Negroes consume one and one-half times as much evaporated milk as whites. Hotze figures these 64 markets give Pet a potential reach to 95% of all Negroes in the U. S.

The Quaker Oats Co., Chicago, for its Aunt Jemima self-rising flour, used a similar gospel program and contest format with unusual success last spring. A heavy user of spot announcements on Negro-appeal stations, the company decided to sponsor a *Gospel Talent Hunt* on three stations for a special campaign: WWRL, New York; WHAT, Philadelphia, and WBEE, Chicago.

The Chicago results, reported by SPONSOR's Midwest editor, were typical of the strategy and the markets. Said R. S. McDonald, manager of institutional advertising for Quaker: "Dollar for dollar spent, Negro radio has turned out to be more effective than another medium for this particular product. We would be very inclined to try it again.'

Another client spokesman put it this way: "There's great economy in the direction of its audience to the particular segment we wanted to reach." An agency man on the account from the Clinton E. Frank Co. agreed. "Why did we use Negro radio? Simply because it's cheaper than any other!"

The client and agency found a

quality response, too. A synthesis of advertising, promotion and merchandising netted the client an estimated 12% increase in product sales. The radio blueprint included: 21 weeks of spot announcements followed by 13 weeks of the 15-minute *Gospel Talent Hunt* aired Monday through Saturday at 10:30 a.m. from January to April. The Chicago schedule was climaxed with a three and one-half hour talent finals, a radio "spectacular" beamed exclusively to Negroes in the area. In Chicago, alone, more than 1,500 individuals participated in the competition for recording contracts.

Quaker buys general-appeal radio stations as well, particularly in Southern markets where white families do much more home baking than do those in the North. But the company has a special interest in the Negro market because: (1) There is no national aspect to flour marketing, as a client spokesman explained, as it's sold on a local, regional or sectional basis; (2) There's more product usage by Negroes, who historically are inclined toward baking "quick bread."

The Negro market is of special interest to a major regional advertiser whose budget approximates that of many a manufacturer with national distribution — Liebmann Breweries, makers of Rheingold beer.

Walter H. Liebmann III, advertising manager, says within his firm's major distribution area—a 200-mile radius around New York City—"the Negro market must be taken into consideration in a balanced media plan. While this fact is unavoidable, we do not consider our advertising to the Negro market as 'Negro advertising', but merely as an extension of our normal advertising, adjusted in special instances to take advantage of circulation and listener concentrations."

"Name" personalities are used in commercials for the general as well as the Negro audience, he explains. These are usually top-name entertainers, such as Louie Armstrong or Nat King Cole among the noted Negro personalities, and the announcements are slotted on both general and Negro-appeal stations. Says Mr. Liebmann, "Our advertising effort as regards the Negro radio market, in effect, is one of specifically purchasing time on Negro radio stations without changing our regular selling message which we feel is designed to sell our product to all people."

Rheingold, for example, sponsors short radio program features with the Negro ex-sports pro, Jackie Robinson. But the programs are slotted on both general and Negro-appeal stations, as are the commercials.

He concludes: "To our company, a market consists of people without regard to what kind of people they are. We buy time in an effort to reach these people and, in this regard, the character of the Negro market must be taken into consideration."

Rheingold's agency is Foote, Cone & Belding, New York.

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**BARDACH**

(*Continued from page* 10)

and the amount of available advertising dollars. Some products in the general grocery classification, for example, enjoy better than average sales potential among Negro families, yet little effort is made to exploit this opportunity.

The reasons are several: 1. lack of up-to-date marketing information; 2. failure to consider Negro radio as a *separate* peripheral medium; 3. fear that the use of Negro radio may harm the brand's image among non-Negro consumers.

Let's look at each of these points.

If Negro radio is to enjoy continued prosperity, it would seem incumbent upon broadcasters themselves to produce much of the information concerning their market that is now totally unavailable. With a few exceptions, the Negro broadcast media have failed to supply even the most basic data regarding consumption of major food and drug categories relative to non-Negro usage.

The medium must bring its story to the advertiser, but with *facts* and not generalities. This same problem (that of proving the value of the medium's market) faced the farm publications not so long ago. Today many impressive and *useful* studies are available showing the relative value of farm and non-farm families by many product categories. The same sort of approach can and should be undertaken by Negro broadcasters.

Because general magazines, television, and newspapers tend to have relatively less penetration among Negro families, particularly in the


**315,000***

**DALLAS-FORT WORTH**

**NEGROES**

**LISTEN ALMOST EXCLUSIVELY TO**

**KNOK**

**970**

Media buyers familiar with the Negro market know Negroes do not respond to white oriented media. KNOK, programming exclusively to the Negro every hour, every day, is the voice of Dallas-Fort Worth Negroes. Negro Hooper surveys consistently average over 50. Trade shows sponsored by **KNOK** pull thousands. **KNOK** IS the Dallas-Fort Worth Negro community, ON THE AIR in this great Texas market. Negro music, Negro news, Negro interest items develop strong listener loyalty . . . strong client sales power. For brand dominance, and complete sales effectiveness . . . make sure you schedule **KNOK** *every time* you schedule Dallas-Fort Worth.

**315,000* DALLAS-FORT WORTH NEGROES SPEND MILLIONS ANNUALLY**

| | |
|---|---|
| **Food** | **$56,980,565.38** |
| **Beverages** | **$ 4,108,316.63** |
| **Automotive** | **$12,503,572.34** |
| **Personal Care** | **$ 5,358,673.86** |

EXCLUSIVE, PROFITABLE MERCHANDISING PROGRAM

Insure that you are represented in areas where Negroes trade most. Take advantage of **KNOK's** exclusive OK'ed Buy merchandising program.

*1950 Census: Trade Area.

*For 100% Sales Effectiveness*

KNOK

**In Dallas-Fort Worth**

Stuart Hepburn, President

REPRESENTED BY

**BERNARD HOWARD CO.**

BALTIMORE NEGRO RADIO REPORT:

# HOOPER RATES WSID TOPS AMONG NEGROES IN BALTIMORE

**During the big noon to 6 P.M. listening period, WSID is tops among Baltimore's 350,000 Negroes — according to the July-August Hooper Radio Audience Index. The figures show that WSID topped the only other Negro station in the market by about 300%. To reach Baltimore's big-sized, big-buying Negro market, your best buy is the top station:**

**WSID RADIO**

910 N. Charles Street
Baltimore 1, Md.
SAratoga 7-8250

*A Division of United Broadcasting Co.*
Represented nationally by:
NEW YORK: Bob Wittig, 420 Madison Ave.
ATLANTA: Dora-Clayton Agency, Inc.

South, Negro radio is often one means of bringing advertising awareness and penetration up to "average" levels. Again, we would ask the question of whether *average* coverage is sufficient. For many brands the answer must be "no."

Just as many clients use spot radio and not network, or spot tv and not network, or selected Sunday supplement sections and not magazines it should necessarily follow that effective Negro radio is not necessarily contingent upon the use of *general* spot radio too.

A number of highly successful advertisers have employed Negro radio without the "foundation" of a general radio campaign, because of the ability to realize that Negro radio can complement other media in delivering maximum impact against a major segment of certain marketing areas.

Lastly, it is not time to abolish the concept of broadcast *apartheid*, based on the spurious reasoning that a product's image may be tarnished if it becomes known that the brand uses Negro media. This kind of stunted thinking must also assume that people are somehow unwilling *captives* of media. What nonsense!

People who listen to Negro radio listen because they want to. With almost three dozen radio stations in New York City, for example, a listener, Negro or white, must go out of his way to choose one of the four outlets devoting a major portion of its schedules to Negro broadcasting.

That these Negro stations enjoy an important share of the total listening audience should be sufficient proof that this form of programing is *wanted*. It follows, therefore, that listeners exposed to commercials on these stations must be receptive, or they wouldn't be tuned in in the first place.

For these reasons, both media and advertisers may do well to re-evaluate and properly position what has for some proven to be a potent selling force.

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**VITT**

(*Continued from page* 10)

Procter & Gamble, Bristol-Myers, Philip Morris and Anheuser-Busch.

Other advertisers, however, are being impressed by the statistics but are doing nothing with them. It's my premise that if these advertisers have a product directed toward a mass market (although not necessarily restricted to just that type of product) in all probability they would be able to realize an increase in sales if they decided to direct their attention toward the Negro market. Here's how:

The first step calls for a re-evaluation of marketing strategies to include specific attention toward the Negro market. The justification for such an action may be found in a number of reasons: both short and long term. Short term reasons are readily found (1) in the size of the market itself, approximately 12% of the U. S. population, and (2) in the worth of the market in terms of purchasing power.

Even more important though is the fact uncovered by research that this purchasing power is spent for consumers' goods at a more rapid rate than is that of the white market during a comparable period of time. For example, the average annual expenditures for personal care items (e.g. toothpaste, deodorants, etc.) per Negro household far exceeds that of the white household in every income category except the very highest and the very lowest. A recent study indicates that the average Negro family with a $5,000 income maintains a standard of living comparable to that of a white family with an $8,000 income.

Long term reasons justifying advertisers' attention to the Negro market are seen in the fact that the percentage of Negroes to total U. S. population is expanding. For example, in 1940 Negroes accounted for approximately 9% of the U. S. population; today the percentage is an estimated 12%. To a marketing mind, it is not really necessary to comment on the value of establishing a franchise in an expanding area of this potential. Additionally, as more and more Negroes move into urban areas (approximately 40-45% of U. S. Negroes now live in the top 35-40 U. S. markets), opportunity for more efficient utilization of Negro labor increases with resultant higher wage earnings for that group. What this means to the advertiser who pursues the Negro market is that he is establishing himself not only in an expanding market but in one which traditionally has spent at a faster rate than the white market and which is now increasingly in a better position to spend even more.

Did you know that the Negro family on the average has 4.2 members as compared to an average of 2.9 for

the white family?

Having re-evaluated his marketing strategy to include attention to the Negro market, the second step requires the advertiser to give this market some special consideration. The degree to which the special consideration is given will frequently have a direct bearing upon sales. For example, some advertisers have found it beneficial to develop one marketing and advertising plan for their general market and a separate marketing and advertising plan for their Negro market. The practice of using Negro models for advertisements appearing in Negro media has increased to the point where today well over 100 companies advertising to the Negro market utilize Negro models. And while costs are increased by the need for extra plates, model fees, photos, etc., most of those companies feel in the long run the results more than pay for the required extra expenditures.

It is the feeling of some advertisers that in utilizing Negro broadcast media full advantage should be taken of Negro personality programs. And even where the general campaign calls for film and/or e.t. commercials the Negro broadcast personalities will receive instead a fact sheet to be adapted to his or her own style. The belief, of course, is that the Negro personality who has established himself in his market can lend an advertiser the importance of his personality, particularly in the two subsequent areas: (1) he can showcase the commercial in his own style, thus lending a believability and impact perhaps otherwise not obtainable, and (2) through appearances with the trade and as a personality within the market he can lend an advertiser valuable merchandising attributes.

Finally, when an advertiser has made the decision to specifically "invite" the Negro market to his product and in "inviting" it to give it some special considerations (as opposed to a straight translation of his general marketing and advertising), there is the need for an allocation of dollars and a consideration of media implementation of that allocation. The allocation of dollars to the Negro market advertising effort can be determined in a number of ways. The method of allocation is not so important so long as sufficient funds are available for a campaign of reasonable frequency and continuity.

The dollars allocated as well as the copy and marketing objectives will influence the choice of Negro media selected for the campaign. With the expanding Negro market there has been a growing amount of media and market data being provided by Negro media. In general, white media will have a counterpart in Negro media. The exception to this has been in the area of television, primarily, and there are some recent indications that even here in some areas a Negro counterpart is developing.

Fundamentally, however, if the advertiser's objective is to reach as many Negroes as possible as frequently and as efficiently as possible, he will in all probability turn to radio. In addition to the media values he will be in a position to receive those more intangible aspects of personality impact already mentioned.

Other opportunities are available via newspapers, although at present there are only two daily Negro newspapers (the rest are weekly). Negro magazines, too, may be effectively utilized toward reaching the Negro market.

It might, however, be interesting to note that two other considerations than those of frequency and efficiency have led many advertisers to radio as opposed to other available media: (1) research has established the education level of the Negro population at an appreciably lower level that that of the white population; (2) tv ownership and viewing is considerably less among Negroes than whites relative to their group size. The conclusions drawn from these facts seem to indicate that, in general, radio would appear to have the greater potential for reaching the Negro market most effectively.

In summary, then, it would seem reasonably assured that the Negro market because of its size, its value, and its increasingly attractive potential, offers excellent opportunities of increased sales to that advertiser marketing a mass product who is able to: (1) re-evaluate his marketing strategy to include the Negro market; (2) decide for and upon some special consideration for the Negro market; (3) allocate a sufficient budget to maintain an adequate and continuous advertising effort against the Negro market.

Whether an advertiser makes his decision for or against the Negro


WANT RADIO
is a solid
FIRST IN NEGRO AUDIENCE
in the important Negro market of
RICHMOND, VA.

Use WANT leadership if you want results from the 38% of the Richmond population which is non-white.

WANT
513 E. Main Street, Richmond, Va.
MIlton 3-8368
A Division of United Broadcasting Co.
Represented nationally by:
NEW YORK: Bob Wittig, 420 Madison Ave.
ATLANTA: Dora-Clayton Agency, Inc.

THE GEORGIA NEGRO GROUP

COLUMBUS
1000 Watts 1580 kc. WCLS

MACON
1000 Watts 1280 kc. WIBB

SAVANNAH
WSOK 250 Watts 1230 kc.


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market effort at this time, it is certain that in the years to come the Negro market will make increasing demands upon his attention. We see this probably most readily in the facts that: (1) Negroes are a "younger" population: their median age being around 24 years against approximately 31 for whites; (2) the percentage of Negroes to the total population is now growing at a faster rate than the white population because of a significantly higher birth rate only partially balanced by their also higher death rates.

## STATIONS

(*Continued from page* 13)

fully in this progressive and enlightened era." Mr. Novik goes on to say, "The change marks the end of an era of routine programing, lackadaisical public service efforts and canned newscasting. We have found during recent years that the Negro audience we service has matured considerably."

Public service, in addition to Negro-appeal radio's well rounded format including religious and talent shows are the primary reasons for its growing acceptance.

And the obvious result is the advertisers' overwhelming desire to reach this community conscious, loyal, money spending ethnic group. As a result, Negro appeal stations have to get the advertising business since there are virtually no Negro-appeal newspapers on a daily basis. One hundred fifty-one newspapers represent the entire Negro population, all weeklys with the exception of two. For local advertisers to keep their potential customers informed on a daily basis, newspapers definitely were not the vehicle ten years ago, nor can they do the job today. And that's where Negro-appeal radio got its start.

Regional and local business located in Negro communities continue to aim their campaigns specifically at the Negro consumer. The grocery, the bakery and the butcher around the corner have low paid help distribute mimeographed sheets listing the latest sale prices on their wares while larger outfits buy time on the local Negro-appeal radio station. This is how many regional products and/or products distributed by chain supermarkets carrying their own name have gained strong acceptance among the Negro population. But in recent years, many national accounts have caught on to the potential Negro market. Many have realized "What's good for local business is good for national business." Based on a questionnaire sent to SPONSOR's long list of Negro-appeal stations, approximately 180 stations returned about 200 unduplicated national accounts actively aiming their sales message specifically at the Negro market. Among the top brands mentioned repeatedly and the number of times they were mentioned are the following: Royal Crown Hair Dressing, 44; Carnation Milk, 34; Artra Skin Cream, 33; American Tobacco Company, 28; Coca-Cola Company, 27; R. J. Reynolds Tobacco Company, 26; SSS Tonic, 23; Falstaff Beer, 19; Pepsi- Cola Company, 18; Schlitz Beer, 18. Although, by no means was this a scientific survey, it would be safe to say that Negro-appeal programed stations are getting the business from the national advertisers in a big way.

The importance of Negro-appeal radio and the potential future it represents is emphasized by the tightly knit organizations behind hundreds of these independent stations. Group ownership and regional networks are embossed in buyers' minds throughout the country. Many small market stations are joined together during certain time periods of the day and night, forming group rates in many cases, similar to major network systems. The largest Negro-appeal group of this kind is the Keystone Broadcasting System, consolidating four hundred sixty-three stations. The estimated population figure compiled by KBS covered by their entire lineup is 12,319,200 or 72 percent of the total U.S. Negro population. The lineup, comprised mostly of small market stations, "Involves much detail work," says Noel Rhys, executive vice president of the organization. "Unlike the major networks, we seek time rather than option it." Headquartering in Chicago, the major portion of the staff is located there, their New York branch serving as a sales office. KBS employs about 50 percent Negroes for its retail outlet contact. Other Negro-appeal ownership groups include the McLendon Ebony (no relation to Gorden McLendon group), The OK Group, Rollins and Rounsaville groups.

"We at Bernard Howard are more interested in the future of Negro-appeal radio rather than the immediate sale," says Jack Davis, vice president of the same firm. "First we must sell the agency or the buyer on the whole concept of this expanding medium and then our markets and finally our stations. Many clients are unfamiliar with the statistics of the Negro market therefore the salesmen have to start from scratch. Unfortunately, when a test campaign is finally agreed upon, it's not followed up for results." Mr. Davis goes on to say, "As a result, we take it upon ourselves to weigh the results of the campaign, presenting the final analysis to the buyer. By doing this, we can prove the effectiveness of Negro-appeal radio, creating a smoother road for the next sale."

Other national Negro-appeal station representatives include Bob Dore Assoc.; Forjoe & Co.; John E. Pearson Co.; United Broadcasting; Walker-Rawalt and Dora-Clayton (South).

Summarizing the entire position of the Negro-appeal radio industry, the results are obvious. Audiences are growing, many clients have realized and many more are beginning to realize the buying potential of this forceful medium and as a result, Negro-appeal stations are prospering.

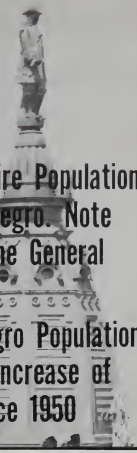
## NRA

(*Continued from page* 14)

100,000. Reps and agencies may also participate under the heading of associate membership. Application for associate membership by Negro station reps, manufacturers and agencies active in buying Negro-appeal radio (agencies will probably be swamped with pro-Negro station material, members or not), may hold cards at $50 per month.

Listed on page 14 are the 37 stations eagerly awaiting the official unveiling of the NRA and at left is the Chairman of the Board. The experts of Negro-appeal radio who make up the Board of Directors of the newly organized Negro Radio Association are as follows: Harry Novik, WLIB, New York; Egmont Sonderling, WOPA, Oak Park, Ill.; Joe Speidel, WOIC, Columbia, S. C.; Robert W. Rounsaville, Rounsaville Radio Stations, Atlanta; Stanley Ray Jr., The OK Group, New Orleans; Norwood J. Patterson, KSAN, San Francisco.

# TODAY, PHILADELPHIA, AMERICA'S THIRD LARGEST NEGRO MARKET, IS THE 13th LARGEST CITY IN THE ENTIRE U.S.A.



## THE TOP 25 AMERICAN CITIES

| RANK | CITY | POPULATION 1960 | 1950 |
|---|---|---|---|
| 1 | New York | 7,710,346 | 7,891,957 |
| 2 | Chicago | 3,492,945 | 3,620,962 |
| 3 | Los Angeles | 2,448,018 | 1,970,358 |
| *4 | Philadelphia | 1,959,966 | 2,071,605 |
| 5 | Detroit | 1,672,574 | 1,849,568 |
| 6 | Houston | 932,680 | 596,163 |
| 7 | Baltimore | 921,363 | 949,708 |
| 8 | Cleveland | 869,867 | 914,808 |
| 9 | Washington | 746,958 | 802,178 |
| 10 | St. Louis | 740,424 | 856,796 |
| 11 | Milwaukee | 734,788 | 637,392 |
| 12 | San Francisco | 715,609 | 775,357 |
| **13 | Philadelphia Negro | 686,000 | 480,000 |
| 14 | Boston | 677,626 | 801,444 |
| 15 | Dallas | 672,117 | 434,462 |
| 16 | New Orleans | 620,979 | 570,445 |
| 17 | Pittsburgh | 600,684 | 676,806 |
| 18 | San Antonio | 584,471 | 408,442 |
| 19 | Seattle | 550,525 | 467,591 |
| 20 | San Diego | 547,294 | 334,387 |
| 21 | Buffalo | 528,387 | 580,132 |
| 22 | Memphis | 491,691 | 396,000 |
| 23 | Denver | 489,217 | 415,786 |
| 24 | Cincinnati | 487,462 | 503,998 |
| 25 | Atlanta | 485,425 | 331,314 |

*Includes Entire Population.. White and Negro. Note Decline of the General Population

**Includes Negro Population Only! Note Increase of 206,000 Since 1950

YES, THE PHILADELPHIA NEGRO MARKET IS BIGGER AND GROWING FASTER THAN SUCH FAMOUS CITIES AS

- Boston
- Dallas
- New Orleans
- Pittsburgh
- San Antonio
- Cincinnati
- Atlanta
- Minneapolis
- Indianapolis
- Kansas City

**SURVEYS PROVE WDAS FIRST IN ALL NEGRO RATING SERVICES**

**TRENDEX / HOOPER / PULSE**

**WDAS**

**1480 ON THE DIAL**

*Represented Nationally by*

**BERNARD HOWARD CO.**

NEW YORK / SAN FRANCISCO / ATLANTA / CHICAGO / LOS ANGELES

**ALEX KLEIN,** *National Sales Manager*

WDAS, Belmont & Edgley Rd., Phila. 31, Pa.

# KSAN

LEADS AGAIN IN 1960 IN THE RICH
S.F.-OAKLAND
NEGRO MARKET OF 342,000

**1ST** *again* IN CONLAN SURVEY (June '60, S.F.-Oakland Negro Market)
49.2% AVERAGE SHARE OF AUDIENCE

**1ST** *again* IN PULSE (June '60, S.F.-Oakland Metro. Area Negro Market)
24.3% AVERAGE SHARE OF AUDIENCE

JOIN THE LEADING NATIONAL ADVERTISERS WHO ARE USING KSAN *again* IN 1960.

JOIN THE LOCAL ADVERTISERS WHO ARE USING KSAN *again* IN 1960.

IDENTIFY YOUR PRODUCTS AND SERVICES WITH THE PRESTIGE KSAN ENJOYS IN THE RICH S.F.-OAKLAND NEGRO MARKET

You'll sell more to Negro families if you use the station the Bay Area Negro families listen to and accept the most . . .

KSAN
1111 MARKET STREET
SAN FRANCISCO, CALIF.

*Represented by:*

BOB DORE ASSOCIATES
New York, 420 Madison Ave.
Chicago, 720 N. Michigan Ave.
Los Angeles, 5746 Sunset Blvd., Bldg. B, Hollywood, Calif.

DORA-CLAYTON AGENCY
Atlanta, 502 Mortgage Guarantee Bldg.

WILLIAM J. WAGNER & ASSOC.
Seattle, 1001 Tower Bldg.

Write KSAN *1111 Market Street, S.F., for your free copy of the 1960 market study "The Negro Consumer".*

NATIONAL BROADCASTING COMPANY, INC.
GENERAL LIBRARY
30 ROCKEFELLER PLAZA, NEW YORK, N. Y.

BROADCAST PIONEERS LIBRARY
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[illegible] N.W.
[illegible], D.C. 20006